

The Hyperreality of “Lathi” Video Clip

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ABSTRACT

Music has accompanied people's lives from ancient times to modern times as it is today. Music can also be said to have a character and can be considered a certain cultural representation. In the digital age, people's musical tastes began to turn towards pop music which was the result of popular culture. Popular culture that has the characteristic of focusing on creating products that can make the most profit certainly triggers intense competition, especially in the world of music. To become a music that is loved by the public, a musician needs to create music that will be liked and must be smart in promoting it by making a Video Clip or Music Video. Video Clip becomes the most important part of a music because it is a representation and promotion of the song. One of the music works by the nation's musician group, Weird Genius in collaboration with Sara Fajira released a song called "Lathi" with a very interesting music video concept because of the unique concept. The song "Lathi" which became Trending caused various comments from the public and there was a misunderstanding of the acceptance of the meaning of the song by the depiction of symbols in the Video Clip that triggered the hyperreality or hyper semiotics of the meaning of the Video Clip "Lathi".

Keywords: Music Video, Pop Culture, Hyperreality, Hyper Semiotic, Symbols

1. INTRODUCTION

From ancient times to modern, music is one of the entertainments that is quite important in human life. In people's daily lives, it can be seen clearly that music is always involved in all human activities. Music can even be found anywhere such as radio, television and social media. Music is widely used as an atmosphere enhancer and companion. Basically, music can be a medium tool to deliver information and medium for expressing emotions. Music is often used as a medium for conveying messages through the lyrics and can express the feelings of someone who sings or listens to it. In addition, music is a symbol and representation of a culture such as Indonesian which has a diverse culture, has musical instruments and songs that have different characteristics for it. Along with the times, music continues to represent the cultures of every age. Traditional music and modern music certainly have significant differences.

Music that is popular in the digital era has begun to change towards Pop Music which is the product result of Popular Culture. Popular culture is dominated by production from the consumption of material goods and not by true arts, when the creators are motivated by the profit motive [5], so that pop culture itself can be said to be a culture based on global capitalism that is more concerned with seeking maximum profit. For the sake of big profit, pop culture ignores whether it is of good or bad value or if it is against the standard moral in society. Pop culture theory, where popularity is the main thing. Popularity can be formed through the media, which

continuously elevates and adores a person or a certain product, thus creating a subconscious doctrine [15]. In conclusions, pop culture will produce things that are liked and attractive in the eyes of the masses, which lead to competition in pop culture. Pop culture characteristics are instantaneous and momentary, therefore to survive in pop culture like this requires constant creativity and innovation. In order to make a creative music to attract the public, Indonesian musicians and bands often used a video clips for the promotions. Video clip (music video) is a "song-length film or video tape production that combines the music of a particular musician or musical group with complementary visual images", which means that the video clip is the result of combining a music with visualizations video to represent the music meaning by singer / bands. In making video clips, a solid video concept and theme is needed [2]. The video clip will usually describe the story with visualization form in order to deliver the meaning of the music. However, in a contemporary world that needs creativity in every work, music video clips often do not directly show the real meaning in its visualization. This triggers different interpretation meanings for each individual. This also happened to one of the music belong to an Indonesian music group, Weird Genius, who collaborate with Sara Fajira in the released of a song called "Lathi".

The unique concept visualization of the video clip "Lathi" which combines modern and traditional elements creates a phenomenon of misunderstanding meaning. There are those who understand the meaning of the song and there are those certain people who misinterpret the meaning of this song which ends up associating this music with mystical things. The hyperreality is clearly can be seen in this

misunderstanding phenomenon. Therefore, the researcher wants to sort and analyze this "Lathi" Video Clip with the semiotic theory of hyperreality by Jean Baudrillard. So that the research title written by the researcher is "Hyperreality of " Lathi " Video Clip". The purpose of this research is two. The first purpose is to describe how a sign and symbol can have different meanings through the analysis of the "Lathi" video clip. The first purpose is to explain that the interpretation of meaning can be different for each different individual due to their own cognitives. The second purpose of this research is to explain the reason why the hyperreality of "Lathi" video clip replaced the true reality meanings. As previously explained, most people think that "Lathi" is a song to worship and summons a demon because of the its music video visualization, which this mystical meaning becomes the real reality in the eyes of some people, so researchers want to reveal the true meaning of the symbols in order to explain the reason why the true reality was replaced by the hyperreality meaning in "Lathi" video clip.

1.1. Semiotics

The concept of hyperreality theory is a theory related to semiotics studies. Semiotics is basically the study of signs, including the studies to understand the function of signs and the interpretation meaning of a sign. A sign is defined as something that based on previously developed by social conventions. Sign is also can be considered to represent something. In this case, the sign can be said to be something that explains the existence of other things, for example, like smoke indicates a present of fire. Signs are always can be found in society and in every culture. Each culture has its own signs which are unique and represent the culture.

The Study of Semiotics considers that social phenomena in society and culture are a form of signs. It can also be said that semiotics theory is an important thing that can be used to understand an ambiguous thing so that it can have a concrete meaning, so that it is easier for humans to live their daily lives in communicating and understanding everything around them. The study of semiotics can be divided into two types of semiotics, Communication Semiotics and Significant semiotics. Communication semiotics places more emphasis on the theory of sign production by assuming six factors in communication (the sender, the receiver of code, message, communication medium and the topic reference). While the semiotics of significant emphasizes the understanding of a sign, it discusses the cognitive process in the sign recipient rather than the process [2].

1.2. Film Semiotics

Video clip or music video is a short form of a movie. It also can be said as a mini movie or film to represent the visualizations story of the music. The audiovisual of a film is easier to understand and more attractive for the public consumption, it can reach a wider mass. So in conclusions, a music video is effective to promote the music. Film Semiotics model by Christian Metz is a semiotics that

introduces several components and elements that can be interpreted through cinematographic elements. In order to understand the signs in a film, an analyzing method is needed. The analyzing scenes is used to looking for meaning in the film. Analyzing a film is called Syntagmatic Analysis which is an analysis that involves how each shot, scene, or sequence is related to one another to describe syntagmatic categories in a narrative film [2]. One of the elements that need to be considered in the film is the scene. Scene is used to describe a specific incident at a specific place and time in describing a scene in a film. When analyzing the semiotics of a film, it is necessary to analyze each syntagmatic scene which is related to other scenes. Each scene has its own signs and symbols that give meaning to the scene.

1.3. Hyperreality and Hyper Semiotics

Semiotics is one of the studies that is considered by the expert as a science that is associated with lies or a theory of lies. The tendency of semiotic theory that leads to lying is known as Hypersemiotics. Hypersemiotics is a science about the production of signs that transcend reality that play a role in shaping the world of hyperreality. The explanation of semiotics in "A Theory of Semiotics" by Umberto Eco in 1979 explained that in principle it is a discipline that studies everything that can be used to lie. According to Eco, semiotics is a tool that is solely used to lie so that every sign contains a charge of lying. Every meaning is a lie. Signification is a lie and everyone who uses a sign is a liar. The reason semiotics is said to be a theory of lies is because if something cannot be used to reveal a lie, then on the other hand it cannot also be used to reveal the truth. The conclusion from Eco's theory is that if semiotics is a theory of lies, then semiotics is also a theory of truth too.

Hyperreality theory is a theory expressed by Jean Baudrillard in his book, "The Consumer Society" in 1970. Hyperreality is the idea that the image on the screen feels more real than the actual reality. This can be interpreted that what is meant by hyperreality is the falsification of a things shift the meaning of real reality sometimes even actually become the real reality. Jean Baudrillard develops an argument about the increasing power of "object" over "subject" in modern society [5]. Hyperreality occurs marked by the disappearance of markers, metaphysics of representation, the collapse of ideology and the bankruptcy of reality itself which is taken over by the duplication of a world of nostalgia and fantasy that has become a lost reality. In short, signs no longer represent something because they have disappeared.

Hyperreality creates a condition, in which falsehood mingles with authenticity, the past mingles with the present, facts are confused with manipulation, signs merging with reality, lies are combined with truth [4]. This hyperreality world is a world that is filled with the alternation of reproduction of simulacrum objects and objects whose appearance is pure, uprooted from past social reality or completely devoid of social reality for its reference. In this world of hyperreality, not only reality disappears but also

includes the unreal world such as fantasy, illusion and hallucinations. Baudrillard sees that the phenomenon of hyperreality is a global phenomenon because behind global hyperreality there are still many realities that haunt the world such as poverty, hunger and other crises. Hyperreality is also regarded as a philosophical and aesthetic approach parody of the enlightenment philosophy and aesthetics of modernism. The hyperreality approach in cultural creation is to treat objects as pure markers, without any guarantee of certain meanings. This happens because what is sought in the world of hyperreality is not meaning, but the process of creation and the effect of that meaning through simulation.

1.4. Simulations

In hyperreality theory, it is always related to simulation. Basically, Jean Baudrillard uses simulation to explain the techniques of applied probability theory. Simulation is used to compare a model with reality by creating random results from the model usually through computer techniques. However, the simulation by Jean Baudrillard implicitly points to the experience of space and the experience of the totality of life in the world of modern western capitalism simulation. So that the simulation can be said that it is always related to the development of western capitalist society. Simulation in terms of linguistics is associated with representation. The spread of simulated text models within contemporary society marks the end of ideological representation. What is meant by the end of ideological representation is the end of ideology as the second order of the sign system, because ideology has already been articulated or is moving towards a marker according to Jean Baudrillard. This diffusion marks the end of transcendence and depth. When in a false representation reality is covered with signs and cause signs are only evalesces of reality. In the simulation, the representation is not covered or masked by anything. Signs are pure images without transcendence. So that the simulation is an image without a reference which is a simulacrum.

There are four phases of image development. First, image is a reflection of a reality. Second, image hides and distorts relations. Third, the image hides the absence of reality. Fourth, the image or sign is completely unrelated to any reality so that the image is a pure simulacrum according to Jean Baudrillard [4]. In Baudrillard's view, the simulacrum becomes a duplication that never exists and can be said to be an artificial reality that does not refer to real reality, so that the difference between reality and hyperreality becomes unclear.

2. METHODS

In the research "Hyperreality of "Lathi " Video Clip", the research method used is an interpretive qualitative. Qualitative research methods are research used to examine natural objects, where the researcher is a key instrument [1]. So it can be concluded that research with a qualitative method is research based on a human point of view (the

researchers themselves). A qualitative approach can also be said to be a research method to reveal a problem that cannot be solved by calculating numerical statistics or by using a qualitative approach. Interpretive research is a way to reveal socio-cultural events that make the facts viewed by a person's perspective the main data. Interpretive research explains how human behavior is interpreted by its socio-culture through observation.

This research takes data from the reality facts through the perspective of the researchers themselves so that it is clear that this study also uses the phenomenological method. In this study, a phenomenon under study is understood and analyzed by the perspective and experience of researchers as research subjects.

This phenomenon of misunderstanding of meaning also occurs in some people when viewing "Lathi" video clip, so this research will analyze how a sign (semiotics) affects the hyperreality phenomenon and simulations that occur in the "Lathi" video clip. With the explanation above, this research as a whole is an interpretive qualitative research that uses the phenomenological method with the semiotic analysis of hyperreality by Jean Baudrillard.

Data collection for this research is the first with the observation data collection technique. Sutrisno Hadi says, observation is a complex, structured process and various biological and psychological processes. Researchers will observe the entire video clip "Lathi" to collect data by observation. In addition, to strengthen the data this research uses documentation data collection techniques. Collecting data by means of documentation study is a technique of collecting data by studying document data or information related to the thing being researched. Documentation data that will be carried out in this research is by entering the clips of the "Lathi" video clip scene which have signs that can be analyzed to reveal the answers to the research problems.

In analyzing the research data, namely by analyzing hyperreality semiotics and simulation by Jean Baudrillard. The image documentation attachments that are the source of this research data will be analyzed and the researcher will reveal the meaning of its reality by analyzing the signs in it with valid relevant data. To reveal how a sign can lead to misunderstanding of meaning interpretation that causes the meaning of reality to fade by a pseudo meaning that replaces the real meaning of reality, the researcher will analyze how this hyperreality simulation occurs in the video clip "Lathi". The validity of the data from this study was also supported by the persistence of the researchers in conducting this research. The persistence of researchers in conducting research can be said to be the validity of the data because researchers can understand all the data related to the "Lathi" video clip. The researcher diligently observes all data about the music video, assisted by the adequacy of valid data references, it can be concluded that the validity of this data is valid. The references used by researchers in this study are in the form of cultural and semiotic journals that are valid and their credibility can be proven. In addition, the researcher analyzed the research data with the semiotic theory of hyperreality that has been recognized academically.

3. FINDINGS AND DISCUSSIONS



Figure 1. The Covers of "Lathi" Video Clip

The song called "Lathi" which is the work of a music band called Weird Genius and a singer Sara Fajira. This single music uploaded to the Youtube media on 28 February 2020 managed to penetrate 95 million views until this research was conducted. This music is viral because of the uniqueness of the music that combines elements of Indonesian's traditional culture with modern culture that is represented by the visualizations of Electronic Dance Music (EDM) and the message in this music which tells about toxic relationships that often happened to almost everyone. In addition, this music has received the spotlight by the world and has become a world trending music that scents the work of the Indonesian musician. The video clip of "Lathi" is also in the spotlight because of the unique concept of the music video and it raises many pros and cons due to different interpretations meaning by each individual who sees it. Most of the people associate the song "Lathi" with mystical things. The failure in delivering the true meaning the song "Lathi" can be caused by the background factors of each individual who sees it.

The researcher examined 2 parts of analyzing, examining the meaning of the storyline and the meaning of the object elements used in the music video. The meaning of the reality of the storyline of this music video as having a reality illustrates how the process of someone who is innocently lonely expects happiness from love so that she get trapped in a toxic relationship. When the torture of a toxic relationship starts to occur, it is depicted with chuckles from the partner until the depiction of the victim is tied in chains which give the meaning of the lack of freedom and attachment to the blood which means the effects of toxic relationship torture can have a big impact, but it is this depiction like blood that makes people think of the scene as a sacrifice. Furthermore, there is a depiction of the girl in the video turning into a creepy figure who has the reality of a desire to fight and defend herself, in the depiction of this creepy figure in a simulation of hyperreality associated with witches and even demons. And when this girl fought back, she turned into a creepy figure and glanced at her love with a thunderbolt which in the end her lover fell on the floor and didn't move anymore. In the final depiction of the video, it means that someone who is tormented one day will fight back to defend themselves, in a simulation of the hyperreality of the scene it is considered a murder and even

ignores the fact that the girl is defending herself, thereby strengthening the mystical assumption.

In this music video, various object elements also strengthen the assumption about the mystical assumption by using objects such as the Jaipong Dance, Jaran Kepang dance, Debus tradition, Wayang Ramayana, Wayang Gunungan and creepy figures who are considered as witches or demons. Traditional cultural objects used in this music video are traditions that have the meaning of the reality of resistance and defense such as the Jaipong Dance, Jaran Kepang Dance and Debus. This mystical assumption in music is actually reinforced by the use of symbols of these traditions, because these traditions have rumors of a mystical relationship with black magic and satanic. The Indonesian people themselves are familiar to the assumptions about black magic used in the Debus tradition who are immune to all sharp objects and also know about the possessed tradition in the Jaran Kepang dance. The presumption doctrine in this tradition that further strengthens the simulation of hyperreality occurs in this phenomenon, which actually has a historical background made and carried out from generation to generation as a form of resistance. In Wayang Ramayana, there is a depiction of a toxic relationship with the story of how distrustful Rama, who is the husband of Dewi Shinta, she was kidnapped by Rahwana and doubts the purity of his wife due to the facts she lived with a man (the kidnappers) for several years, so that Dewi Shinta suffers by throwing herself into the fire to show her purity which illustrates the torture of a toxic relationship. The use of Wayang Gunungan in this music video that even becomes the cover for the single "Lathi" shows symbols with a meaning of human life and the world in Ancient Java philosophical. The symbols in Wayang Gunungan represent the human bad behaviours.

The concept of this music video is quite striking by the use of 3 female dancers and 3 traditional dancers. When the numbers added together, it will form the number 6 which is often regarded as the devil's number linked to the devil's symbol, the number 666. Meanwhile in Javanese philosophy, the number 3 (Tri) describes the 3 realms of life, the spiritual realm, the world realm and the afterlife. Meanwhile, the number 6 (Nem) represents simplicity and wisdom. There is also the use of water and fire elements in contrasting which can be seen that the fire element as accompaniment from the beginning of the story through the depiction of black smoke which is associated with the making of genies and fireballs used by Debus dancer, while water is used in the ending of the story through the visualization of rain in the end of the music video. The depiction of these 2 elements is related to the Indonesian proverb, "Like water and fire" which describes the reality that a toxic relationship partner can never be together. In this music video, the position of the character also stands in a position that has meaning as at the end of the woman who killed her lover, standing on the right (right is a symbol of truth) which describes the form of resistance that this woman is doing is right for defending herself against her abuser.

The hyperreality theory by Jean Baudrillard is a concept that explains how a reality is replaced by a false meaning caused by the difference interpretations of a symbol. Hyperreality is closely related to simulation. Simulation is an image without reference. Each symbol has an image which has meaning depending on the individual's point of view. This simulation plays a role in the occurrence of hyperreality. Each symbols and signs in this music video has a different meaning depending on the point of view of the individual who sees it. The interpretation of the meaning of this music video is influenced by the culture of Indonesian society which is still believe and often relating all issues to mystical and demonic things. People's belief in mystical things has been hereditary which still can be seen in this modern era. Apart from this case, the eastern cultural always relates all phenomena with mystical things and black magic. However, if everything is traced further from the correct source, then in fact not all things is related with mystical things. This phenomenon also happens due to the difference cognitive of each individual.

4. CONCLUSIONS

The conclusion of this research is that there is no wrong interpretations with all the different points of view. The interpretation of a meaning are based on individual cognitive itself. Each individual's cognitive will be different because it is influenced by their own mindset, ideology, cultural background and life experience. The cognitive mindset of different individuals certainly has different knowledge, so that hyperreality often occurs due to the basis of differences in individual views. In addition, the hyperreality that occurs is associating this music video with a mystical connection is based on Indonesian people with their own cognitives eastern cultural that still believe in mystical things and are easily provoked by the views of others. The symbols and signs shown in the concept of the "Lathi" video clip also show traditional elements which do have a mystical characteristic and are related to black magic which creates a pure simulation (simulacrum) which ultimately underlies the hyperreality of its meaning. So that this misunderstanding of the meaning of music is a natural thing for every individual because of the acceptance of semiotic symbols that are based on each person's own cognitive. So that differences in views and opinions are normal. In addition, this research contributes to the suggestion for the advertising sector to pay attention to the symbols used in their work so that the message to be conveyed can be effective. This research is a proof and suggestions for the advertising world to create works with traditional elements like this and turns out to be a brilliant works. This music video can also be a reference for the advertising world in making creative works.

5. LIMITATIONS AND SUGGESTIONS

The researcher wants to provide suggestions to readers who intend to make hyperreality studies to be able to analyze semiotics neutrally without blaming those who judge

hyperreality and not elevating those who can clearly see the true reality. Because according to the researcher, the study of semiotics is a study of sign which is based on a person's cognitive which is influenced by many factors so that there is no wrong and right meaning of every symbol. So the researchers expect readers to be more tolerant of different interpretations of meaning because every meaning has each sides and each reasons. On the other hand, the researchers want to provide suggestions and contributions to the advertising field so that they can think that collaboration ideas from traditional and modern can also create spectacular works. Creating creative things is not always based on unreasonable things but can be created with taking ideas from their own culture which have high values. Researchers would like to suggest to the advertising world to always pay attention to the semiotics signs used in their work by finding out their meaning so that the message can be deliver to the public effectively.

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