



Gestures In Bts Music Video Blood, Sweet, And Tears: Semiotic Approach

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Abstract. *This study aims to analyze the semiotic meanings and to find out the types of gestures in the BTS Blood, Sweat, and Tears In theory, Roland Barthes discusses three semiotic meanings: denotative, connotative, and myth. This study uses qualitative methods to examine the substance of the meaning of the phenomenon. Researcher used books, theses, journals, and visual images taken from the BTS Blood, Sweat, and Tears music video as data sources to support analysis. The results of this study: there are 10 data where each data has one to four scenes. From the 10 data, there are types of gestures which include 6 data belonging to the illustrator gesture type, 2 data including the embellishment gesture type, and 2 data belonging to the illustrator gesture type. Of all the semiotics presented, the meaning of this music video is the story of resistance, denial, and eventually acceptance. Once cannot stand in the museum of their life forever and look longingly at the mementos of the past. The world is a place of complex relationships between light and dark, good and evil, virtuosity and sin. As we all cross the threshold of puberty we are faced with the choices that shape our lives. No one person is immune to the temptations of such a life and seeing it, understanding it for what it is, and making those choices is all we can do. No one remains untouched by the darkness.*

Keywords: *gesture, music video, semiotic meaning, BTS*

Abstrak. Penelitian ini bertujuan untuk menganalisis makna semiotik dan mengetahui jenis-jenis gestur dalam BTS Blood, Sweat, and Tears. Secara teori, Roland Barthes membahas tiga makna semiotik: denotatif, konotatif, dan mitos. Penelitian ini menggunakan metode kualitatif untuk mengkaji substansi makna fenomena. Peneliti menggunakan buku, skripsi, jurnal, dan gambar visual yang diambil dari video musik BTS Blood, Sweat, and Tears sebagai sumber data untuk mendukung analisis. Hasil penelitian ini: terdapat 10 data dimana setiap data mempunyai satu sampai empat adegan. Dari 10 data tersebut terdapat tipe-tipe gestur yang meliputi 6 data termasuk tipe gestur ilustrator, 2 data termasuk tipe gestur embellishment, dan 2 data termasuk tipe gestur ilustrator. Dari sekian semiotika yang dihadirkan, makna video musik ini adalah kisah perlawanan, penyangkalan, dan akhirnya penerimaan. Seseorang tidak dapat berdiri di museum kehidupannya selamanya dan mendambakan kenang-kenangan masa lalu. Dunia adalah tempat hubungan kompleks antara terang dan gelap, baik dan jahat, kebajikan dan dosa. Saat kita melewati ambang pubertas, kita dihadapkan pada pilihan-pilihan yang membentuk hidup kita. Tidak ada seorang pun yang kebal terhadap godaan kehidupan seperti itu dan melihatnya, memahaminya apa adanya, dan membuat pilihan itulah yang bisa kita lakukan. Tidak ada seorang pun yang tidak tersentuh oleh kegelapan.

Kata kunci: gerakan, video music, pengertian semiotika, BTS

INTRODUCTION

Semiotics is one of the approaches to studying literature, which has emerged since the attention of literary experts focused on the relationship between signs and signs. Van Zoet defines semiotics as "the science of signs (signs) and everything related to them: how they function, are completed in other words, are sent, and are received by those who drink them" (Ramdani, 2016).

The gesture is a hand movement or other body movement to suppress or help express one's thoughts or feelings in interacting and communicating. According to Ibrahim & Khan (2012), gesture can be defined as a physical movement which means fingers, hands, arms, or other parts of the body that accompany the verbal communication to emphasize the information conveyed (Hardianto, Subanji, & Rahardjo, 2016) They constitute one interesting small subspace of possible human motion. A gesture may also be perceived by the environment as a compression technique for the information to be transmitted elsewhere and subsequently reconstructed by the receiver (Mitra & Acharya, 2007).

In this study, the researcher chose one of the BTS music videos namely Blood, Sweat, and Tears which is the most popular BTS music video to be included in the Billboard nomination. Blood, Sweat, And Tear was released on October 9, 2016, and directed by Choi Yongseok and Edie Yoo Jeong Ko. The video clip entitled "Blood, Sweat and Tears" later received tremendous appreciation from fans all over the world. This video music is inspired by the "Demian" novel by Hermann Hesse. The novel, which won the Nobel Prize in Literature, became popular again when the BTS group began to bring up a theme inspired by the book's story in video music. The video music for "Blood Sweat & Tears" is a visual cacophony of whimsical splendor, filled with shots of spacious rooms decorated with glittering chandeliers and Renaissance paintings. songs, and some acting from BTS members who show beautiful expressions and movement bodies (Eng, 2019).

METHOD

In this study using a qualitative research approach, qualitative methods emphasize more on observing phenomena and examining the substance of the meaning of these phenomena. The analysis and sharpness of qualitative research are greatly affected by the strength of the words and sentences used. Therefore, Basri (2014) concludes that the focus of qualitative research is on the process and the meaning of the results. The attention of qualitative research is more focused on

human elements, objects, and institutions, as well as the relationship or interaction between these elements, in an effort to understand an event, behavior, or phenomenon (Mohamed, Abdul Majid & Ahmad, 2010). and in this study the author looks for the meaning of semiotic gestures that can be taken from the BTS music video, blood sweet and tears.

This research uses the semiotic data analysis technique by Roland Barthes. Semiotic analysis is a sign system that is divided into denotation and connotation of myth. The meaning of denotation is the first level of objective meaning that can be given to symbols or can be said to be the most tangible meaning of a sign. Then the connotative meaning that is at the second level is the meaning that can be given to symbols where the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of his culture. And myths also exist at the second level of how culture explains or understands some aspects of reality or natural phenomena. Barthes' idea is known as the order of signification. (Sobur, 2013).

RESULT AND DISCUSSION

In this chapter, the researcher presents the results of documentation from the data studied about the meaning of gestures found in the BTS Blood, sweat, and Tears music video. All data was collected in the form of recordings and images, then analyzed by the method used. Based on the research results, the researcher has collected 10 pieces of data, each of which includes one scene. This can be seen in the following table:

DATA	SCENE DURATION	EXPLANATION
DATA 1	00:12	Seven men entered the museum area
	00:19	Then saw two men reading a book
	00:24	You can see the atmosphere of the museum after seven men entered
	00:30	And two men are chatting
DATA 2	01:10	A man is playing on a swing
	01:22	But on his back and holding a candy
	03:44	Then he was seen flying on his back
DATA 3	01:12	A man was sitting on the edge of the balcony
	03:19	Then he looked back and smiled
	03:20	After doing that he threw himself from the balcony
DATA 4	01:43	Man with a facial expression observing a glass of green water
	01:45	Then the man crossed one leg over the other
DATA 5	01:52	A man is sitting and stroking an arrow
	01:55	Then the man drew his bow
	05:24	Then he came closer and kissed the statue

From the data above, the meaning of gesture is described into three meanings according to Roland Barthes theory denotative, connotative, and myth.

Data 1



Denotative

Seven young men entered the room with an interior design like a museum, which could be described by the numerous statues and paintings in the room.

1. Venus De Milo



The Venus de Milo, or Aphrodite of Melos, is an ancient Greek sculpture that was created during the Hellenistic period. It is one of the most famous works of ancient Greek sculpture, having been prominently displayed at the Louvre Museum since shortly after the statue was rediscovered on the island of Milos, Greece, in 1820. The Venus de Milo is an over 2 m tall Parian marble statue of a Greek goddess, most likely Aphrodite, depicted with a bare torso and drapery over the lower half of her body. The figure's head is turned to the left. The statue is missing both arms, the left foot, and the earlobes. There is a filled hole below her right breast that originally contained a metal tenon that would have supported the right arm. The Venus' flesh is polished smooth, but chisel marks are still visible on other surfaces.

2. Laocoon and His Son



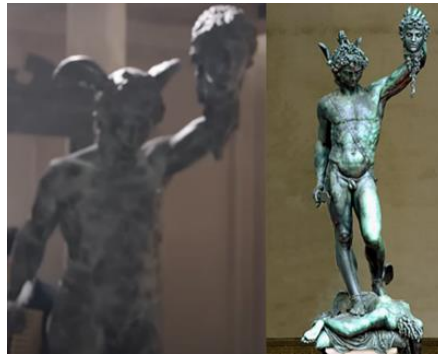
The Laocoön and His Sons statue also called the Laocoön Group, has been one of the most famous ancient sculptures since it was excavated in Rome in 1506 and put on public display in the Vatican Museums, where it remains today. The statue is likely the same one praised in the highest terms by Pliny the Elder, the main Roman art writer. The figures in the statue are nearly life-sized, with the entire group measuring just over 2 m (6 ft 7 in) in height. The sculpture depicts the Trojan priest Laocoön and his sons Antiphantes and Thymbraeus being attacked by sea serpents.

3. Livia Drusilla



This beautiful female statue is dated between the years 14 and 19 and represents Livia Drusilla, wife of Augustus, the first Emperor of Rome. This is the loveliest and best preserved of all her effigies in Spain, perhaps because of the soft, idealized features of her serene countenance. She wears a double tunic and a cloak, traditional clothing for the Roman matrons.

4. Perseus with the Head of Medusa



Perseus with the Head of Medusa is the famous statue by Benvenuto Cellini, found in Florence in the Piazza della Signoria, under the Loggia dei Lanzi, and one of the most important examples of Italian Mannerist sculpture. Cellini, one of the greatest goldsmiths of the Renaissance, was commissioned by Cosimo I de Medici to sculpt this work in 1545. The subject is Perseus, standing over the body of Medusa and holding the recently decapitated head of the monster in one hand and his sword in the other. The bronze sculpture is full of details that make it unique: according to mythology, the hero has winged sandals for speed, a magic bag to store the head, and a helmet of invisibility.

5. Lely Venus



In the fourth century, BC the sculptor Praxiteles created a life-size naked statue of Aphrodite (Venus). Most of these statues show Aphrodite ineffectually attempting to cover her nakedness with her hands. The action, in fact, only succeeds in drawing the viewer's eye toward the sexual areas. In this statue, the voluptuous Aphrodite crouches down and turns her head sharply to her right as if surprised by her audience. The three-dimensionality of the statue is typical of Hellenistic sculpture, as is the hairstyle with its elaborate top-knot.

6. Ares Borghese



The Ares Borghese is a Roman marble statue of the imperial era (1st or 2nd century AD). It is 2.11m high. It is identifiable as Ares by the helmet and by the ankle ring given to him by his lover Aphrodite. This statue possibly preserves some features of an original work in bronze, now lost, of the 5th century BC.



In addition to the statues above, there was a large painting in the left-hand corner of the room, the fall of the rebel angel. The Fall of the Rebel Angels is an oil-on-panel painting of 1562 by the Netherlandish Renaissance artist Pieter Bruegel, the Elder. The painting is 117cm x 162cm (46 inches by 64 inches) and is now in the Royal Museums of Fine Arts of Belgium in Brussels, Belgium. And between the fall of the rebel angel, there are two different colored doors, white and black.



With some of these works, it can be proven that the place is a museum, and the seven youths who entered the museum, looked busy with their respective activities, playing with bicycles and slingshots, reading books, joking around, and only a few of them were seen paying attention to the works in the museum.

Connotative

Each of the six had a distinct meaning :

1. Venus De Milo



The Venus de Milo is believed to depict Aphrodite, the Greek goddess of love, whose Roman counterpart was Venus. Being half-naked, probably Aphrodite, the goddess of love, pleasure, and fertility. And beauty, of course, being the most handsome among divinities.

2. Laocoon and His Son



Laocoön is a figure in Greek and Roman mythology and the Epic Cycle. Laocoon was a Trojan priest. He and his two young sons were attacked by giant serpents sent by the gods. The story of Laocoön has been the subject of numerous artists, both in ancient and more contemporary times.

3. Livia Drusilla



Livia Drusilla was the mother of Emperor Tiberius and the wife of Emperor Augustus. The sculpture here represents her as Ops, a goddess of fertility. She has a sheaf of wheat in one hand and a fruiting cornucopia (source).

4. Perseus with the Head of Medusa



In Greek mythology, Perseus is the legendary founder of the Perseid dynasty. He was, alongside Cadmus and Bellerophon, the greatest Greek hero and slayer of monsters before the days of Heracles. He beheaded the Gorgon Medusa for Polydectes and saved Andromeda from the sea monster Cetus. He was the son of Zeus and the mortal Danaë, as well as the half-brother and great-grandfather of Heracles (as they were both children of Zeus and Heracles' mother was descended from Perseus).

5. Lely Venus



Here the goddess Aphrodite/Venus is surprised as she bathes, her water jar resting under her left thigh. She crouches naked and attempts to cover herself with her arms and expressive hands. Her beautiful head, with its top-knot hairstyle, is turned nervously to one side, perhaps in the direction of an intruder.

6. Ares Borghese

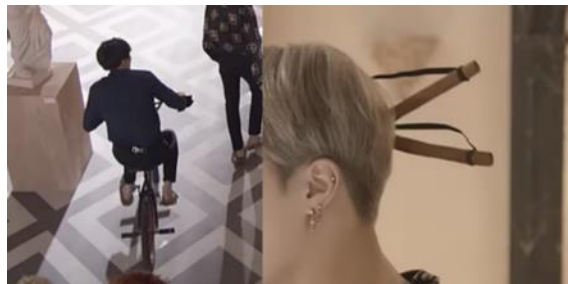


The god Ares is depicted as a handsome, nude youth wearing a crested helm and holding a spear in his hand. From the foregoing, we can see that some of the works of the statue represent god/goddess, and it is seen that the seven young men exhibited behavior that should not be performed in a museum. The seven young men inside this museum represent the independent, self-serving, unthinking good and bad traits of youth, and they do not wish to be restrained by the rules with their union in the museum along with the statues as if they were playing along with the gods.

Myth

In a mythological sense, the behavior of the seven young men inside the museum can be described by a painting seen in the scene, which is the fall of the rebel angels, showing a battle between the good angels representing these seven young men who were fighting themselves against sin or committing sin, It can be seen by the two doors inside the museum, the black one representing the ugliness and the white one that will lead to good.

In the same scene there are two young men playing with bicycles and playing with catapults.



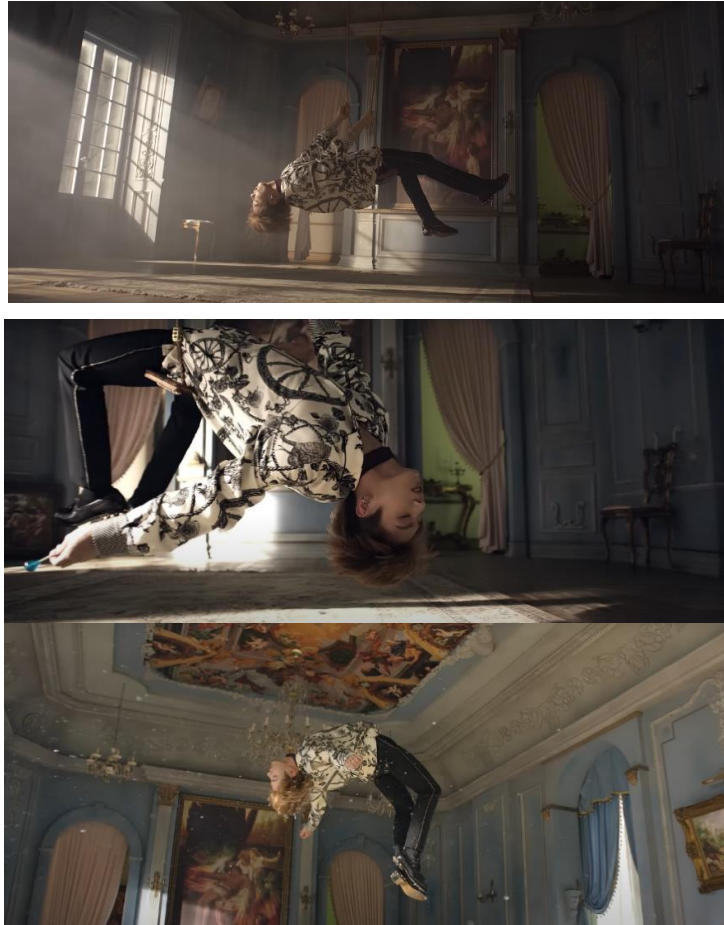
The bike object, having a meaning that can be drawn through its wheel, triggers the wheel to a saying: "the wheel of life will continue to turn," this saying represents the life of dynamic human beings, if we have ever been on top, it does not eliminate the possibility that we could ever be below. Life is like this, in that we are always taught not to be high - minded, proud, haughty toward others at the top. If the wheels of life eventually turn and we are below, then that attitude could boomerang on itself.

The catapult object that the young man in the scene is using by placing a stone or pebble on the string and pulling the elastic and pointing it toward the target, if it is in place then release the pull in the rubber and the pebble bounce back at the target. Human life is just like a slingshot. When the wood handle was strong, the rope was pulled lower, the stone's toss would soar higher and farther away. When strong enough to face the lowest period in life, it will be high in the future.

Because behind a powerful person who has already passed the lowest point, you will be ready to go higher than ever.

According to researchers, the two objects are used because they have a particular meaning to convey the message to audiences.

Data 2



Denotative

In this scene can be seen a young man playing on a swing with a posture that does not sit up straight as a person playing on a swing. His body almost fell to the position of his back, and his eyes closed as if he were asleep, clutching and sucking a piece of candy, and in the next scene, the young man had taken his hands out.

In the scene is also a painting on the back of the young man. The painting is *The Lament for Icarus* by Herbert James Draper.



The painting was awarded the gold medal at the Exposition Universelle of 1900 in Paris. In recent years, his popularity faded; as public tastes changed and mythological scenes became less popular, he concentrated more on portraits.

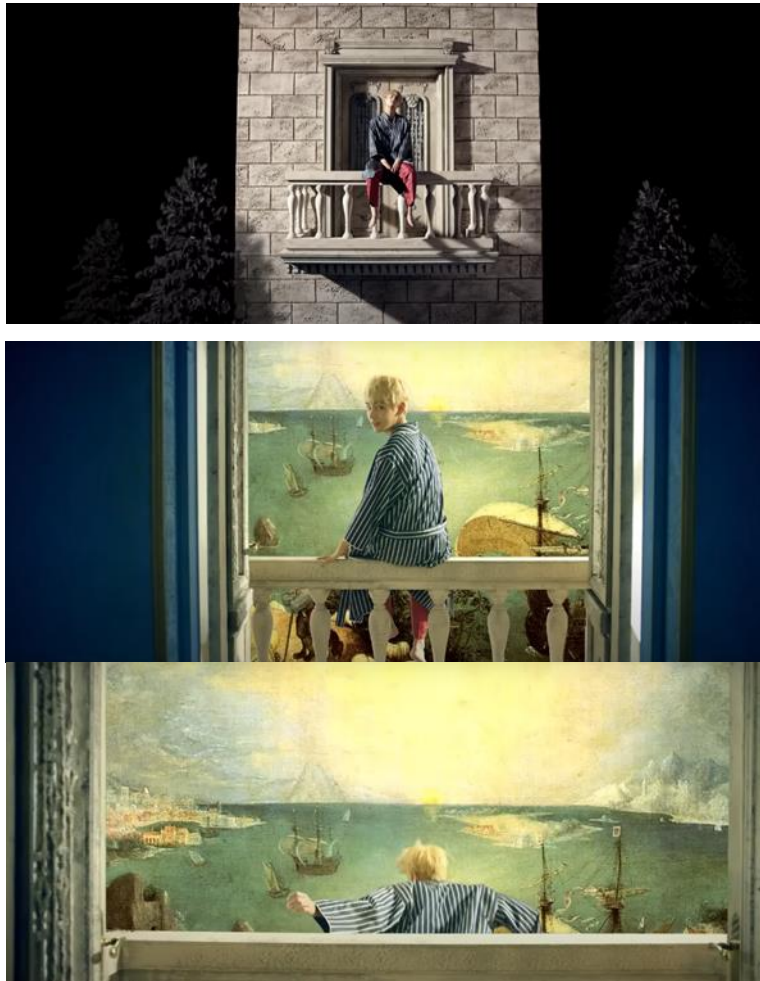
Connotative

The connotation reflected in his gesture in this scene is that of a young man who dreams of swinging, symbolizing the desire to relive the happy experience we had as children when swinging made us energetic and calm. when we play on the swing we follow all the currents of the swing which emphasizes the need to throw away adult boundaries. This dream could be a sign that having a youthful outlook is the best way to gain ease. And the next scene shows the young man flying without swinging, which means he's actually dreaming.

Myth

The mythological meaning of the scene portrayed in this scene is described by the painting the lament for Icarus, where the young man in the scene is represented as the young man in the painting named Icarus. It describes Icarus as dead from Greek mythology. He was surrounded by lamented sea nymphs. His father, the craftsman Daedalus, made wings from wax so that he and his son could escape from the island of Crete. But, overcome with pride, Icarus flew too close to the sun, her candle melted, and she plunged to her death. The death of Icarus can be represented in the gesture of a young man who flies and extends his hands, which can be seen in the last scene.

Data 3



Denotative

The scene above shows a young man sitting on the ledge of a building with a body facing out. In the next scene, the young man turns back and starts smiling and drops himself from the edge of the balcony, in front of which is landscape, in which landscape is a landscape, with the fall of Icarus by pieter bruegel.



Landscape with the Fall of Icarus is a painting in oil on canvas measuring 73.5 by 112 centimeters (28.9 in × 44.1 in) now in the Royal Museums of Fine Arts of Belgium in Brussels. It was long thought to be by the leading painter of Dutch and Flemish Renaissance painting, Pieter Bruegel the Elder.

Connotative

The connotation of this scene can be seen in the gesture of a young man who turns back and then smiles. A smile can represent contentment and excitement about something. Then from the overthrow of his body and the presenting of his own failure as a result of contentment and excitement, he became confident and ambitious, which made him feel too comfortable. When someone feels too comfortable, they tend to be lazy.

Myth

The mythological meaning of the gesture in this scene is described by the landscape with the fall of Icarus by pieter bruegel. Where the painting was a view from the balcony where the young man had dropped his body. The story of the painting is the same as in data 2 about Icarus. In Greek mythology, Icarus flew successfully, using wings made by her father, Daedalus, using fur bound with beeswax. Ignoring her father's warning, Icarus chose to fly too close to the sun, melt the wax, and fall into the sea and sink. His feet can be seen in the water directly below the ship. The sun is already half-set on the horizon. Still, a long flight does not reach nearby. The young movement in this scene that drops his body from the edge of a balcony represents Icarus falling into the sea and sank.

Data 4



Denotative

In the scene, you can see a young man sitting and holding a glass filled with green fluid in posture sitting crossed one foot over the other. He is in a bedroom with some of his messy looks, from some of his books and paintings smeared on the floor.

Connotative

The connotation can be seen from the posture of the young man in the scene, representing a belief and power, which means he is in charge and governs everything, but in the wrong way. He is seduced by the belief that he can get what he wants if he takes the evil path. In this situation, the green liquid in the glass that the young man holds in his hand represents universal certainty and love, its deepest desire but greed or envy in the matter of sin. She not only fell into temptation (which she thought was her positive desire) but let her eat it. Indicating that they succumbed to similar temptations together.

Myth

The mythological meaning of this scene is seen from the drink on the green glass, that is, Absinthe, a favorite drink of Romanticism artists like Vincent van Gogh and Romanticism writer Arthur Rimbaud. It was used to symbolize the will of humans to fight against God and fate. This is usually referred to in the historical literature as "la fee verte" (green fairy). Traditionally, absinth is prepared by placing a sugar cube on top of a specially designed perforated spoon and then placing it on top of a glass filled with one shot of absinthe, just as a young man does in a video music scene.

Data 5



Denotative

In this scene can be seen a young man sitting on a chair that looks like a throne chair and that in a small pool, sitting and slowly rubbing an arrow. In the next scene he's pulling an arrow with his bow pointing to a spot, and behind him is a sculpture of a pieta michelaangelo.



The structure is pyramidal, and the vertex coincides with Mary's head. The statue widens progressively down the drapery of Mary's dress to the base, the rock of Golgotha. The figures are quite out of proportion, owing to the difficulty of depicting a fully-grown man cradled full-length in a woman's lap. Much of Mary's body is concealed by her monumental drapery, and the relationship between the figures appears quite natural.

Connotative

The connotation of this scene can be seen in a young man sitting down, stroking slowly with the arrow. He shows a look on his face as if he were thinking of making a decision. And then, in the next scene it seems he is standing and pulling a bow representing that after his right decision to kill something, something here can be a negative thing, and he is trying to prevent it from shaping himself in a negative way. She seemed to be nurturing herself in order to save herself from starting the dark road.

Myth

The mythological meaning of the scene is described by the sculpture behind the young man that is the Pieta. The Pietà is a subject in Christian art depicting the Blessed Virgin Mary cradling the mortal body of Jesus Christ after his Descent from the Cross. The Pietà is a specific form of the Lamentation of Christ in which Jesus is mourned by the sole privilege of the Virgin Mary alone, whilst representing her "sixth sorrow" and sometimes accompanied by a specific Marian title. This statue represents a mother who grieves over the death of her child, meaning that the youths in this music video need a mother figure to help them not fall into evil temptations.

CONCLUSION

based on the data that has been analyzed by the researcher, the following conclusions are formed:

1. after watching the music video from BTS entitled Blood, Sweat, and Tears the researcher got 10 scenes where each scene has 1 to 3 images. from each scene, the form of the gesture is explained and clarified with 3 types of semiotic meaning from Roland Barthes's theory namely denotative, connotative, and myth. only one scene from the data found has no mythical meaning.
2. All the semiotic meanings of myth in this study are taken based on the story from the novel entitled Demian.

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