

The representation of submission in the music video of “33x” by Perunggu

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Abstract

This study examines the representation of submission in the music video “33x” by Perunggu using a qualitative method and Roland Barthes’ semiotic analysis. Data were collected through observation of the music video and relevant literature, validated with triangulation. The findings reveal that the meaning of submission is represented through three levels of *tawakal* as described by Imam Al-Ghazali: full trust as one entrusts matters to a reliable representative, total dependence like a child on its mother, and complete submission comparable to a corpse in the hands of its washer. Visual narratives such as the interaction between a son and his father, the struggle of the protagonist as a sailor, and his acceptance of his father’s death illustrate these stages. The study concludes that submission is not weakness but a form of spiritual strength, and that music videos can serve as effective reflective media to communicate religious, moral, and cultural values to audiences.

Keywords: music video; perunggu; representation; roland barthes’ semiotics; submission

1. Introduction

Music is one of the art forms that is very close to everyday life and is the most universal culture that is enjoyed by almost everyone on earth, even loved by some people. The music we enjoy now certainly has a long history to develop. Even now we can find various genres of music, which is why the definition of music will then be related to many things and have an important function in our daily lives.

Music is a complex and multi-faceted phenomenon that includes organized sound, cultural expression, and emotional resonance. Music serves as a universal language, allowing people to connect with each other across borders and express their deepest feelings. In a modern era filled with diverse artistic expressions, music undeniably conveys messages, emotions, and human experiences (Lestari, 2020). Music and songs have an important role in social life, as they serve not only as entertainment, but also as a means of communication, cultural identity, and community unifier. In addition to being a universal language that crosses cultural and time boundaries, music also finds a distinctive form of expression through songs. By combining melody, harmony and lyrics, songs play an important role in conveying messages and emotions deeply to their listeners.

A song is a form of musical expression that combines melody, harmony, and lyrics to convey a certain message, emotion, or story. According to Hartini (2021), song lyrics are also a person's expression from within about something they see, hear and experience. Every song is created with a specific purpose and meaning, either as a form of entertainment, social criticism, or a tool to express personal experiences. Lyrics are part of the song in the form of words that contain messages conveyed by the author (Nathaniel & Sannie, 2018). This shows that songs have the power to shape and reflect social dynamics. Messages in songs are not only conveyed through meaningful lyrics, but can also be amplified through visual media such as music videos. Music videos add a new dimension to enjoying music, making it a more powerful means of conveying messages to audiences.

In the development of the music industry in Indonesia, music videos have become an important element in strengthening the message that a song wants to convey. Music videos not only function as a promotional tool, but also as a visual medium that can add an artistic and interpretive dimension to a song. As is known, music videos are mass communication products that play a role in conveying messages to audiences. Video acts as a new tool that can be used to spread entertainment that has become a habit, and presents stories, events, dramas, music, and other offerings to the general public (McQuail, 1987).

Music videos have been widely used by several bands in Indonesia to convey meaningful messages from songwriters to listeners. Song lyrics, which form the basis of music videos, have diverse themes such as love, relationship with God, daily life, unrest, and spirituality. Like the songs created by the

band Perunggu, which places great importance on the power of lyrics in creating songs. In their songs, Perunggu always brings up different themes, talking about various life problems. In its debut album entitled "Memorandum", Perunggu released a music video titled "33x", through the music video of the song Perunggu band wants to convey messages of spirituality to the audience.

Perunggu is a group from Jakarta consisting of Adam Adenan, Ildo Hasman and Maul Ibrahim. The rock band, which was formed in 2019, started as a whim of the members who simply practiced music after work. Over time, they decided to plunge into the world of music without leaving their jobs (PERUNGGU, CHERRYPOP, <https://cherrypop.id/perunggu/> accessed in 2025). Their popularity began to rise when one of their songs in the *Memorandum* album entitled "33x" went viral on several digital platforms such as Spotify. This song tells the experience of one of its personnel, Maul Ibrahim (vocalist & guitarist) when he felt he was far away from the creator, he felt that his life purpose was unclear and lost his direction.

The religious side of urban workers also did not escape the attention of the Perunggu personnel. They realize that when work makes a person forget himself as a human being, they will look for sources of spirituality to awaken themselves. In a study conducted by Kristiawan & Putranta (2024) Research at PT. Indo Muro Kencana, Central Kalimantan, shows that workplace spirituality has a positive and significant effect on employee wellbeing and OCB. This spiritual dimension is proven to increase work meaning, passion, and employee contribution to the organization. Through the song "33x" Perunggu captures the other side of urban workers who are often looking for a refuge from the complicated problems in the office. "33x" is a religious song that may be easily accepted, again through a more humanist approach, this song does not feel like dictating. "33x" is a spiritual reflection of urban workers who are often sidelined (Pribadi, 2022). The song "33x" by the band Perunggu is the 11th track in the *Memorandum* album. The music video premiered on April 5, 2024 and has received more than one million views. The song has a deep theme of spirituality, specifically related to the concept of submission, which has a universal meaning in various cultures and religions.

Spiritual comes from the word spirit which means soul, spirit, essence, mind, inner self, mental, spiritual, and religious (Anshory, Muntaqim & Barzah, 2022). In line with (Sitompul, Patriansyah & Pangestu, 2021) the notion of spirituality etymologically comes from the word spirit which in English the root of the word comes from another language "spiritus", which has the meaning of spirit, soul, spirit, essence, spirit and life. In the context of spirituality, submission is often part of the journey towards closeness to God or the achievement of a deeper meaning of life. Submission is often associated with *tawakal*, the belief that after trying hard, the final outcome is entirely in God's hands. Submission does not mean submission without effort, but must involve two main things, namely maximum effort, belief, and acceptance. Submission is a concept that is relevant across cultures and religions because it reflects the universal human need to find peace, hope and meaning in the face of life's uncertainties. The music video of "33x" offers a complex and symbolic visual interpretation, in this context it can invite the audience to reflect on the deep meaning of submission. Based on the background, the researcher wants to examine how the meaning of submission is represented in the music video of "33x" by Perunggu through Roland Barthes semiotic analysis. Based on this background, this study requires a theoretical foundation in the form of the concept of representation, Roland Barthes' semiotics, and an understanding of the meaning of submission:

STUART HALL REPRESENTATION

Representation is the process or way of presenting, describing, or expressing an idea, object, event, or concept in a form that can be communicated or understood. Representation can be done through various media, such as language, symbols, images, or actions, and plays an important role in shaping our understanding of reality.

According to the theory of representation proposed by Stuart Hall, there are three main approaches to understanding representation, namely reflective, intentional, and constructionist (Alamsyah, 2020). The reflective approach assumes that meaning already exists in reality and the task of representation is to reflect it accurately, like a mirror. In this perspective, representation is considered neutral and objective.

Furthermore, the intentional approach focuses on the idea that meaning derives from the intentions and purposes of the maker of the representation. Representations serve as a means to convey ideas or

messages from individuals or groups. In this approach, meaning is not attached to an object or event, but is given by the individual who represents it (Safitri, 2019).

Finally, the constructionist approach argues that meaning is not only discovered or reflected, but also constructed and negotiated through representation. Representations do not simply reflect reality, but can also shape and produce new meanings. From this perspective, representation is understood as an active and dynamic aspect of culture, involving interactions between the maker, the receiver, and the social context.

Of the three approaches, semiotic research is more relevant to the constructionist approach because the meaning of a sign is not inherent naturally, but is formed through a dynamic process of social construction. Stuart Hall focuses more on the constructionist approach because it is considered the most comprehensive and relevant in understanding the complexity of representation in society. This approach emphasizes that representation is never truly neutral or objective, but is always influenced by social, cultural, and power aspects.

ROLAND BARTHES SEMIOTICS

Roland Barthes is known as one of the structuralist thinkers who actively applied Saussure's linguistic and semiological models. He is also a famous French intellectual and literary critic. Barthes is considered a major figure in the structuralist school and is one of the developers of the concept of semiology derived from Saussure's thought. Based on Saussure's principles, Barthes used syntagmatic and paradigmatic concepts to analyze cultural phenomena, such as clothing systems, food menus, architecture, paintings, films, advertisements, and literary works. He sees all these things as language that has a system of relations and oppositions. Some of Barthes' important contributions to the intellectual world are the concept of connotation, which is key in the semiotic analysis of culture, and the concept of myth, which is the application of connotation in various aspects of daily life (Sobur, 2003).

According to Roland Barthes, semiotics is the science or method of analysis used to study signs. Signs are the tools we use to understand the world, both in interactions with humans and the environment. Semiotics, or what Barthes calls semiology, basically aims to study how humans give meaning to things. To signify in this context is not the same as to communicate. Giving meaning means that objects not only convey information, which is a form of communication, but also form a structured system of signs (Barthes, Kurniawan in Sobur, 2003).

Roland Barthes divides meaning into three levels, namely denotation (main meaning), connotation (additional meaning) and myth. According to Barthes, denotation is a sign whose meaning has been agreed upon by many people and does not have many possible interpretations. In other words, denotation is the clear and direct meaning. Denotation is often thought of as the literal or true meaning of a word or sign, sometimes even equated with reference.

In the process of understanding signs or symbols, denotation usually refers to the use of language according to commonly understood meanings. However, in the study of semiology, Barthes and his followers consider denotation as the first level in the system of meaning. Barthes himself opposed the idea that denotation is neutral or natural. He even argues that there is actually only connotation, or meaning formed from various social and cultural factors. Although this view may sound extreme, he believes it is important to challenge the assumption that "literal" meaning is something natural and unaffected by context. Therefore, for Barthes, denotation is the first stage in the system of meaning formation (Rusmana, 2014).

According to Roland Barthes, connotation is a natural part of the sign, but in order for it to function, the reader must be active in interpreting it. Barthes discusses how a second-level system of meaning is built upon a pre-existing system. The most obvious example of this is literature, which uses language as the basic system. Barthes' thinking about this second level system of meaning continues the theory developed by Hjelmslev and aims to understand how signs work (Cobley & Jansz in Rusmana, 2014).

Connotation is a sign whose meaning is more open to various interpretations. In other words, connotations contain additional meanings that are implicit, hidden, or have multiple meanings. Usually, connotative meanings are formed from the history of word usage in society. However, in Barthes' semiological study, connotation is understood rhetorically, not only as an additional meaning but also as part of the underlying denotative sign. Barthes explains that the connotation system has layers of

meaning, where the expression of this system itself is already a sign. Therefore, connotations often consist of complex systems, as seen in literary works (Rusmana, 2014).

In people's lives, the meaning in this second stage often develops into a system of ideologies and myths. Barthes connects ideology with myth because in both, the relationship between sign and meaning is motivated or not random. For Barthes, myth is not something that makes no sense or cannot be explained, but rather a system of communication or messages that reflect and convey the dominant values of a certain period (Budiman in Rusmana, 2014). When analyzing myths, a semiotician not only sees signs in a detailed linguistic scheme, but also tries to understand signs more broadly as a unity of meaning that refers to a larger system (Rusmana, 2014).

In the context of contemporary media, one of the popular cultural objects that is often analyzed through Barthes' semiotic approach is music videos. Music videos are visual recordings combined with music, usually to support or promote a song. Music videos often contain elements of storytelling, dance, or specific visual concepts that help convey the meaning of the song in a more interesting and creative way. According to the Big Indonesian Dictionary (KBBI), a music video is defined as a collection of live images (advertisements, music, etc.) that are broadcast on television or cinema screens, or video recordings taken from feature films. In the music industry, music videos serve as an effective marketing tool to attract audiences and increase the appeal of a song. In addition, music videos also function as a medium of artistic expression that enriches the listener's experience through the visualization of music.

SUBMISSION

Submission is the act of handing over or returning something completely to another party, whether to God, another person, or a certain situation, with full trust and acceptance. The concept encompasses spiritual, emotional and practical aspects, and is often associated with resignation, sincerity and acceptance of what cannot be changed. In the spiritual or religious aspect, Submission is often defined as a form of total submission to God's will. It reflects the belief that everything that happens in life is by His will, and humans must accept it with sincerity.

In Islam, submission is also called *tawakal*, which means submitting after trying. In Islamic teachings, *tawakal* is defined as submitting oneself completely to Allah in facing or waiting for the results of a job, or waiting for the consequences of a situation (Rustan, 2021). One of the Islamic figures, Imam Al-Ghazali, explained that the concept of submission or *tawakal* is an important aspect of Sufism and Islamic morals. According to Al-Ghazali in his book entitled *Ihya 'Ulumuddin*, *tawakal* is a complete submission to Allah SWT after making maximum efforts (*ikhtiar*). *Tawakal* does not mean submission without effort, but rather an attitude of the heart that believes that all affairs are in the hands of Allah after humans try their best. Al-Ghazali's concept of *tawakal* emphasizes the importance of knowledge and faith as the basis for achieving true *tawakal* (Al-Ghazali in Yakub, 1998).

Imam al-Ghazali explained:

When the meaning of *tawakal* has been revealed to a person and he has understood the essence called "Tawakal", then the essence has three levels, namely:

1. The first level is when a person is in a state of confidence in Allah, fully trusting in His assurance and help, as he gives trust to a very trusted representative.
2. The second level, which is stronger than the first, is when one's state with Allah is like that of a child with his mother. This is because the child knows no one but his mother. He does not seek refuge except in his mother, and does not cling to anyone other than his mother.
3. The third level, is the highest level when a person completely submissions himself to Allah, like a corpse in the hands of the one who bathes it, without any desire or choice other than the will of Allah.

The concept of *tawakal* according to Imam Al-Ghazali emphasizes the importance of knowledge, faith, and *tawhid* as the basis for achieving true *tawakal*. *Tawakal* is not an attitude of submission without effort, but rather submission to Allah after making maximum efforts. *Tawakal* also has a strong relevance to mental health, because belief in Allah's power can provide peace and tranquility. Thus, *tawakal* is one way to achieve a balance between human effort and God's will (Al-Ghazali, Yakub, 1998).

2. Methods

This research is a qualitative study that uses the semiotic analysis method of Roland Barthes. This approach was chosen to understand how meaning or representation is displayed in the music video of the song under study. Researchers analyzed the visual signs in the video through several stages of meaning. The first stage is denotation, which is the literal meaning or what is seen directly in the image. The second stage is connotation, which is the hidden meaning or message that the songwriter wants to convey through the image. The last stage is myth, which is the meaning that comes from habits or beliefs that develop in society and are considered as something natural. By using Barthes' method, this research can explain a number of scenes included in the representation of the meaning of submission in the music video of "33x" by Perunggu. Data collection was carried out by documenting images in the form of screenshots from the music video "33x" by Perunggu, which was uploaded on YouTube. The scenes selected were adjusted to the research questions described above, then analyzed through three stages: denotation, connotation, and myth.

3. Results and Discussion

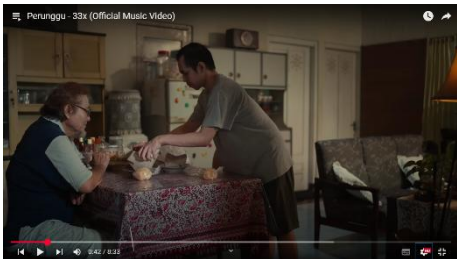

This research uses a qualitative approach with Roland Barthes' semiotic analysis method, which divides the meaning of signs into three levels: denotation, connotation, and myth. The subject of this research is the music video of "33x" by Perunggu, which was released in 2024 and lasts 8 minutes and 33 seconds. The music video presents a visual narrative about the life of a man who faces the reality of life. The main character in this video is a young man who is shown in various meaningful daily scenes. The researcher focuses on scenes that visually represent the meaning of submission.

The data in this study were obtained from two sources, namely primary data in the form of a music video of "33x" by Perunggu on their official YouTube channel, which was analyzed through observation and taking pieces of images (*scenes*), as well as secondary data derived from books, journals, and articles relevant to the research topic. To ensure the validity of the data, the researcher used triangulation techniques, namely by comparing various sources and methods in data collection to obtain a more comprehensive understanding.

In analyzing the data, the researcher first thoroughly watched the music video of "33x" by Perunggu to understand the context and the overall visual narrative presented. After that, the researcher identified scenes relevant to the theme of submission in accordance with the research objectives. The scenes were then grouped based on the formulation of the problem, and selected pieces of images that significantly represented the meaning of submission. Furthermore, the visual pieces were analyzed using Roland Barthes' semiotic approach, which includes denotative, connotative, and mythical meanings. The results of the analysis are presented illustratively and suggestively, and then discussed using the intertextual approach and supporting theories in order to reveal the meaning more deeply. From the observation and visual analysis of the video, there are several forms of representation that illustrate the meaning of submission in the three levels of Imam Al-Ghazali's concept of tawakal.

3.1. The First Level: Trust in Allah as in a Trusted Representative

Table 1. The Representation of Submission in the Music Video of "33x" by Perunggu

Scene	
	
<i>Scene 1 shoot 1 Perunggu - 33x (Official Music Video) Scene 1 shoot 2 Perunggu - 33x (Official Music Video)</i>	
Analysis	
Denotation: In <i>scene 1 shoot 1</i> shows a boy preparing food that he has bought for himself and his father. He is wearing a gray t-shirt and shorts, seen bending over the dining table with a batik-patterned tablecloth, placing	

a package of food in front of his father who is already sitting waiting. The father smiled a little, as if appreciating his son's attention. The atmosphere of the dining room is simple, filled with household furnishings that seem warm and homely. *Scene 1 shoot 2* shows two men in a hallway with natural lighting. The boy is wearing a jacket and backpack, holding a handbag, while his father is wearing a green vest and blue shirt, smiling, and touching the young man's shoulder. in a narrow hallway with sunlight shining on some of their bodies.



Connotation: This scene implies a deeper meaning of a child's love, responsibility, and care for his parents. The son's efforts to buy and prepare food illustrate his hard work to fulfill his father's needs, while the father's smiling attitude reflects acceptance, gratitude, and sincerity in accepting whatever his son tries to do. Here the meaning of submission after trying is illustrated where the son has made an effort to earn a living and buy food for his father, then handed over the results, whatever the form and value, to the father gracefully. The father accepts it without much demand, only with a grateful smile. A parting moment filled with love, blessings, and moral support from the father to his son. The father's gentle touch on the shoulder and warm smile represent prayer, hope, and courage transmitted to his son. Meanwhile, the son's downcast posture while holding the bag shows his readiness to face the upcoming challenges, although it also carries a sense of nervousness and a burden of responsibility. This moment depicts the meaning of submission, where the child accepts and embarks on a great journey in his life with humility, supported by his father's prayers and blessings.

Myth: The mythical level in *scene 1 shoot 1* reflects cultural values about the importance of children's devotion to parents and about the meaning of blessings from effort accompanied by willingness. Submission after trying here does not mean giving up to circumstances, but accepting the results of hard work with sincerity, believing that the best has been given, and the results are left to God and the pleasure of parents. These values are rooted in many cultures, where a child's success is measured not only by the material he brings home, but also by his intention, effort, and humility in serving the family. In *scene 1 shoot 2*, this scene reflects strong cultural values about the importance of parental blessings, the courage to migrate for the sake of family, and the belief that life outcomes are a combination of human effort and God's destiny. Submission here does not mean resignation without effort, but rather readiness to face the journey with full effort, while believing that the prayers and approval of parents and God's will will determine the final result. This scene also illustrates the myth of the maturity and independence of boys who leave home to become the foundation of the family.

Analysis of Imam Al-Ghazali's concept of tawakal (First level): In the first image, a boy bends over the dining table preparing a package of food in front of his father who smiles warmly, while in the second image he stands in the hallway of the house with a backpack on his back and a bag in his hand preparing to go to work while being patted on the shoulder by his father with a prayer and a smile. These two scenes reflect the first level of tawakal according to Al-Ghazali, which is complete trust in God's help, as one believes in the representative he trusts (Al-Ghazali, Yakub, 1998). When after trying hard he still believes that God will give blessings, protect, and suffice the results of his efforts, as one entrusts his affairs to a very trusted representative. A person can feel close to Allah when he trusts, namely by submitting all affairs to Him after making maximum efforts (Habibah et al., 2018).

3.2. Second Level: Dependence on Allah like a Child to its Mother

Table 2. The Representation of Submission in the Music Video of "33x" by Perunggu

Scene	
	
<p><i>Scene 2 shoot 1</i> Perunggu - 33x (Official Music Video) <i>Scene 2 shoot 2</i> Perunggu - 33x (Official Music Video)</p>	
Analysis	
<p>Denotation: <i>Scene 2 shoot 1</i> shows a young man in full work clothes, a blue safety helmet with a ship's rudder logo, and gloves, inside an industrial ship room. He is holding a pen while wiping his face with his sleeve, seemingly pausing from his work. In <i>scene 2 shoot 2</i> shows a boy in dark-colored work clothes, standing on the deck of a ship holding a cell phone. With his left hand he scratches his head, while his eyes are fixed on the phone screen. Around him are other ships, ropes, and industrial equipment with the sea in the background. His gesture shows that he is trying to find a signal to contact his father at home.</p>	

Connotation: This image implies physical and mental exhaustion from the hard work he is undergoing. The gesture of wiping his face not only shows fatigue but also a kind of self-reflection, a momentary pause to gather strength. It shows how he takes his work seriously and wholeheartedly despite the hardship. This attitude illustrates the meaning of submission, that is, accepting the heavy conditions as part of his responsibility, while continuing to work with full confidence that all the efforts he makes will be blessed and facilitated by God. A son's efforts to stay connected with his father at home, despite the distance and conditions at work in the middle of the sea. His attitude of checking his cell phone while grooming his hair gives the impression of being anxious, hopeful, but also sincere to the existing circumstances. The act of looking for a signal symbolizes an attempt to maintain an emotional connection with the family, even though the situation is not ideal. The meaning of submission is present here when, after trying to find a signal and praying silently for a connection, she accepts whatever the outcome is gracefully, believing that she has done her best to stay connected with her father, and leaves the rest to God. In addition to depicting exhaustion and emotional struggle, this scene also carries connotative meanings about the seafaring profession which is laden with symbols of sacrifice and resilience. The seafaring profession often represents emotional and physical distance from home, the uncertainties of nature and high risks, but it also illustrates a person's determination and dedication to fulfill economic responsibilities for the family. The sea and the ship in this scene are not just a setting, but also a metaphor for a life full of waves and ups and downs, where humans are tested to survive while leaving the outcome to God. The world of work as a sailor shows how a person lives in isolation and limited communication, but still maintains a commitment to his family and spirituality.

Myth: At the mythical level, *scene 2 shoot 1* reflects the cultural value of hard work as worship and courage to face life's challenges. Submission here does not mean giving up, but recognizing that everything that happens in his work is part of the destiny that God has set. The attitude of working hard to the point of exhaustion but still continuing the work also shows the belief that the final result is not solely due to one's own ability, but also due to God's help. This illustrates the myth that humans are only intermediaries, while the results are God's right. In *scene 2 shoot 2*, this scene reflects the cultural value of the importance of communication and connection with family despite difficult circumstances. Submission in this culture means still trying to fulfill the role of a caring and responsible child, while believing that God will help bring them together or convey their longing to their parents, even though technically it may not always work. Behind this scene is the myth of love across distance, accompanied by prayer and faith that God will make a way.

Analysis of Imam Al-Ghazali's concept of tawakal (Second level) : In the third cut, the son is working hard on an industrial ship with a tired body rubbing his face in the midst of a harsh environment full of risks, while in the fourth cut he is standing on a ship with the vast sea in the background, looking at his cell phone and rubbing his head as if looking for a signal to connect with his father. These two scenes reflect the second level of tawakal according to Al-Ghazali, which is like a child to his mother who submissions without losing his sense of security (Al- Ghazali, Yakub, 1998). When in distress and longing he still submissions himself completely to Allah, convinced that safety, strength, and meeting with loved ones depend only on Him, like a child who only knows and relies on his mother. According to Islamic psychology, tawakal must be accompanied by earnest effort, because the essence of tawakal is a combination of belief in Allah and maximum human effort (Novianto, 2023).

3.3. Third Level: Total Submission like a Corpse in the Hands of its Bathers.

Table 3. The Representation of Submission in the Music Video of “33x” by Perunggu

Scene	
	
<p><i>Scene 3 shoot 1</i> Perunggu - 33x (Official Music Video)</p>	<p><i>Scene 3 shoot 2</i> Perunggu - 33x (Official Music Video)</p>

Analysis

Denotation: In *scene 3 shoot 1* shows a yellow flag tied to a piece of bamboo tucked into the fence of a house. The flag is blowing in the wind, with a simple house and a rusty iron fence around it. In *scene 3 shot 2* shows a young man walking on the deck of a large ship, wearing a blue helmet and work uniform. Around him are industrial equipment, iron chains and large cranes. The scene is quiet, with the sea lying in the background.

Connotation: The yellow flag is a conventional sign in Indonesia to notify that there is a death in the house. The color yellow itself is often associated with mourning, remembrance, or prayer for the departed. This implies the child's feelings of loss, sorrow, and resignation to the fact that he could not be with his father in his last moments. Although the boy had tried very hard for his father's sake, in the end he could only accept the reality that had been outlined. The meaning of submission is clear here that the child can no longer change the situation, but can only accept fate with full submission, believing that everything happens by the will of God. This scene gives the impression of feeling empty, lonely, and heavy, but also shows determination. The boy kept walking, kept working, even though he was grieving inside. His small steps in the middle of the vast deck symbolize the struggle of a human being trying to remain strong in the face of severe trials. The meaning of submission is present through the way he keeps walking and sincerely accepts the fate that has happened, even though it is painful, while still carrying out his obligations in the world. This is a symbol of someone who does not give up, but also does not rebel against reality. He submits while still moving on.

Myth: The mythical level in *scene 3 shoot 1*, this scene brings up the universal theme of human limitations to fate. No matter how hard one tries, in the end life and death remain in God's hands. The yellow flag on the fence is not only a symbol of the family's grief, but also a spiritual symbol of man not having complete control over the outcome of his efforts. Submitting to God is the only way to deal with this loss. This reinforces the myth that life is a trust, and death is a call that cannot be denied. In *scene 3 shoot 2*, this scene implies the view of life that humans can only try and play their role, but the final result and everything that happens is God's provision. Although grief surrounds him, he knows that life must go on, his duties must still be fulfilled, because everything has been arranged by God. This myth reinforces the belief that working and accepting fate steadfastly is the highest form of submission to His will.

Analysis of Imam Al-Ghazali's concept of tawakal (Third level): In the fifth cut of the picture, there is a yellow flag on the fence of the house as a sign that the boy's father has died, symbolizing total submission to God's destiny, while in the sixth cut he again steps on the vast deck of the ship in silence after receiving the sad news, still carrying out his duties with full awareness that all his life and work are part of His will. These two scenes reflect the third level of tawakal according to Al-Ghazali, which is total submission like a corpse in the hands of a mortician (Al-Ghazali, Yakub, 1998). When all personal will is removed, choice is abandoned, and the self is completely submitted to Allah, like a corpse that just follows the hands of the mortician helplessly. Tawakal does not mean absolute submission to God without effort, but the submission must be preceded by human endeavors (Shihab, 2007), until in the end humans live in the middle of the world, but their hearts have submitted everything to God.

Submission is not about giving up without effort, but a form of sincerity in accepting what happens after all the effort is made. As in the music video of "33x" by Perunggu, which tells the story of a boy who tries to work hard for his father's needs, but in the end must accept God's will when what he is trying for is gone. In life, there are many things that are beyond our control: the results of our hard work, the decisions of others, even the direction of fate that sometimes does not always match our expectations. Submitting means entrusting the results to the Almighty after we have done our best. It is not a form of weakness, but rather a deep inner strength. In Islam, submission is known as tawakal. Tawakal is submitting or representing everything to Allah after making every effort (Habibah et al., 2018). This attitude reflects faith and sincerity in living life, where humans still try, but do not pin their hopes entirely on the results, but on the will of Allah who knows best.

In the Indonesian music industry, music videos have become an important element used by several bands in Indonesia to strengthen the message of their songs. Not only as a visual complement, music videos are able to present a deeper interpretation of the lyrics and melodies presented. Through creatively designed images, scenes and storylines, music videos help listeners understand the emotions and hidden meanings of a song. Music videos are the most effective means of delivering messages because they are supported by images and sounds or sung music, plus themes that are tailored to song lyrics or social reality (Rini et al., 2019).

In the music video of "33x" by Perunggu, the attitude of submission is not shown as a passive action or just giving up, but also presents a touching visual narrative about the effort, loss, and resignation of a boy to God's destiny. In a series of scenes, it is clear how the meaning of submission is symbolically and emotionally depicted through the actions and atmosphere shown.

4. Conclusion

Through six pieces of images that have been analyzed, the music video of "33x" by Perunggu forms a visual narrative structure about the meaning of "submission". In Roland Barthes' theory, visual signs move from objective denotation to symbolic connotation, and finally form a cultural myth that in a demanding modern life, submission is not a form of weakness, but the highest expression of awareness and maturity. The music video effectively illustrates that submission is a conscious choice to accept, understand, and keep going even though the direction is uncertain and the outcome cannot always be controlled.

This research shows that the representation of the meaning of submission in the music video of "33x" by Perunggu is not only present through visual symbols, but also through the depiction of emotions, family relationships, and the life struggles of the main character. The three levels of tawakal described by Imam Al-Ghazali can be found sequentially in the storyline, starting from a son's efforts to make his father happy, his hard struggle in his profession as a sailor, to finally accepting the fate of his father's death with full submission. Thus, this music video successfully connects Roland Barthes' semiotic theory with the concept of sincere values and human resignation, showing that music media can be a space for the representation of universal values as well as the emotional experience of modern humans. In addition, this research contributes to the study of communication science by showing that music videos are not just entertainment, but a reflective medium capable of conveying moral messages, cultural values, and life experiences to a wide audience. It also reinforces the view that popular media can be an effective means of delivering messages that are relevant to everyday life.

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