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# Divorce Representation in Hindia's Video Clip Version of "Alexandra"

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## ABSTRACT

In the growing digital age, video clips serve as a promotional tool for music and can also be used to deliver complex social messages to audiences. Through their video clip titled "Alexandra", Hindia describes how divorce affects the psychological condition of children to adulthood. The problem formulation of this study is how the child's representation as a victim of divorce in Hindia's video clip "Alexandra" is characterized by a qualitative descriptive method. Through Roland Barthes' semiotic theory approach, non-verbal signs can be used to see a picture of the feelings and emotions of a character in a divorce story and reveal how hidden messages are represented through visual composition in a video clip. The commercial is interesting to be thorough because it features a social reality. The current issue of divorce is that of a child as a victim. The symbols are then examined along with the study of literature so that they can produce understandable interpretations. The conclusion of this study is to educate the public on the social issues of divorce so that it can encourage them to have critical thinking and move social action.

Keywords: semiotics; video clips; divorce; Roland Barthes

## ABSTRAK

Dalam era digital yang semakin berkembang, video klip tidak hanya berfungsi sebagai alat promosi musik semata, tetapi juga dapat digunakan sebagai sarana untuk menyampaikan pesan-pesan sosial yang kompleks kepada audiens. Hal tersebut dilakukan oleh salah satu musisi Indonesia, Hindia. Melalui video klipnya yang berjudul "Alexandra", Hindia menggambarkan bagaimana dampak perceraian terhadap kondisi psikologis anak hingga dewasa. Rumusan masalah dari penelitian ini adalah bagaimana representasi anak sebagai korban perceraian dalam video klip Hindia versi "Alexandra" yang dikupas dengan metode deskriptif kualitatif. Melalui pendekatan teori semiotika Roland Barthes, tanda-tanda non-verbal dapat diungkap untuk melihat gambaran perasaan serta emosi dari karakter dalam kisah perceraian serta mengungkap bagaimana pesan-pesan tersembunyi direpresentasikan melalui komposisi visual dalam video klip. Iklan ini menarik untuk teliti karena menampilkan realitas sosial terkini, yaitu isu perceraian yang dikemas dari sudut pandang anak sebagai korban. Simbol-simbol di dalamnya kemudian dikaji bersama dengan studi literatur sehingga dapat menghasilkan interpretasi yang dapat dipahami. Kesimpulan penelitian ini adalah untuk menyadarkan masyarakat mengenai isu sosial perceraian sehingga dapat mendorong mereka untuk memiliki pemikiran kritis serta menggerakkan tindakan sosial.

Kata kunci: semiotika; video klip; perceraian; Roland Barthes



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## 1. Introduction

Families are essential in forming child characters (Marzuki, 2022). As the first known environment (Ali, 2020), children can learn values, norms, and ethics as the basis of their personality formation (Prio et al., 2022). Daily interaction with family members influences the formation of attitudes, behaviors, and values. Families who can provide emotional support will help children to build a strong foundation in socializing with society. However, realistically, not all families can create a harmonious environment. The issue of divorce (broken home) is a complex social problem that can affect various aspects of life. The causes also vary, one of which is incompatibility between couples (Wee, 2021), such as differences in values, goals of life, and future vision. The inability to adapt is also a cause of difficult separation (Iqbal, 2018).

In addition, communication problems also often trigger divorce (Nibras et al., 2021). The inability to be open about each other's feelings, hopes, and needs can cause tension and frustration that can impact domestic life. Limited or no communication makes conflict challenging to resolve. This problem can trigger feelings of dissatisfaction so that it can continue at the end of the marriage. External factors such as financial pressure (Janes et al., 2022) can also trigger divorce. Economic difficulties such as job instability, debt, and financial mismanagement also contributed to domestic strife. Stress and bad communication can weaken the trust between couples and lead to divorce.

Interference from various parties can trigger potential divorce in a household (Octaviani, 2020). The pressures and opinions from family, friends, or social environments can cause relationship tension. More opinions can be needed to ensure communication between couples so that they can reduce the space to build openness. If a couple feels depressed or no longer believes in their partner, then psychological pressure will disrupt the stability of the marriage, which can lead to divorce.

Other factors of divorce can be due to differences in culture, customs, and customs (Uyun, 2023; Veere, 2021). Difficulties in understanding and respecting these differences can lead to domestic conflicts. Differences in how to think, behave, and interact in certain situations can lead to feelings of incompatibility, ultimately leading to divorce decisions.

## 2. Literature Review

According to the latest Indonesian statistics, Indonesia's divorce rate continues to increase yearly. According to Katadata.co.id, 54% of divorce cases processed in the Indonesian Religious Court increased from 2020 to 2021 (Katadata.co.id, 2022). This problem should concern various sectors, such as the government, educational institutions, civil society, and the family. Marriage education should be the first step in preparing couples to continue to the next level. In addition, it is also essential to make promotional media so that it can alert the public to recent social issues.

Not only do couples divorce cases also affect the psychology of the children involved in them (Tuti Warhmurti, 2021). The divorce process can cause anxiety due to difficulty understanding changes in their family (Siti et al., 2021). Farewell can make them feel lonely (Muh. Rizky Dita Octavian, 2023) and declining self-esteem (Dian et al., 2022). The worst thing that happened was the guilt because they thought they were the cause of the divorce. Children's psychological instability can also affect their daily lives, such as problems with sleep, concentration, and behavioral changes. Even in the long run, these problems can affect their mindset, interpersonal relationships as adults, and their view of commitment in future relationships.

The effects of divorce also appear to affect courtship. Children of broken-home families tend to seek attention from others, including their spouses (Sonjaya, 2021). The problem is that many end up stuck in unhealthy relationships and even survive to meet the need for attention. This phenomenon occurs because of their inferiority, so they will do anything despite being hurt or used by their partner.

Another effect of divorce can be seen in the habit of a social relationship. When parents divorce, the child can experience confusion and strong emotions. Children who have lost a complete figure of parents tend to seek support or escape negative feelings, such as free association. Free association identical to troubled children can be a suitable medium so that they can feel more welcome. For children, free association is carried out to seek recognition in the environment, meet their emotional needs (Untung Suroso, 2023), or as a form of disillusionment with disappointment (M. et al., 2023).

This divorce phenomenon was later captured by one of the Indonesian musicians, Hindia, in his song "Alexandra". The video clip, launched on July 7, 2023, has been watched 383,907 times until August 25, 2023, and invites attention from the audience because it represents their past experiences. The "Alexandra" music video was chosen as an object of research because researchers assume that it contains life-related symbols and current issues experienced by urban communities, including divorce cases and their effects.

In addition to being an entertainment medium, the video clip also serves as a promotional tool (Asrita, 2022) in the influential music industry. Through more complex portrayals of stories or concepts, musicians can illustrate narratives hidden in the lyrics through visuals. Exciting visuals and stunning content in the video clip can attract new fans' attention, encouraging them to listen to other songs and even create emotions with their audience so that they are more interested in getting to know the artist. Video clips can also be a medium that can build an artist's image by displaying unique styles and building emotional relationships with their fans.

More than just entertainment, video clips can also be used as media to deliver messages (Leo et al., 2021), one of which is a campaign to portray social reality or current issues in society. With deep narratives and solid visual support, the message can reach an audience effectively, thus encouraging them to have awareness and take action on various current issues.

### 3. Methods

This research explores the visual aspect, so the audio element is considered a supporter that complements the interpretation process of Hindia's video clip. In analyzing visual symbols, researchers used the theory of semiotics popularized by Roland Barthes. Roland Barthes' theory of semiotics can be used to excavate and decipher hidden codes in visual through denotations, connotations, and myths in various visual works (Iskandar, 2021). Barthes also divides visuals into two essential components: signifier and signified.

This study aims to see how music video clips can represent one of the social issues of urban society, particularly regarding divorce cases and their impact on child psychology. This study also benefits from being a scientific reference for later studies and providing analysis of current social issues. For practical science, the hope of this research can be a reference to creating other audio-visual works of the best quality.

The formulation of this research problem is to see how the representation of divorce in Hindia's video clip "Alexandra" was analyzed using qualitative descriptive methods. Through Roland Barthes' semiotic theory, non-verbal signs can be expressed so we can know the meaning behind a visual work.

This research was conducted through in-depth observation of objects and literature studies, journals, and books as references. The researcher then grouped by novelty and relevance to research topics. The research aims to explore the meaning of symbols in Hindia's video clip "Alexandra" using Roland Barthes' semiotic theory. This research explored the meaning of denotations, connotations, and myths in the symbols in the video clip. According to Barthes, myth is not about the mystical but rather a distortion of meaning due to the dominance of certain groups (Adityawan, 2008a).

In observing the visual work of this video clip, researchers observe various aspects, such as visual aspects, technical aspects, and behavior aspects (Adityawan, 2008b). Visual aspects include color, size, contrast, and shape. Technical aspects include the image acquisition angle, camera motion, and transition.

Aspects of behavior include primary and incidental. These aspects can be seen in visual signs in the visual work of Hindia's video clips, later analyzed using Roland Barthes' semiotics theory.

Research on Hindia's video clip "Alexandra" used steps designed to facilitate the observation and analysis. First, researchers watched "Alexandra" video clips through social media, YouTube. Second, researchers take screenshots of video clips that are organized by scene. Third, researchers collect literature that can support research results and be ranked according to novelty and relevance. Fourth, researchers analyzed the symbols in the video using Roland Barthes' semiotic theory.

## 4. Discussions

### 4.1. Setting 1: Pick Up a Boyfriend



Figure 1: Pick up her boyfriend (Source: Personal Documentation)

A commercial opens with a scene of a woman walking in front of a car at night while smoking a cigarette, captured with a bird's eye view. The woman then got into her car and used a lipstick that was captured with an eye-level angle. Soon, a man and a woman were driving a car carrying the man. The scene then moves to a place where a man talks to the woman but turns his face away. The woman looked at the other side, and the man passed by with drinks. Behind her is another man and woman making out. The next scene was captured from clouds, showing the middle close-up. The woman and the man seemed to be looking in the opposite direction. The next scene then captures the woman facing the front while the man facing the back in the middle close up. The man drank a glass bottle while the woman smoked her cigarette and showed a blank look.

This setting was opened with a woman smoking in front of her car. The nighttime atmosphere and birds-eye view make the atmosphere feel sad and curious about what the woman will do. Shortly after that, the camera moved to take an eye-level angle to show the inside of the car, where a woman was using her lipstick. The woman appears to be wearing tight, open clothing that is identical to the style of urban youth. In addition, liquor and cigarettes are supporters in the context of free association.

Next, the figure of the man was connotated as the girl's boyfriend. The man then entered and sat in the front passenger seat. They then went somewhere with the woman as the driver. Throughout the trip, the man was seen looking at his girlfriend while occasionally playing the woman's hair while talking. The man seemed to make a happy expression, but not with a woman who looked gloomy even though she was still trying to smile. In Barthes' theory, this picture is included in the hermeneutic code because it raises questions about the purpose of their departure and what happened to their relationship.

The next scene was cut to show the background of the other place. The place is associated with a bar because it is visible in glasses held by men and other men who pass by carrying drinks and minimal light. The man seemed to talk to his girlfriend, but the woman turned her face away with a grim look. On the other hand, the woman looked the other way and found a couple who were making out. Then he looked down at what was interpreted as hope for her romantic relationship.

The camera then captures the couple with a different background, namely the night sky associated with the roof of the building. The woman seemed to be looking to the left, captured with a close-up

medium so that her expression of sadness became more visible. However, it differs from the man, who is shown looking to the right while drinking liquor, who is shown somewhat opaque, far behind the woman. Next, the woman and the man were taken with a close-up medium where the woman and the man looked in the opposite direction with a blank look.

Western culture has now influenced modern life in Indonesian society. This phenomenon can be seen in the habits of some young Indonesians, one of which is clubbing. Evening entertainment is no longer considered taboo but a lifestyle. Young people use it to find relationships, relieve stress, get validated to look like a slut, or even find a partner.

Western cultural influences can also be seen in the open-minded style of women's dress. Globalization has now penetrated various aspects of life, transforming values and norms into the concept of beauty. The style of dress in Western culture is also often normalized as a bent of modernization and independence in showing self-identification. However, on the other hand, it can also cause conflicts because it is contrary to Indonesian cultural values.

Other myths can be seen from the gender side, where men usually dominate in a relationship, ranging from taking a role in expressing feelings, asking for a date, and being more active in pursuing a partner. However, in this setting, it happens the opposite way. Women pick up men and even drive their cars to their destination.

#### 4.2. Setting 2: Parental Strife



Figure 2: Parental strife (Source: Personal Documentation)

Subsequent settings depict a man, woman, and daughter. The scene begins by showing men and women in the car from behind. The woman seemed to be talking, while the man was silent while driving a car. Then, the camera picks up the second expression that looks out the car's window in the opposite direction.

The scene then moved to show the eyes of a girl, who was then cut to the woman, man, and child in a car captured from the front. The man and woman seemed to argue where the woman was talking while moving her arms, while the man was silent. They then got out of the car, except for the child. The camera then captures silhouettes of men and women arguing inside the house while the child looks from inside the car. The child seemed to cross her arms and spill her head on her hands. She was also seen wearing a white shirt and hanging around her neck.

Women and men are associated as parents of the child. The conversation in the car illustrates the commotion in the family, where the mother is angry while her father is silent. The scene repeated four times illustrates that disputes between their families are commonplace. Furthermore, the child loses consciousness in the scene where the parents get out of the car while the child remains in the picture. Parents are increasingly indifferent and focus only on their problems.

Inconvenient families can affect children, including academic decline. Nevertheless, this contrasts with the scene in the video clip, where the child is seen using a medal representing achievement. In addition, the concept of child management is also seen when he looks calm while observing the conflict between her parents. He did not seem to cry or be frightened but instead just watched with a blank look.

### 4.3. Setting 3: A Parental Divorce

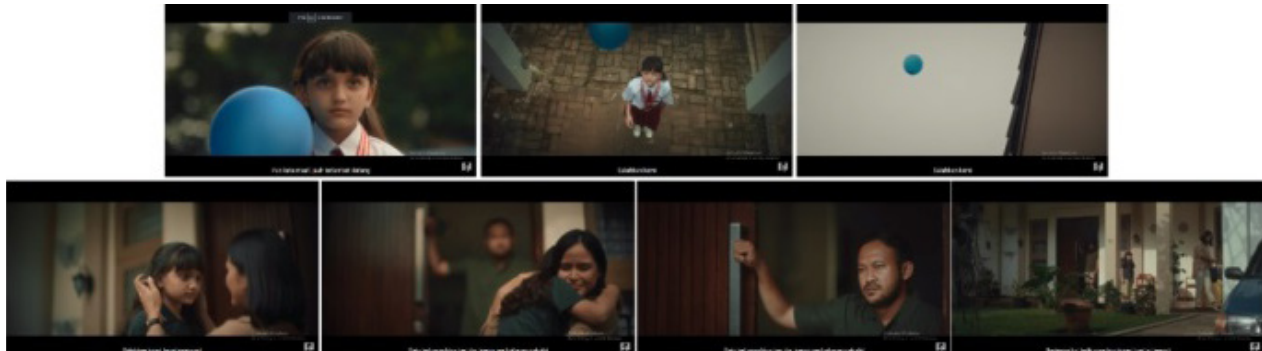


Figure 3: A parental divorce (Source: Personal Documentation)

Setting 3 opened with a medium close-up of girls holding blue balloons. He then released the balloon while looking up at the high angle. The camera then takes pictures of balloons that have already flown high.

The next scene takes a medium close-up of women and girls in front of a house. The woman knelt at the same height and said something while stroking the child's hair. The child only looks at the woman with a smile. They then hugged and emerged the man from behind the door. The camera then took a medium close-up of the man to see his expression cut into a further picture where the man and daughter only saw the woman who had gone with the suitcase.

Balloons are synonymous with happy feelings. It creates new hope, especially when looking at balloon eject events that are usually identical to symbolization. In this scene, balloons are symbolized as something close to children to strengthen their meaning. However, it is different in this video, where the child is holding a blue balloon. Blue can be interpreted as a sad thing, so the scene of releasing a blue balloon is symbolic of releasing a dark past in a child. Then, there was a scene of the child and mother talking, hugging, and separating. The scene depicts the concept of divorce, in which the mother leaves her family, symbolized by a suitcase. Her father's angry expression also supported the concept that there was a lack of harmony in the family. Parents' departure is usually a problem in the child's life, especially divorce. However, in this scene, the child is not seen crying. He was calm and only looked at her mother's departure. It can happen because of the loss of the child's concern for others or the form of resignation.

### 4.4. Setting 4: Sell a Car

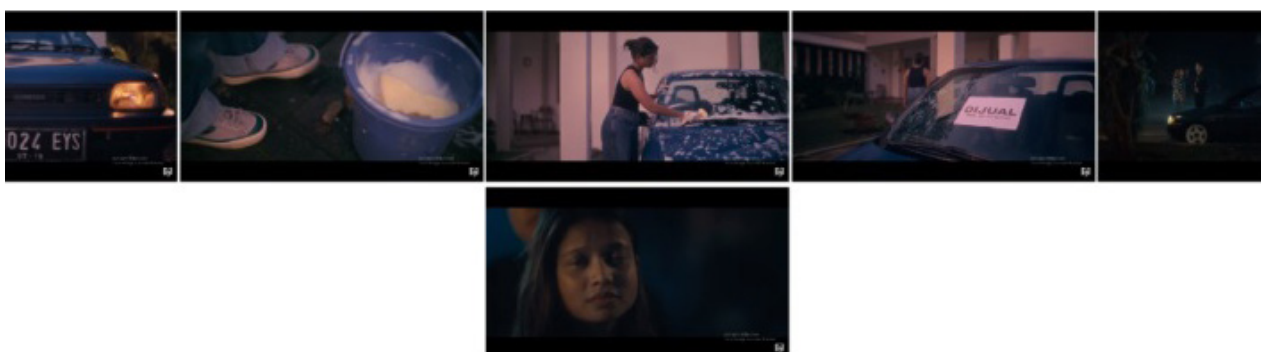


Figure 4: Sell a car (Source: Personal Documentation)

The following setting illustrates the afternoon atmosphere towards the evening with a close-up of a car with lights slowly turning off. The camera then takes a close-up of a bucket filled with foam and sponges and the teenage legs standing beside it. The teenager then washed the car with a grim look on her face. The next scene features a clean car on its windshield with a paper reading “SALE CALL:081321425642”. She then entered her house.

The atmosphere then turned into night. A teenager and a young man face each other, looking at her car. The car was then taken away by someone else. The young man then pats the teenager on the shoulder and ends with a close-up expression of a slightly smiling teenager.

This setting focuses on telling a car that begins with a close-up catch. At first, the car lights were on and then off. Turning on and off represents a memory that attempts to be forgotten. It is also reflected in the car wash scene as symbolic of eliminating bad memories. Each item can carry a memory, such as a car in this setting. More than just a vehicle, throughout this video clip, the car recorded various negative social interactions, such as parental strife and picking up a girlfriend. Especially blue in cars that represent sadness and trauma.

Throwing away or selling goods in this scene can be interpreted as a form of releasing bad memories from the past. It is also seen in the last picture, where the teenager smiles a little when the car is sold to symbolize the readiness to lead a new life.

Every object can carry a variety of memories, both fun and sad. The same is true of the car in this scene, representing a memory of the sad past, especially in relationships. Selling or disposing of such objects can be essential in reducing emotional burdens and opening new leaves in the teenager's life.

## 5. Conclusions

A study examining the video clip of “Alexandra” by Hindia illustrates how the issue of divorce in urban communities is the main focus. The Hindia video clip can summarize the complexity of the divorce conflict and its impact on the children involved. Through the use of powerful visual symbols, viewers can also experience the bitter reality that divorce does not only harm couples but also children.

Hidden messages depicted in visual symbols are arranged in such a way that they represent nostalgia for the bitter past. Through these symbols, the audience is invited to reflect on how divorce can affect a child's life to adulthood.

Based on research on “Alexandra” video clips by Hindia, several conclusions were found: First, video clips are not just entertainment media or promotional supporters but can reflect social reality. Second, this video provides a deep insight into how divorce issues can lead to a child's psychological upbringing.

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### **Book Chapter**

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