

The Representation of Unconditional Love In Feby Putri's *Tanpa Pamrih* Music Video: A Roland Barthes Semiotic Analysis

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ABSTRAK

Video musik tidak lagi berfungsi hanya sebagai media promosi lagu, tetapi juga sebagai media komunikasi visual yang merepresentasikan berbagai makna melalui tanda dan simbol. Salah satu nilai yang sering dihadirkan dalam narasi visual adalah kasih tanpa pamrih, yaitu bentuk kasih sayang yang diwujudkan melalui ketulusan, pengorbanan, empati, dan kepedulian tanpa mengharapkan imbalan. Penelitian ini bertujuan untuk menganalisis representasi kasih tanpa pamrih dalam video musik *Tanpa Pamrih* karya Feby Putri menggunakan pendekatan semiotika Roland Barthes. Penelitian ini menggunakan metode kualitatif deskriptif dengan teknik pengumpulan data melalui observasi, dokumentasi, dan studi pustaka. Data penelitian terdiri atas enam scene yang dianalisis berdasarkan tiga tingkatan makna Roland Barthes, yaitu denotasi, konotasi, dan mitos. Hasil penelitian menunjukkan bahwa video musik *Tanpa Pamrih* merepresentasikan kasih tanpa pamrih melalui simbol-simbol visual yang menampilkan nilai ketulusan, pengorbanan, kepedulian, dan penerimaan. Makna tersebut tidak hanya dibangun melalui interaksi antartokoh, tetapi juga melalui penggunaan warna, ekspresi, gestur, komposisi visual, dan sinematografi yang membentuk mitos mengenai kasih sebagai nilai kemanusiaan yang universal. Simpulan penelitian ini menunjukkan bahwa kasih tanpa pamrih direpresentasikan melalui hubungan antarmanusia dan hubungan manusia dengan alam sebagai bentuk kepedulian, rasa syukur, dan tanggung jawab.

Kata Kunci: Semiotika Roland Barthes, representasi, video musik, kasih tanpa pamrih, komunikasi visual.

ABSTRACT

Music videos have evolved beyond promotional media into visual communication platforms that represent meanings through signs and symbols. One of the values frequently portrayed in visual narratives is unconditional love, expressed through sincerity, sacrifice, empathy, and compassion without expecting anything in return. This study aims to analyze the representation of unconditional love in Feby Putri's *Tanpa Pamrih* music video using Roland Barthes' semiotic approach. Employing a qualitative descriptive method, data were collected through observation, documentation, and literature review. The research data consisted of six scenes analyzed using Barthes' three levels of meaning: denotation, connotation, and myth. The findings indicate that *Tanpa Pamrih* represents unconditional love through visual symbols portraying sincerity, sacrifice, care, and acceptance. These meanings are constructed not only through the interactions between characters but also through the use of color, facial expressions, body gestures, visual composition, and cinematography, which collectively reinforce the cultural myth of love as a universal human value. The study concludes that unconditional love is represented through both interpersonal relationships and the relationship between humans and nature, reflecting care, gratitude, and responsibility.

Keywords: Roland Barthes' semiotics, representation, music video, unconditional love, visual communication.

INTRODUCTION

The rapid advancement of digital technology has significantly transformed the way people create, distribute, and consume audiovisual content. Among various forms of digital media, music videos have evolved beyond their traditional function as promotional tools for songs into an important medium of visual communication capable of delivering social, cultural, and emotional messages. Through the integration of lyrics, cinematography, color composition, body language, facial expressions, symbolism, and narrative sequences, music videos construct meanings that allow audiences to interpret experiences and values from multiple perspectives. Consequently, music videos are increasingly recognized as cultural texts that not only entertain but also communicate ideologies, identities, and social realities through visual representation. This perspective is consistent with (Christabella 2020), who argues that music videos function as cultural texts capable of constructing social meanings and ideological representations through audiovisual narratives. This transformation has attracted growing scholarly attention, particularly within communication and media studies, where they are increasingly examined as multimodal cultural texts that facilitate the production and interpretation of meaning.

Since music videos communicate meaning primarily through audiovisual elements, understanding how these visual elements function as representations is essential for explaining how audiences interpret the messages conveyed through music videos. Visual representation plays a fundamental role in shaping how audiences interpret the messages conveyed through music videos. Rather than functioning as neutral depictions of reality, visual elements are deliberately constructed to communicate particular meanings, ideologies, and cultural values. Every cinematic component—including color, lighting, camera angles, facial expressions, body gestures, costumes, and spatial composition—contributes to the production of meaning and influences audience interpretation. According to (Hall 1997) representation is the process through which meaning is produced and exchanged within a culture by using language, images, and signs. In the context of music videos, visual representation enables artists to communicate emotions, identities, and social experiences beyond the lyrical content, transforming audiovisual performances into meaningful cultural narratives. Consequently, music videos have become important objects of inquiry in communication and media studies because they not only reflect social realities but also construct new interpretations of contemporary cultural values.

The complexity of meanings embedded in music videos has made semiotics one of the most widely used approaches in communication and media studies to examine visual texts. Semiotics views meaning as a product of signs that are constructed, interpreted, and understood within specific social and cultural contexts. Rather than perceiving visual elements as mere aesthetic components, semiotic analysis considers every sign—including objects, colors, gestures, facial expressions, settings, and camera techniques—as carriers of meaning that contribute to the construction of messages.

Among the major semiotic traditions, Roland Barthes' theory provides a comprehensive framework for interpreting visual communication through three interconnected levels of meaning: denotation, connotation, and myth (Barthes 1977). Denotation refers to the literal meaning of a sign, connotation explains the associative and cultural meanings attached to that sign, while myth represents broader ideological or cultural values that become naturalized within society. This analytical framework enables researchers to uncover not only what is visually presented in a media text but also the deeper cultural meanings and ideological messages embedded within it, making Barthes' semiotic approach particularly relevant for analyzing contemporary music videos.

Among contemporary Indonesian musicians, Feby Putri is recognized for producing songs that portray emotional depth and human relationships through poetic lyrics and symbolic visual narratives. One of her notable music videos, *Tanpa Pamrih*, portrays a visual narrative that emphasizes sincerity, compassion, acceptance, and unconditional love through a sequence of symbolic scenes rather than explicit verbal explanations. The meaning of unconditional love in the music video is not conveyed solely through its lyrics but is also constructed through various visual elements, including facial expressions, body movements, interpersonal interactions, color palettes, camera composition, and cinematic storytelling. These audiovisual components encourage audiences to interpret the narrative beyond its literal meaning, allowing multiple layers of emotional and cultural significance to emerge. Consequently, *Tanpa Pamrih* offers a rich visual text for semiotic analysis because it demonstrates how meaning is produced through the interaction of signs that collectively represent the concept of unconditional love.

Previous studies have demonstrated that meanings in music videos are constructed through the interaction of verbal and visual elements. Novridho (2023), for example, analyzed the music video *Amin Paling Serius* using Schleiermacher's hermeneutics and Saussure's semiotics, showing that visual elements such as symbols, colors, and movements reinforce the emotional messages expressed in the lyrics. Similarly, (Duari et al. 2025) demonstrated that verbal and nonverbal signs interact to construct emotional and philosophical meanings within music videos. Latief and Nabila (2026) likewise found that the interaction between song lyrics and visual imagery strengthens the delivery of emotional messages in Dere's *Berisik* music video. Collectively, these studies indicate that music videos function as audiovisual texts in which meanings are constructed through the integration of linguistic and visual signs. However, unlike (Novridho 2023) who examined linguistic and visual meanings through hermeneutics and Saussure's semiotics, this study applies Roland Barthes' semiotic framework to explore how denotative, connotative, and mythical meanings collectively represent unconditional love in Feby Putri's *Tanpa Pamrih* music video. This interpretation also complements (N. B. Putri and Putri 2020) who examined the lyrical dimension of *Tanpa Pamrih* through Teun A. Van Dijk's critical discourse

analysis, whereas the present study emphasizes the visual construction of meaning using Barthes' semiotic framework.

Recent studies have increasingly employed Roland Barthes' semiotic framework to examine how music videos communicate social, cultural, and emotional meanings through visual signs. Previous research demonstrates the broad applicability of Barthes' semiotic framework in examining diverse themes represented in music videos. For example, Mutmainnah (2026) explored representations of cultural identity in Lay Zhang's *LIT*, while Nabawi and Makkuraga (2025) examined emotional experiences in BTS's *Fake Love*. Likewise, (F. Putri et al. 2025) analyzed toxic relationships in KARD's *You in Me*, and (Wiryawan and Rizqiyah 2025) investigated transgender identity in the music video *Manusia*. (Haq and Yahdini 2024) further demonstrated that music videos also function as spaces where gender representation and social ideology are communicated through visual symbolism and cinematographic techniques. Similarly, Sutanto and Wardaya (2026) demonstrated that Barthes' concepts of denotation, connotation, and myth remain highly effective for interpreting ideological and cultural meanings represented in contemporary music videos. Likewise, Wahyuningratna and MBP (2022) demonstrated that Barthes' semiotic framework is effective for examining cultural representation in contemporary music videos, highlighting how audiovisual signs construct broader ideological meanings. Collectively, these studies demonstrate that music videos function as complex audiovisual texts capable of constructing multiple layers of meaning through the interaction of visual symbols, gestures, color symbolism, settings, costumes, and cinematographic techniques. Consequently, music videos are recognized not only as artistic expressions but also as cultural artifacts through which ideologies, identities, and human experiences are constructed and communicated.

The growing body of semiotic research on music videos confirms the relevance of Barthes' analytical framework in uncovering hidden meanings embedded within audiovisual narratives and highlights the expanding role of music videos as meaningful objects of communication research. Although these studies demonstrate the versatility of Barthes' semiotic framework across diverse themes, limited scholarly attention has been devoted to examining how unconditional love is represented through symbolic visual narratives in contemporary Indonesian music videos, particularly in Feby Putri's *Tanpa Pamrih*. Existing studies have predominantly focused on romantic relationships, family values, emotional conflict, cultural identity, and social criticism, demonstrating how audiovisual signs communicate specific social and cultural meanings. Moreover, previous studies tend to emphasize the interpretation of individual visual symbols without comprehensively explaining how denotative, connotative, and mythical meanings interact to construct a holistic representation of unconditional love. Therefore, this study addresses these gaps by investigating how visual signs collectively communicate sincerity, sacrifice, compassion, empathy, and acceptance in Feby Putri's *Tanpa Pamrih*. By focusing on these symbolic constructions, this research contributes to the development of semiotic studies in visual

communication while enriching discussions on the representation of universal human values in contemporary digital media.

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Based on the research gaps identified above, this study aims to analyze the representation of unconditional love in Feby Putri's *Tanpa Pamrih* music video using Roland Barthes' semiotic theory. Specifically, this study examines the denotative, connotative, and mythical meanings embedded in the visual elements of the music video to explain how audiovisual signs construct the concept of unconditional love. The findings are expected to contribute to the advancement of visual communication and semiotic studies by providing a deeper understanding of how music videos function as cultural texts that communicate social values and human experiences through symbolic representation, thereby contributing to the growing body of literature on visual communication and semiotic studies.

RESEARCH METHOD

1. Research Design

This study employed a qualitative descriptive research design to analyze the representation of unconditional love in Feby Putri's *Tanpa Pamrih* music video. A qualitative approach was selected because it enables an in-depth interpretation of meanings embedded in visual signs, symbols, and narratives that cannot be measured quantitatively (Creswell and Creswell 2017; Moleong and Surjaman 2014; Sugiyono 2022). Through this approach, the study focuses on understanding how audiovisual elements construct and communicate the representation of unconditional love based on Roland Barthes' semiotic theory.

2. Research Setting

This research was conducted from July 2026 to August 2026. The study was carried out through the analysis of the official *Tanpa Pamrih* music video, which was accessed via digital media platforms. As a qualitative media study, the research did not involve field observations but concentrated on examining audiovisual content as the primary source of analysis.

3. Research Object

The object of this research is the official music video *Tanpa Pamrih* by Feby Putri. The research focuses on visual representations of unconditional love portrayed through scenes, characters, gestures, facial expressions, settings, color composition, camera angles, cinematography, and other symbolic elements appearing throughout the music video. These visual signs were selected because they contribute to constructing meanings related to sincerity, compassion, empathy, sacrifice, and acceptance.

4. Data Sources

The study utilized both primary and secondary data sources. The primary data consisted of visual scenes, song lyrics, gestures, facial expressions, camera movements, color composition, settings, and other symbolic elements identified within the *Tanpa Pamrih* music video. Secondary data were obtained from books, scholarly journal articles, previous studies, and other academic publications discussing representation, visual communication, semiotics, and Roland Barthes' theory.

5. Data Collection Techniques

Data were collected using observation, documentation, and literature review techniques. Observation was conducted through repeated viewings of the music video to identify scenes containing visual signs relevant to the research objectives. Documentation involved capturing and organizing selected scenes based on their significance to the analysis. Meanwhile, the literature review was conducted to strengthen the theoretical framework and support the interpretation of research findings through relevant academic references.

6. Research Instrument

In qualitative research, the researcher served as the primary research instrument. To facilitate systematic data collection, an observation sheet was used to record selected scenes, visual signs, dialogues or lyrics, and preliminary interpretations. Screenshots of significant scenes were also utilized as supporting documentation for the analysis.

7. Data Analysis Technique

The collected data were analyzed using Roland Barthes' semiotic framework, which consists of three levels of meaning: denotation, connotation, and myth. The

analysis began by identifying scenes relevant to the representation of unconditional love. Each selected scene was then examined at the denotative level to describe its literal meaning. Subsequently, the connotative analysis explored the symbolic, emotional, and cultural meanings associated with the visual signs. Finally, the myth analysis interpreted the broader ideological and cultural values conveyed through the audiovisual narrative. The findings from each stage were synthesized to explain how visual signs collectively construct the representation of unconditional love in Feby Putri's *Tanpa Pamrih* music video.

RESULT AND DISCUSSION

Result

The findings of this study are presented through a semiotic analysis of selected sequences from the official *Tanpa Pamrih* music video by Feby Putri. Each sequence was analyzed using Roland Barthes' semiotic framework, consisting of denotation, connotation, and myth, to identify how visual signs construct the representation of unconditional love. The analysis is presented sequentially following the narrative progression of the music video, beginning with familial relationships and continuing through the child's interaction with nature until the closing message. Figures illustrate the selected scenes, while the accompanying tables summarize the semiotic analysis of each sequence.



Figure 1. *Opening Sequence Representing Parental Affection and Family Togetherness*

Lyric Excerpt

The opening sequence is presented without lyrics, allowing the visual narrative of parental affection and family togetherness to establish the emotional foundation of the music video.

Table 1. Semiotic Analysis of the Opening Sequence

Semiotic Level	Analysis
Denotation	A child rests on his mother's lap while she gently strokes his head. The family gathers around a traditional stove, and the father is shown carrying firewood.
Connotation	The physical touch, shared domestic activities, and warm facial expressions signify parental affection, emotional security, responsibility, and togetherness within the family.
Myth	Unconditional love is represented as sincere care expressed through everyday actions, family responsibility, and emotional presence without expecting anything in return.

Overall, Scene 1 establishes the initial representation of unconditional love through parental care and family togetherness. At the denotative level, the scene portrays ordinary family activities, while the connotative meaning emphasizes affection, emotional security, and parental responsibility. At the mythical level, these visual signs construct unconditional love as sincere care expressed through everyday actions rather than material possessions.



Figure 2. *Child's Journey Through the Forest*

Lyric Excerpt

*Kutemui satu persinggahan yang mampu memeluk nasibku erat dalam kedamaian.
Leluasa berjalan sambil bersahutan serta kicauan burung ikut berdendang ria.*

These lyrics describe a sense of comfort, peace, and emotional security. Together with the visual portrayal of the child exploring the forest, they reinforce the

representation of nature as a peaceful refuge that offers harmony, protection, and a place of belonging.

Table 2. Semiotic Analysis of the Forest Sequence

Semiotic Level	Analysis
Denotation	A child walks through a forest, touches the roots of a large tree, follows a narrow path, and looks toward the surrounding trees.
Connotation	The forest symbolizes tranquility, exploration, freedom, and harmony between humans and nature. The child's interaction with the environment conveys comfort and emotional peace.
Myth	Nature is portrayed as a peaceful refuge where harmony, well-being, and personal growth are nurtured through simplicity and a close relationship with the natural environment.

Overall, Scene 2 expands the representation of unconditional love by introducing the child's relationship with nature. At the denotative level, the scene depicts the child's exploration of the forest, while the connotative meaning highlights peace, freedom, and harmony between humans and nature. At the mythical level, nature is represented as a peaceful refuge that nurtures well-being and personal growth through a close relationship with the environment.

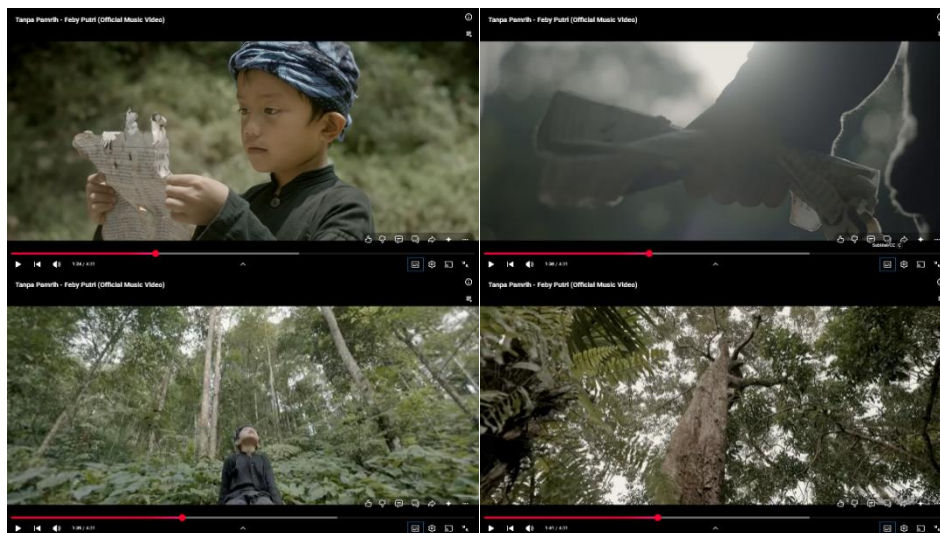


Figure 3. *Child's Reflection After Discovering the Torn Newspaper*

Lyric Excerpt

Semestinya semesta bersorak menyuarakanmu. Kerap kali berani berperan. Lekas membasuh luka hanya tuk menangkis sulitku. Kesemogaan terus terangkai hingga ujung waktu.

These lyrics express gratitude toward someone or something that continuously provides comfort and strength. In this scene, the lyrics complement the child's interaction with the forest and the discovery of the torn newspaper, gradually directing the narrative toward environmental awareness.

Table 3. Semiotic Analysis of the Newspaper Discovery Sequence.

Semiotic Level	Analysis
Denotation	A child finds a torn newspaper among a pile of firewood, touches the trunk of a large tree, and looks toward the surrounding forest.
Connotation	The child's interaction with the forest and the newspaper conveys curiosity, reflection, and a sense of connection with the natural environment.
Myth	Nature is portrayed as a peaceful refuge that nurtures human life and encourages appreciation and responsibility toward the environment.

Overall, Scene 3 marks the transition from family-centered affection to environmental awareness. The discovery of the torn newspaper and the child's interaction with the forest encourage reflection on the relationship between humans and nature. These visual signs gradually reconstruct unconditional love as appreciation and responsibility toward the natural environment.

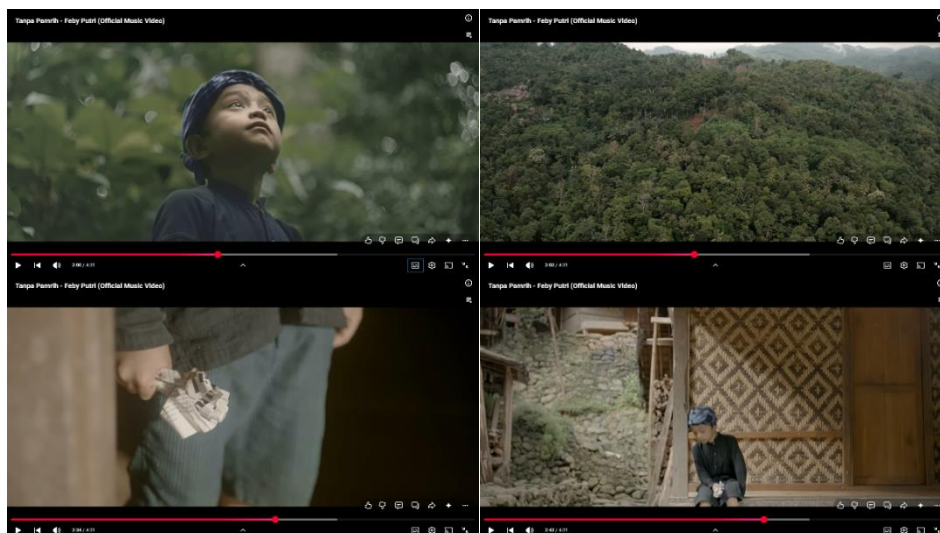


Figure 4. Child's Return Home and Reflection

Lyric Excerpt

Katanya tak perlu terbalaskan apa-apa. Jawabku kan kuserahkan perhatian lebih. Semestinya semesta bersorak menyuarakanmu...

These lyrics emphasize that sincere kindness does not require repayment but can be answered through greater care and attention. Together with the child's reflection, they strengthen the representation of gratitude expressed through responsibility toward nature.

Table 4. Semiotic Analysis of the Reflection Sequence

Semiotic Level	Analysis
Denotation	A child looks toward the forest, holds a crumpled newspaper, and sits alone on the porch of his house while the forest is shown from above.
Connotation	The sequence conveys reflection and growing awareness. The child's quiet posture and the newspaper suggest concern, while the aerial view emphasizes the importance of the surrounding forest.
Myth	Nature is portrayed as a valuable part of human life that deserves attention, care, and appreciation rather than exploitation.

Overall, Scene 4 deepens the representation of unconditional love through the child's growing awareness of environmental issues. The visual signs emphasize that nature is not merely a physical setting but an essential part of human life that deserves care, appreciation, and protection.

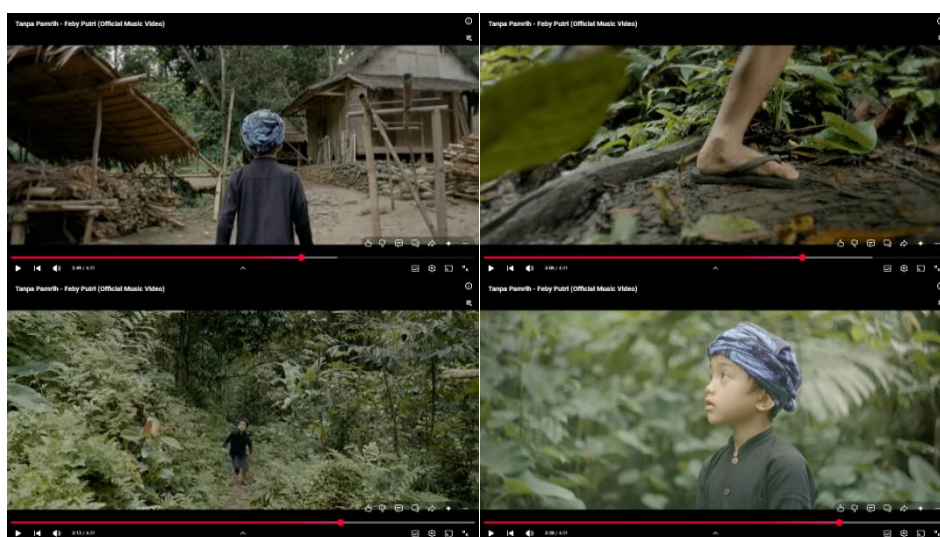


Figure 5. Child's Return to the Forest

Lyric Excerpt

Bertumpu dengan tegak. Tersadar kan sejenak. Banyaknya hal yang layak sudah pasti tertebak. Mulai tertunduk malu. Ingat apa balasku. Memegang teguh waktu yang tersisa bersama.

These lyrics portray self-reflection, regret, and growing awareness. Combined with the child's return to the forest, they reinforce the realization that unconditional love should be reciprocated through gratitude and environmental responsibility.

Table 5. Semiotic Analysis of the Return to the Forest Sequence

Semiotic Level	Analysis
Denotation	A child leaves the house, walks and runs into the forest, stops beneath the trees, and quietly observes the surrounding environment while holding a crumpled newspaper.
Connotation	The child's return to the forest symbolizes reflection, growing awareness, and a deepening emotional connection with nature.
Myth	Nature is portrayed as a meaningful companion that invites humans to reflect on their relationship with the environment and their responsibility to preserve it.

Overall, Scene 5 represents the child's conscious return to the forest after reflecting on the environmental message conveyed through the newspaper. This scene symbolizes growing awareness and a stronger emotional connection with nature, shifting the representation of unconditional love toward gratitude and responsibility for environmental preservation.

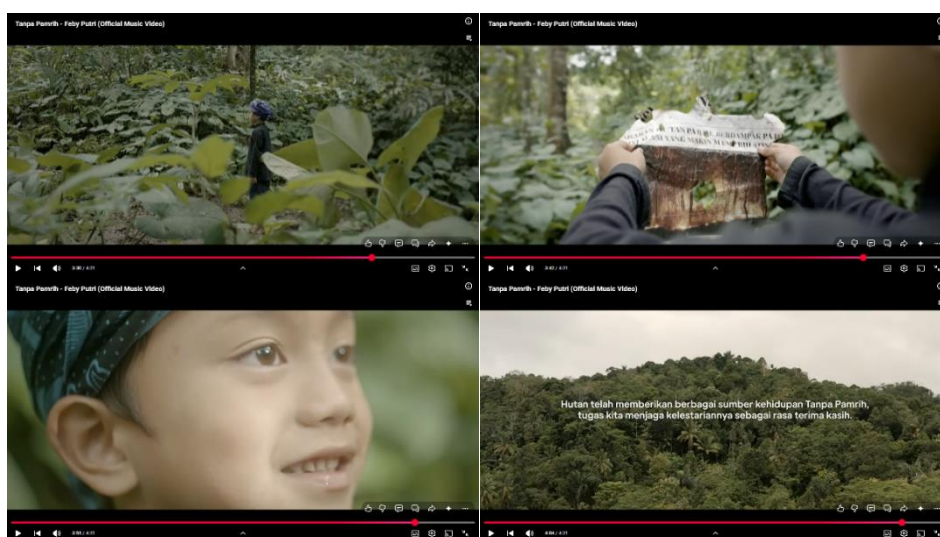


Figure 6. Closing Sequence Emphasizing Gratitude and Environmental Responsibility

Lyric Excerpt

Bertumpu dengan tegak. Tersadar kan sejenak. Banyaknya hal yang layak sudah pasti tertebak. Mulai tertunduk malu. Ingat apa balasku. Memegang teguh waktu yang tersisa bersama.

The repetition of these lyrics strengthens the culmination of the narrative by emphasizing reflection and responsibility. Together with the closing environmental message, they reinforce unconditional love as gratitude expressed through environmental preservation.

Table 6. Semiotic Analysis of the Closing Sequence

Semiotic Level	Analysis
Denotation	A child reads a torn newspaper in the forest, smiles, and the music video ends with a message encouraging forest preservation.
Connotation	Reading the newspaper symbolizes environmental awareness, while the child's smile and the closing message express gratitude, hope, and responsibility toward nature.
Myth	Nature is portrayed as a selfless source of life whose generosity should be reciprocated through care and environmental preservation.

Overall, Scene 6 concludes the narrative by presenting environmental preservation as the ultimate expression of unconditional love. The child's reflection and the closing conservation message transform the preceding visual signs into a cultural understanding that gratitude for nature should be expressed through responsibility and environmental care.

Discussion

Based on the analysis of six selected scenes, the findings demonstrate that unconditional love in Feby Putri's *Tanpa Pamrih* music video is represented through ordinary interactions, family relationships, and the symbolic portrayal of nature. Rather than portraying love through explicit verbal expressions or material possessions, the music video constructs unconditional love through everyday actions such as parental care, togetherness, emotional presence, and the child's interaction with the natural environment. Drawing on Roland Barthes' semiotic framework, these visual signs operate beyond their literal meanings to produce connotative and mythical meanings that emphasize sincerity, responsibility, gratitude, and mutual care. The progression of the narrative also shows that unconditional love is not represented as a single emotional event but as a continuous process that develops through experience, awareness, and reflection.

According to Barthes, visual signs function as a system of signification in which denotative meanings are transformed into broader cultural meanings through

connotation and myth. This process is evident throughout *Tanpa Pamrih*, where ordinary family interactions and encounters with nature gradually evolve into representations of sincerity, gratitude, and environmental responsibility. In this study, the denotative level describes visible actions, such as a mother comforting her child, a father carrying firewood, and a child exploring the forest. However, these scenes generate broader connotative meanings associated with affection, responsibility, gratitude, and harmony with nature. At the mythical level, the music video constructs unconditional love as a cultural value expressed through sincere actions and reciprocal relationships rather than through material exchange. This finding supports Barthes' view that myths function to naturalize cultural values, making them appear normal and universally accepted within society. A similar pattern was identified by Sagimin and Sari (2020) who found that visual narratives in music videos naturalize ideological meanings through the interaction of lyrics, imagery, and symbolic representation, supporting Barthes' concept of myth in audiovisual texts.

The findings reveal that the initial representation of unconditional love is constructed through simple family interactions rather than explicit declarations of affection. The visual portrayal of a mother caring for her child, a father fulfilling his responsibilities, and the family's togetherness demonstrates that love is communicated through everyday actions. From Barthes' perspective, these ordinary activities function as signs that extend beyond their literal meanings to produce connotative meanings of affection, protection, and responsibility, which are further naturalized as cultural myths about parental love. This suggests that unconditional love is understood not as an extraordinary act but as a continuous practice embedded in daily family life. These findings are consistent with previous studies that identified music videos as audiovisual texts capable of representing emotional values through visual narratives and symbolic interactions rather than verbal communication alone. For example, Vii (2024) found that the representation of *love language* in Hindia's *Cincin* music video is conveyed through visual scenes and song lyrics that symbolize various forms of expressing affection. Similarly, Pratami et al. (2026) concluded that family values in Perunggu's 33X music video are constructed through everyday interactions and symbolic visual elements that communicate emotional closeness and togetherness.

Beyond representing parental affection, the music video gradually reconstructs unconditional love as a broader ethical relationship between humans and the natural environment. The forest is not merely presented as a physical setting but as a symbolic space that provides peace, protection, and a source of life. As the narrative develops, the child's interactions with the forest, the discovery of the torn newspaper, and the subsequent reflection construct a deeper awareness of the environment. From Barthes' perspective, these visual signs move from their denotative function as ordinary scenes to connotative meanings associated with harmony, gratitude, and responsibility. At the mythical level, nature is naturalized as a selfless provider whose continuous generosity encourages humans to respond through appreciation and preservation. This finding indicates that unconditional love in *Tanpa Pamrih* extends beyond

interpersonal relationships to include the reciprocal relationship between humans and the natural environment. Unlike previous studies that primarily interpret music videos through interpersonal emotions or cultural identity, this study demonstrates that unconditional love is progressively constructed through the narrative transition from family care to environmental responsibility.

This interpretation also complements previous studies that conceptualize music videos as multimodal texts in which visual images, lyrics, and music work together to construct layered meanings. Sutanto and Wardaya (2026) argue that the interaction of visual, lyrical, and musical elements creates coherent emotional narratives, while Goodwin (2010) similarly emphasizes that music videos integrate visual imagery, music, and narrative conventions to generate meanings extending beyond lyrical content. Likewise, Sagimin and Sari argued that denotation, connotation, and myth enable visual signs in music videos to communicate implied meanings that cannot be understood solely from their literal representation, whereas (Novridho 2023) highlights the complementary roles of verbal and visual signs in shaping audience interpretation. However, unlike those studies, the present research specifically demonstrates how the interaction between humans and nature becomes a representation of unconditional love through the gradual development of visual signs across the music video's narrative.

A distinctive finding of this study is that unconditional love is represented not only through acts of giving but also through the emergence of environmental responsibility. The closing sequence, in which the child reads the newspaper and the music video presents an explicit message encouraging forest preservation, recontextualizes the preceding visual signs into a coherent cultural narrative that emphasizes environmental stewardship. The narrative suggests that receiving nature's generosity should be followed by gratitude expressed through conservation rather than exploitation. Within Barthes' framework, this represents the operation of myth, where environmental responsibility is naturalized as a moral obligation rooted in appreciation for nature's continuous contribution to human life. Consequently, unconditional love is represented as a reciprocal value that connects humans and nature through mutual care rather than one-sided emotional attachment.

This finding differs from previous studies that primarily examined music videos as representations of emotional experiences, family values, cultural identity, or aesthetic narratives. For instance, Sevilla and Wahyuningratna (2023) examined the representation of hopelessness in BTS's *Spring Day* music video using Barthes' semiotic framework, demonstrating how symbolic visual elements communicate emotional struggles and psychological experiences. Likewise, Sutanto and Wardaya (2026) emphasized how visual, musical, and lyrical modes collaborate to construct coherent storytelling and emotional engagement in TXT's *Blue Hour* music video. In contrast, the present study demonstrates that the representation of unconditional love develops through a sequential visual narrative that ultimately positions environmental preservation as an expression of gratitude toward nature's selfless contribution. This

perspective extends the discussion of unconditional love beyond interpersonal relationships and highlights its relevance to environmental awareness within contemporary audiovisual media.

The findings of this study contribute to the growing body of research on music video semiotics by extending the discussion of unconditional love beyond interpersonal relationships. While previous studies have predominantly examined representations of family, emotional experiences, cultural identity, and interpersonal affection in music videos, this study demonstrates that unconditional love can also be constructed through the relationship between humans and the natural environment. By employing Roland Barthes' semiotic framework, this research shows how denotative, connotative, and mythical meanings develop progressively across the narrative, resulting in a broader understanding of unconditional love as a value expressed through gratitude, responsibility, and environmental preservation. Conceptually, this study contributes to music video semiotics by demonstrating that the meaning of unconditional love is constructed progressively across a sequence of visual signs rather than through isolated symbolic images.

Despite these contributions, this study has several limitations. The analysis focuses exclusively on the visual narrative of a single music video and interprets its meanings through Roland Barthes' semiotic perspective. Consequently, the findings cannot be generalized to all music videos or audience interpretations, as different theoretical approaches or viewers may produce different meanings. Future studies may enrich this topic by examining other music videos with similar environmental themes, employing alternative theoretical frameworks, or incorporating audience reception analysis to explore how viewers interpret the representation of unconditional love in audiovisual media.

Overall, the findings suggest that the representation of unconditional love develops progressively through the narrative structure of the music video—from familial affection, to harmony with nature, to gratitude, and finally to environmental responsibility. Despite these limitations, the findings demonstrate the potential of music videos as meaningful cultural texts through which universal human values, such as unconditional love, can be represented and communicated using symbolic visual narratives.

CONCLUSION

This study concludes that, through the analysis of six selected scenes, unconditional love in Feby Putri's *Tanpa Pamrih* music video is represented through a progressive visual narrative that evolves from familial affection to environmental responsibility. Using Roland Barthes' semiotic framework, the study reveals that everyday family interactions, the child's relationship with nature, and the closing message on forest preservation collectively construct denotative, connotative, and mythical meanings of unconditional love. The findings indicate that unconditional love is represented not only as an interpersonal value but also as a reciprocal

relationship between humans and the natural environment, where gratitude is expressed through environmental preservation. These findings contribute to music video semiotic studies by demonstrating how Roland Barthes' concepts of denotation, connotation, and myth explain the progressive construction of unconditional love through interconnected visual sequences. Future research is recommended to examine similar themes using different semiotic perspectives or audience reception approaches and to analyze a wider range of music videos in order to enrich the understanding of unconditional love in audiovisual media.

ACKNOWLEDGEMENTS

The authors would like to express their deepest gratitude to Mrs. R. Myrna Nur Sakinah for her invaluable guidance, constructive feedback, and continuous support throughout the completion of this research and the preparation of this article. The authors also extend their sincere appreciation to the Department of English Literature, UIN Sunan Gunung Djati Bandung, for providing academic support and facilities that contributed to the completion of this study. Finally, the authors would like to thank all individuals who directly or indirectly supported this research.

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