

SEMIOTICS IN K-POP MUSIC VIDEOS: ROSÉ AND BRUNO MARS – “APT” THROUGH PERSPECTIVE STUART HALL

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Abstrak: Artikel ini mengkaji elemen semiotik dalam video musik “APT”, sebuah kolaborasi lintas budaya antara Rosé dari BLACKPINK dan artis Amerika Bruno Mars. Dengan menggunakan model encode/decode Stuart Hall, analisis ini mengeksplorasi bagaimana tanda-tanda visual diproduksi dan ditafsirkan oleh beragam audiens. Temuan ini menunjukkan sifat berlapis dari pembuatan makna dalam budaya pop global, terutama dalam industri K-pop, dan menawarkan wawasan tentang bagaimana audiens dari konteks budaya yang berbeda dapat menerima, menegosiasikan, atau menentang pesan yang dimaksud.

Kata Kunci: Semiotika, K-Pop, Video Musik, Stuart Hall, Encoding-Decoding, Kolaborasi Lintas Budaya.

Abstract: This article examines the semiotic elements in the music video “APT”, a cross-cultural collaboration between Rosé of BLACKPINK and American artist Bruno Mars. Utilizing Stuart Hall’s encoding/ decoding model, the analysis explores how visual signs are produced and interpreted by diverse audiences. The findings demonstrate the layered nature of meaning-making in global pop culture, especially within the K-pop industry, and offer insights into how audiences from different cultural contexts may accept, negotiate, or oppose the intended messages.

Keywords: Semiotics, K-Pop, Music Video, Stuart Hall, Encoding-Decoding, Cross-Cultural Collaboration.

INTRODUCTION

The development of the South Korean music industry, or K-pop, has reached a significant global level in recent decades. This phenomenon is not limited to music alone but also encompasses strong visual aspects, especially in the form of music videos that have become the primary medium for conveying messages and narratives to viewers. One collaboration that has attracted global attention is the song "APT" performed by Rosé (member of BLACKPINK) and Bruno Mars, released in October 2024.

The music video for "APT" features various signs and symbols that can be analyzed through a semiotic approach. Semiotics, as the study of signs and meanings, provides a comprehensive theoretical framework for analyzing how messages are constructed and interpreted in visual media. In particular, Stuart Hall's perspective on encoding/decoding offers a critical viewpoint on the process of production and consumption of meaning in media.

Stuart Hall's encoding-decoding theory (1973) proposes that meaning is not linear or simple but is formed through a complex process where media producers encode certain messages, while audiences decode these messages based on their social, cultural backgrounds, and personal experiences. This approach is highly relevant for analyzing K-pop music videos that are laden with Korean cultural symbols mixed with global elements, creating complex and layered media texts.

The collaboration between Rosé and Bruno Mars in "APT" is interesting to study because it combines elements of K-pop with Western pop music, creating a cultural hybridity reflected in the visual and narrative aspects of the music video. The use of visual signs in this video not only functions as aesthetic decoration but also as carriers of meaning that can be interpreted differently by various groups of viewers.

This research aims to analyze how visual signs in the "APT" music video are encoded by producers and how these messages can be decoded by audiences from various cultural backgrounds. Using Stuart Hall's perspective, this research will investigate the process of meaning negotiation that occurs between media producers and consumers, as well as identify possible interpretative positions that may emerge: dominant/hegemonic, negotiated, or oppositional.

This research has academic significance as it applies semiotic theory and cultural studies to the contemporary phenomenon of K-pop, which is an important part of today's global cultural landscape. Furthermore, analysis of the "APT" music video can provide insights into how cultural identity is constructed and negotiated in the era of digital media globalization.

In the Indonesian context, where K-pop has a large and influential fan base, this research can also contribute to understanding how local audiences receive and interpret global cultural products. This becomes increasingly relevant considering the role of social media in accelerating the circulation of K-pop content and facilitating the formation of transnational fan communities.

Thus, semiotic research on the "APT" music video by Rosé and Bruno Mars through Stuart Hall's encoding-decoding perspective is not only relevant for understanding the dynamics of production and consumption of meaning in K-pop media but also for expanding insights into how global pop culture interacts with local contexts in the digital era.

THEORETICAL FRAMEWORK

Semiotics Theory

Semiotics, the study of signs and sign systems, has been instrumental in analyzing visual media and cultural texts. Founded primarily on the works of Ferdinand de Saussure and Charles Sanders Peirce, semiotics provides a framework for understanding how meaning is created and communicated through signs. Saussure (1916) proposed a dyadic model of the sign consisting of the signifier (the form which the sign takes) and the signified (the concept it represents). This relationship, according to Saussure, is arbitrary and established through cultural conventions.

Peirce (1931-1958), meanwhile, developed a triadic model of semiotics that introduced the interpretant as the sense made of the sign. He categorized signs into three types: icons (resembling their objects), indexes (indicating their objects through causal connections), and symbols (relating to their objects through convention). These foundational theories have been expanded upon by scholars like Roland Barthes, who introduced the concepts of denotation and connotation to distinguish between the literal meaning of a sign and its cultural or emotional associations (Barthes, 1972).

In the context of visual media analysis, Barthes' (1977) work on the "rhetoric of the image" has been particularly influential, distinguishing between linguistic messages, coded iconic messages, and non-coded iconic messages within visual texts. His concept of myth as a second-order semiological system helps explain how signs can become naturalized and ideologically charged within specific cultural contexts.

More recent applications of semiotics to music videos include Vernallis' (2004) work, which examines how music videos create meaning through the interrelation of music, image, and lyrics. She argues that music videos should not be analyzed solely through film theory but require an interdisciplinary approach that considers their unique audiovisual construction.

Stuart Hall's Encoding-Decoding Model

Stuart Hall's encoding-decoding model, first articulated in his seminal essay "Encoding and Decoding in the Television Discourse" (1973) and later refined in "Encoding/Decoding" (1980), represents a landmark contribution to media and cultural studies. Hall challenged the linear transmission model of communication by emphasizing the active role of audiences in constructing meaning. According to Hall, media messages are encoded by producers with certain intended meanings, but these messages are not simply absorbed passively by audiences. Instead, viewers actively decode messages based on their social positions, cultural backgrounds, and personal experiences.

Hall identified three hypothetical positions from which decoding might occur:

- 1) Dominant-hegemonic position - where the viewer accepts the message as encoded, operating within the dominant code.
- 2) Negotiated position - where the viewer acknowledges the legitimacy of the dominant code in the abstract but negotiates exceptions to the rule at a more situated level.
- 3) Oppositional position - where the viewer understands the intended meaning but rejects it and decodes the message within an alternative framework.

This model has been applied extensively to various media analyses. For instance, Morley's (1980) "The Nationwide Audience" empirically tested Hall's model by examining how different social groups interpreted a current affairs program. Similarly, Kim (2004) employed the encoding-decoding model to investigate how Korean audiences interpreted American television dramas.

In the context of music video analysis, Railton and Watson (2011) have demonstrated how Hall's model can illuminate the complex negotiation of meanings in music videos, particularly those that cross cultural boundaries. Their work highlights how the visual codes in music videos are not universally interpreted but are subject to culturally specific readings.

K-pop Studies and Music Video Analysis

K-pop has emerged as a significant field of academic inquiry over the past decade. Oh and Park (2012) trace the globalization of K-pop through social media platforms, highlighting how digital technologies have facilitated its international spread. Jin (2016) examines the

political economy of the K-pop industry, analyzing how Korean entertainment companies have strategically positioned themselves in the global market.

The visual aspects of K-pop have received particular scholarly attention. Fuhr's (2016) analysis of K-pop aesthetics highlights the industry's emphasis on visual perfection and its hybrid cultural elements that blend Korean traditions with global influences. Similarly, Jung (2011) explores how K-pop idol bodies are constructed and presented as transnational cultural products that appeal to diverse audiences.

Music video analysis within K-pop studies has developed its own methodological approaches. Kwon and Kim (2014) analyze how K-pop music videos employ cultural codes that can be read differently across cultural contexts. They argue that the success of K-pop videos lies in their semiotic flexibility, allowing for multiple interpretations while maintaining core emotional appeals.

More specifically, research on BLACKPINK's music videos has examined how the group navigates representations of femininity within the constraints of the Korean idol industry. Chaudhary (2019) analyzes how BLACKPINK's visual aesthetics simultaneously embrace and challenge conventional gender norms. Similarly, Oh (2020) examines how Rosé's solo work represents a negotiation between individual artistic expression and the commercial imperatives of K-pop.

Cross-cultural Collaborations in Popular Music

Cross-cultural collaborations in popular music have been studied from various perspectives. Penycook (2007) examines how global hip-hop collaborations create new forms of cultural expression that transcend national boundaries while remaining rooted in local contexts. Similarly, Regev (2013) introduces the concept of "aesthetic cosmopolitanism" to explain how popular music increasingly incorporates diverse cultural elements while maintaining connections to specific cultural traditions.

In the context of K-pop, collaborations with Western artists have been analyzed as strategic attempts to enter global markets while negotiating cultural authenticity. Jin and Ryoo (2014) argue that such collaborations represent a form of "cultural hybridity" that allows K-pop to maintain its distinctive characteristics while increasing its global appeal.

The collaboration between K-pop and Western pop artists creates what Kraidy (2005) terms "hybrid media texts" that cannot be reduced to either of their constituent cultural parts.

Such collaborations create new semiotic fields that require audiences to draw on multiple cultural literacies for interpretation.

Digital Media Reception and Fan Culture

Fan studies have increasingly focused on how digital platforms shape the reception and interpretation of media texts. Jenkins' (2006) concept of "participatory culture" highlights how fans actively engage with, reinterpret, and circulate media content. In the context of K-pop, this participatory dimension is particularly pronounced. Kim (2017) examines how K-pop fan communities engage in various forms of participatory practices, from translation to content creation, that extend the reach and meanings of K-pop texts.

Digital platforms have also facilitated what Yang (2009) terms "cultural globalization from below," where fan communities rather than institutional actors drive the global circulation of cultural products. For K-pop, platforms like YouTube, Twitter, and TikTok have been instrumental in this process, allowing fans to engage with content regardless of geographical location.

The reception of cross-cultural collaborations like "APT" takes place within this digital ecosystem, where meanings are negotiated not just between text and individual viewer but within fan communities that span national and cultural boundaries. These communities, as Kim and Namkoong (2019) argue, develop their own interpretive conventions and can significantly shape how individual members decode media texts.

Research Gap

While there is substantial literature on K-pop, semiotics, and Stuart Hall's encoding/decoding model separately, there remains limited research that explicitly applies Hall's model to cross-cultural K-pop collaborations. This research aims to address this gap by examining how the visual signs in Rosé and Bruno Mars' "APT" music video are encoded with particular meanings and how these might be variously decoded by different audience segments.

Furthermore, most existing studies on K-pop music videos have focused on either purely Korean productions or have examined them primarily from the perspective of Western reception. This study contributes to the field by analyzing a genuinely crosscultural production that deliberately bridges K-pop and Western pop aesthetics.

Finally, while previous research has examined K-pop's global appeal, less attention has been paid to how specific visual elements in cross-cultural collaborations function semiotically. By focusing on the specific case of "APT," this research offers a detailed analysis of how cultural hybridity operates at the level of visual signs, providing insights into the changing dynamics of global popular culture in the digital era

RESEARCH METHODS

Research Design

This study employs a qualitative research design, utilizing semiotic analysis as the primary methodological approach. Qualitative research is particularly suited to this study as it allows for an in-depth exploration of the complex meanings embedded in visual media (Denzin & Lincoln, 2018). The research adopts a case study approach, focusing specifically on the music video "APT" by Rosé and Bruno Mars as a representative example of cross-cultural collaboration in contemporary music production.

The semiotic analysis is guided by Stuart Hall's encoding-decoding model, which provides a theoretical framework for examining how meanings are encoded in media texts and how these meanings might be decoded by different audiences. This approach acknowledges that the interpretation of cultural texts is not fixed but varies according to the social, cultural, and personal contexts of the decoder (Hall, 1980).

Data Collection

The primary data for this study consists of the official music video for "APT" by Rosé and Bruno Mars. The video will be accessed through official streaming platforms to ensure authenticity and quality. The analysis will encompass all visual elements present in the video, including:

- 1) Visual imagery and symbolism
- 2) Cinematography and editing techniques
- 3) Choreography and performance elements
- 4) Set design and props
- 5) Costumes and styling
- 6) Color schemes and lighting
- 7) Narrative structure and sequencing

Analytical Framework

Encoding Analysis

At this stage, researchers will analyze how music video producers (directors, choreographers, artistic arrangers, dil.) construct messages through:

1. Identification of Analysis Unit
 - a) Divide the music video into several segments based on the change of scene
 - b) Identify dominant visual and auditory signs in each segment
2. Analysis of Representation Codes
 - a) Technical Code: Use of cinematography, editing, lighting techniques
 - b) Social Code: Identity representation, gender, social class
 - c) Ideological Code: Values and ideas reflected in music videos
 - d) Narrative Code: The structure of the story, characters, and plot that is built
3. Production Context Analysis
 - a) The context of the K-pop music industry and global popular music
 - b) South Korean socio-cultural context and the West
 - c) Rosé's career background and Bruno Mars

Decoding Analysis

At this stage, the researcher will analyze how the message in the music video can be interpreted by the audience through three hypothetical positions:

1. Dominant Position-Hegemonic (Dominant-Hegemonic Position)
 - a) Identify interpretations that are consistent with the manufacturer's intentions
 - b) Analyze how music videos support dominant values in the global music industry
2. Negotiated Position (Negotiated Position)
 - a) Identify aspects that allow the audience to negotiate meaning based on their cultural context
 - b) Analyzing the tension between local and global values in music videos
3. Oppositional Position (Oppositional Position)
 - a) Identify the elements that has the potential to bring up reading critical or resistance

- b) Analyze how music videos can be interpreted differently by Subculture group or minority

RESULTS AND DISCUSSION

The representation of meaning in the *APT* music video using Stuart Hall's *Encoding/Decoding Model*. This model explores how meaning is encoded by the message creators (encoding) and how audiences interpret it (decoding).

There are three possible audience interpretations according to this theory:

1. **Dominant/Hegemonic Reading** → The audience fully accepts the message as intended by the creator.
2. **Negotiated Reading** → The audience understands the message but interprets it with some modifications based on their own perspective.
3. **Oppositional Reading** → The audience rejects or opposes the message encoded by the creator.

Visual Description in the APT Music Video



The image from the MV features Rosé in a black studded leather jacket and a punkrock-inspired outfit, sitting on a pink floor while singing into a microphone. Behind her, Bruno Mars is playing the drums, with a prominent lightning bolt symbol on the bass drum. The background is solid pink, creating a strong contrast with their dark clothing.

Encoding (Intended Meaning by the Creators)

1. Color Symbolism:

- The pink background contrasts with the black leather outfits, blending femininity and punk rebellion. This suggests a mix of softness and power, reinforcing Rosé's duality as an artist.
 - Pink often represents playfulness and energy, aligning with the song's party/game theme.
2. Lightning Bolt Symbol:
- The lightning bolt on the drum is a powerful visual cue. It often symbolizes energy, rebellion, or sudden impact—key themes in rock and pop music.
 - It may also reference David Bowie's "Aladdin Sane" era, known for glam rock and musical experimentation, aligning with the song's genre-blending style.
3. Fashion & Pose:
- Rosé's black leather and studded accessories reference classic rock aesthetics, contrasting with the softer pink setting.
 - Her relaxed pose with a microphone suggests effortless coolness and confidence, embodying a rebellious yet playful attitude.
4. Bruno Mars' Role:
- Positioned in the background but still visible, Bruno's drumming presence reinforces the song's rhythmic, dynamic energy.
 - His sunglasses and leather jacket further emphasize the retro rock aesthetic.

Decoding (Audience Interpretations)

1. Dominant Reading (Preferred Meaning)

Fans who understand the visual and cultural references will see this as a playful yet rebellious take on rock culture, merging pop femininity with rock edge. The lightning bolt reinforces the electrifying nature of music and fun.

2. Negotiated Reading

Some viewers might simply see the pink-and-black contrast as an aesthetic choice without deeper cultural meaning. They might recognize the rock influence but not fully connect it to past icons or styles.

3. Oppositional Reading

Others might critique this as an artificial appropriation of punk/rock aesthetics, arguing that the styling is more about fashion than musical authenticity.



This image shows Bruno Mars and Rosé dancing energetically against a pink background, dressed in punk-rock-inspired outfits. Both are wearing black studded leather jackets, with Rosé in a cropped top and shorts, and Bruno in oversized shorts with a flannel tied around his waist. Large amplifiers and speakers are visible in the background, reinforcing the musical theme.

Encoding (How Meaning is Constructed)

1. Fashion Symbolis

- Their black leather jackets reference punk and rock culture, associated with rebellion and nonconformity.
- Bruno's flannel-around-the-waist look is reminiscent of '90s grunge, popularized by Nirvana and other alternative rock bands.
- Rosé's studded belt and minimalistic outfit align with a feminine rock aesthetic, blending edgy and glamorous elements.

2. Movement and Posture

- Both are in mid-action, dancing with exaggerated movements, evoking a carefree, energetic vibe.
- This suggests an emphasis on fun, rhythm, and spontaneity, aligning with the party atmosphere of the song.

3. Pink Background & Amplifiers

- The pink setting contrasts with their dark outfits, symbolizing a fusion of pop and rock influences.
- The stacked speakers and amplifiers highlight the musical performance aspect, reinforcing their roles as artists. **Decoding (Audience Interpretations)**

1. Dominant Reading (Preferred Interpretation)

Audiences who understand the punk/grunge references and the contrast between pop and rock aesthetics will see this as a playful tribute to rock culture infused with modern pop sensibilities. The dance movements add to the song's party vibe.

2. Negotiated Reading

Some viewers might simply see this as a stylish dance performance, enjoying the fashion and energy without deeper cultural analysis.

3. Oppositional Reading

Others might view this as a superficial appropriation of punk and grunge fashion, arguing that it uses rock aesthetics for visual appeal rather than musical authenticity.



Encoding (Intended Meaning by Producers)

The pink background and rock-inspired outfits (leather jackets, studded details) create a retro, playful aesthetic reminiscent of punk rock and youth rebellion. The drinking game (APT game) reinforces the theme of fun, social bonding, and carefree indulgence. By fusing Korean drinking culture with Western rock aesthetics, the MV encodes a cross-cultural fusion, making the song appeal to both K-pop and Western audiences.

Decoding (Audience Interpretations)

1. Dominant-Hegemonic Reading

- Audiences who align with the intended message may see this as a fun, nostalgic celebration of youth, music, and party culture.
 - The APT game becomes a metaphor for spontaneity, unpredictability, and camaraderie, making the MV relatable to young viewers.
 - Fans of both Rosé and Bruno Mars might appreciate the cultural blending, interpreting it as a playful tribute to international drinking games and party traditions.
2. Negotiated Reading
- Some viewers might enjoy the aesthetics but question the promotion of drinking culture, particularly in K-pop, where idols often maintain a wholesome image.
 - Others may focus on the rock-and-roll styling, interpreting it as a statement about Rosé's musical identity shifting towards a more rebellious, independent sound rather than just a drinking-game-themed MV.
3. Oppositional Reading
- Critics might argue that the MV romanticizes drinking culture, potentially influencing young fans to see excessive drinking as glamorous or trendy.
 - Some K-pop purists might dislike the Westernization of Korean cultural elements, arguing that the APT game loses its traditional meaning in the MV's stylized, Westernized setting.



Encoding: Cultural Representation in Media

In this frame, Bruno Mars and Rosé wear punk-inspired black leather jackets while holding small South Korean flags against a pink backdrop. The encoded messages could include:

- Cultural appreciation & tribute: The use of the South Korean flag acknowledges Rosé's heritage and K-pop's influence on the song.
- Playful juxtaposition of aesthetics: The punk rock look contrasts with the symbol of national pride, possibly suggesting a fusion of rebellious Western rock culture with South Korean identity.
- Irony or satire? Bruno Mars' expressive face and casual flag-waving might indicate a humorous or ironic take on cultural pride in a party setting.

Decoding: Audience Interpretations

1) Dominant-Hegemonic Reading

- Fans of K-pop and global music might see this as a celebration of South Korea's cultural impact, especially in music.
- The scene could be interpreted as a symbolic fusion of cultures, reinforcing the idea that music transcends national boundaries.

2) Negotiated Reading

- Some might enjoy the tribute but feel that the punk aesthetic doesn't match the South Korean flag's symbolism, creating a sense of cultural dissonance.
- Others might see this as Bruno Mars playfully embracing K-culture while Rosé, as a South Korean, appears less enthusiastic, possibly hinting at differing levels of cultural attachment.

3) Oppositional Reading

- Some viewers might criticize the scene as superficial appropriation, using South Korean identity as an aesthetic rather than a meaningful representation.
- The casual way the flag is waved could be seen as disrespectful, especially for audiences who take national symbols seriously.



Encoding (The Meaning Constructed by the Producer)

Bruno Mars is mimicking the action of shooting a bow and arrow. A digitally illustrated white bow and heart-shaped arrow appear in the scene. Rosé dramatically reacts as if being struck by the arrow, with illustrated hearts floating around her, emphasizing the playful and romantic theme.

- Dominant Pink Background → The color pink is often associated with love, romance, and playfulness, reinforcing a lighthearted and flirtatious tone.
- Biker-Inspired Outfits (Leather Jackets, Accessories) → The contrast between a "tough" or "rebellious" aesthetic and a romantic theme adds an ironic, playful tension.
- Cupid-Inspired Arrow Scene → The illustrated bow and arrow visually reference the mythological Cupid, symbolizing love's sudden and magical impact.
- Body Language & Expressions → The male character (Bruno Mars) confidently "shoots" the arrow, while the female character (ROSÉ) reacts dramatically, as if being struck by love.
- Korean Flag Prop (in the previous image) → The presence of the South Korean flag suggests a cultural or national identity element, possibly emphasizing Kpop's global influence.

The intended message likely conveys a fun, exaggerated depiction of romance with a modern, pop-culture twist.

Decoding (How the Audience Interprets It)

1. Dominant-Hegemonic Reading (Preferred Interpretation)

Viewers who align with the intended message might see this as a humorous and visually creative representation of romance. The exaggerated acting and cartoon-like elements make it lighthearted, fun, and engaging, reinforcing the playful chemistry between the two characters.

2. Negotiated Reading (Partially Accepting the Message)

Some viewers may recognize the humor and romantic elements but also question the contrast between the “bad boy” look (biker aesthetic) and the soft, love-struck reaction of the female character. They might interpret it as a stereotypical gender dynamic, where the man is the active pursuer, and the woman passively reacts to his charm.

3. Oppositional Reading (Rejecting or Criticizing the Message)

More critical viewers may see the scene as reinforcing outdated gender roles. From a feminist or critical perspective, this imagery could be interpreted as perpetuating the stereotype that men take action in romance (shooting the arrow), while women merely respond (being struck by love, falling for the man’s charm). Some may also critique the use of national symbols (such as the Korean flag) as a superficial marketing tool rather than a meaningful cultural representation.



Encoding (Intended Meaning by the Creators)

- Framing Effect (Black Circle Around the Image): The vignette-style framing mimics the view through a camera lens, possibly referencing surveillance, nostalgia, or a voyeuristic perspective.
- Punk/Rock Aesthetic: The black studded leather jackets, electric guitars, and amplifiers evoke the rebellious energy of punk rock. This contrasts with the playful pink background, blending edginess with fun.

- Raised Fists Gesture: A classic symbol of power, defiance, or celebration, reinforcing themes of youthful rebellion and energy.
- Color Scheme: The dominant pink background, a traditionally soft and playful color, contrasts with the rock-inspired attire, creating a mix of punk attitude and pop aesthetics.

Decoding (Possible Audience Interpretations)

- Dominant Reading: The image celebrates rock music culture in a playful, modern way, blending rebellion with a fun, stylish aesthetic.
- Negotiated Reading: Some may see this as a nostalgic nod to classic rock but question the commercialization of punk aesthetics in a pop setting.
- Oppositional Reading: Others might criticize it as a superficial appropriation of punk culture, reducing its countercultural significance to mere fashion.



Encoding Meaning (Producers' Intended Message)

The visuals suggest a punk rock aesthetic with bold, contrasting colors and aggressive, rebellious body language. The pink background contrasts with the black outfits and sharp, jagged typography, reinforcing an edgy, youthful, and energetic one.

- The stacked hands game ("apateu") is symbolized through repeated A-shaped symbols in the background.
- The megaphone amplifies the idea of speaking up or rebellion.

- The lyrics "HOLD ON HOLD ON" in distorted, sharp letters emphasize urgency or defiance.

This encoding aligns with the punk rock theme, where the song might represent themes of youth, chaos, or breaking societal norms.

Decoding Readings (Audience Interpretations)

1) Dominant-Hegemonic Reading

Viewers who align with the intended punk aesthetic will see this as a celebration of rock rebellion and youthful energy. The visuals reinforce music as a form of expression, where individuals let loose and reject societal constraints.

2) Negotiated Reading

Some audiences may accept the aesthetic and energy but interpret it in a more personal way. They might see it as a metaphor for modern social struggles, whether in relationships, career pressures, or self-identity. The "HOLD ON" could symbolize emotional resilience rather than just rebellion.

3) Oppositional Reading

Others might reject the rebellious themes, interpreting the visuals as chaotic, overly aggressive, or lacking deeper meaning. Some might see it as an exaggerated, commercialized take on punk culture, removing its original countercultural spirit.

CONCLUSION AND SUGGESTIONS

Conclusion

This study examines the semiotic elements in the "APT" music video by Rosé and Bruno Mars through Stuart Hall's encoding-decoding model. The research finds that the visual and symbolic representations in the music video serve as a medium for cultural hybridity, blending K-pop aesthetics with Western rock influences. The encoding process incorporates elements such as color symbolism, fashion, and cultural references to create a layered meaning that can be interpreted differently by audiences. The study identifies three main audience positions: dominant-hegemonic, negotiated, and oppositional readings, demonstrating the varied ways in which viewers decode the intended messages based on their cultural backgrounds and

perspectives. Ultimately, the study highlights how K-pop music videos function as dynamic sites of meaningmaking, influenced by global and local cultural interactions.

Suggestion

Future research can explore the impact of audience demographics on decoding processes, particularly how cultural background, language proficiency, and fandom engagement shape interpretations. Additionally, comparative studies analyzing different cross-cultural K-pop collaborations may provide deeper insights into how meaning is negotiated in globalized music media. Finally, integrating audience reception studies through surveys or interviews could enrich the analysis by capturing real-time audience perspectives, further advancing the understanding of semiotic communication in K-pop music videos.

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