



Interpreting the Social Message in the Lyrics and Visuals of the Music Video for the Song "*Semua Akan Indah Pada Waktunya*" by Pilotz Band feat. Roy Jeconiah

Dwi Nadia Apriliani*, Ashur Harmadi

Universitas Gunadarma, Indonesia

Email: dwinadia@staff.gunadarma.ac.id*, ashur@staff.gunadarma.ac.id

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Abstract

This study aims to interpret the social communication messages in the lyrics and music-video visualization of "*Semua Akan Indah Pada Waktunya*" performed by Pilotz Band featuring Roy Jeconiah. It employs a constructivist paradigm, a qualitative descriptive approach, and Roland Barthes' semiotic analysis at the levels of denotation, connotation, and myth. Data were collected through observation of the lyrics and eighteen music-video scenes, documentation, and in-depth interviews with seven informants involved in the creation and production of the work, as well as an audience member and a film practitioner. Source triangulation was used to strengthen data credibility. The findings show that the lyrics signify life as a cyclical process filled with hardship that should be faced with patience, gratitude, faith, and perseverance. The visualization presents signs of health workers, a laid-off employee, an elderly street vendor, and informal workers, representing the health, economic, and emotional pressures experienced during the pandemic. At the connotative level, gestures such as giving flowers, helping retrieve balloons, buying merchandise, offering drinking water, and encouraging a laid-off worker emphasize empathy, solidarity, care, and social support. The myth constructed is a collective belief that resilience, hard work, mutual assistance, and unity enable society to overcome difficult times. The song and music video therefore function not merely as entertainment but as social communication media that convey optimism and strengthen social resilience.

INTRODUCTION

Communication allows humans to build common meaning, develop social relationships, and respond to situations together. In the social context, communication not only transfers information, but also influences behavior, strengthens integration, and maintains interconnectedness between individuals. Music is a form of communication that is able to work through verbal and nonverbal elements at the same time. Lyrics convey ideas through words, while video clips present expressions, characters, spaces, colors, and actions that expand the interpretation of the message.

The song's video clip features social experiences that are close to the reality of the pandemic: health workers who are exhausted and separated from loved ones, workers who receive termination letters, elderly vendors who continue to struggle, and street workers who hide fatigue behind costumes. The next scenes show acts of helping, giving support, buying merchandise, providing drinking water, and building togetherness. Thus, the lyrics and visuals not only describe suffering, but also offer a way to interpret and respond to it.

Previous research on video clips during the pandemic has highlighted many representations of hope, motivation, health protocols, and positive activities at home (Alvarez-

Cueva, 2022; Wahyuningratna & Laura, 2022). This research has a special focus on the relationship between social communication messages in lyrics and visual sequences that display difficulties and believe that difficulties can be overcome.

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The novelty of this research lies in its integrated semiotic analysis of both lyrical and visual elements within a single musical work, examining how these two dimensions work complementarily to construct social meaning. Unlike previous studies that have tended to focus either on lyrics (Fauzan & Sakinah, 2020; Nasution et al., 2022) or on visuals separately (Kevinia et al., 2024), this research examines the relationship between verbal and visual signs in the construction of social messages. Additionally, the research incorporates interviews with creative production team members, providing insight into the intentional construction of meaning and the creative decisions that shape the final work.

Theoretical Framework

Social Communication and Music as Messaging Media

Social communication is an interaction process that is directed at social connectedness and integration. Social communication messages can strengthen solidarity, encourage concern, and form a shared attitude towards community problems. In music, the message is present through the relationship between lyrics, sound, performance, and visuals. Music can be a medium to express experiences, manage emotions, and build a sense of community (Mulyana, 2014), a function that becomes especially salient during crises, when musical engagement has been shown to support well-being, mental health, and social connectedness (Barbeau et al., 2024) and to evoke sentiments of solidarity and kindness at both individual and community levels (Alvarez-Cueva, 2022).

Semiotics Roland Barthes

Barthes viewed signs as the relationship between markers and markers. The meaning of working through two stages. Denotation refers to a direct meaning that is visible, while connotations arise when signs interact with feelings, experiences, and cultural values. Repeated connotations can work as myths, i.e. second-level systems of meaning that make certain values seem natural and socially acceptable. This three-tiered framework of denotation, connotation, and myth continues to be widely applied to unpack the ideological meanings embedded in contemporary music videos and lyrics (Sagimin & Sari, 2020; Antika et al., 2020) as well as in other audiovisual texts such as televised advertisements (Wicaksono & Fitriyani, 2022), and it

is commonly positioned alongside Saussure's dyadic model of the sign as one of the principal traditions within communication semiotics (Dayu & Syadli, 2023). This framework is used to read the words in the lyrics and visual elements of the video clip as a sign that builds messages of optimism, resilience, empathy, and solidarity.

METHOD

The research used a constructivist paradigm with a qualitative descriptive method, an approach considered appropriate for exploring how meaning is socially constructed through participants' interactions and interpretations (Bogna et al., 2020). The subject of the study is Pilotz Band feat. Roy Jeconiah and the parties involved in the production, while the object of the research is the lyrics and visualization of the video clip of the song "*Semua Akan Indah Pada Waktunya*". The analysis was carried out with Roland Barthes' semiotics to identify the meaning of denotative, connotative, and mythical.

Primary data were obtained through lyric observation and eighteen video clip scenes as well as in-depth interviews. Seven informants were selected purposively, namely Tara Pilotz as the songwriter, Roy Jeconiah as the singer, Samhadi Ogey as the director, Evan as the cameraman, Tiwi as the editor, Ridha as the community representative, and Ridho as the film practitioner. Secondary data is in the form of books, journals, documentation, and audiovisual materials.

The analysis stages include the selection of lyrics and scenes that contain social messages, identification of signs and objects, interpretation of denotations and connotations, disclosure of myths, and association of results with interviews and the context of the pandemic. The validity of the data was tested through source triangulation by comparing observations, informant statements, and theoretical references, a strategy widely regarded as strengthening the credibility and trustworthiness of qualitative findings by converging multiple data sources (Campbell et al., 2020).

RESULTS AND DISCUSSION

Lyric Meaning: Perseverance and Hope

On a denotative level, lyrics describe a life that is constantly changing and not always easy. Song lyrics like "*There Are Moments We Are Happy, There Are Moments Also Languishing, The Wheel of the World Continues to Spin.*" The phrase about "The Wheel of the World" marks a turning of circumstances, while the invitation not to give up conveys a direct command to keep the listener struggling. Setap the lyrics of the phrase "*Semua Akan Indah Pada Waktunya*" expresses the belief that difficulties have limits and good results will come after the process is undertaken.

At the connotative level, the wheel of the world means the instability of life, including fear, isolation, job loss, and uncertainty during the pandemic. The call to persevere annotates psychological and spiritual resilience. Patience, gratitude, and trust in God are a source of strength in facing the dynamics of life. Tara Pilotz explained that this song conveys the value of life's journey full of ups and downs and needs to be addressed with patience, gratitude, and confidence in the Almighty.

The myth that the lyrics build is the social belief that the struggle carried out with perseverance will not be in vain. Difficulties are understood as temporary phases, not

permanent states. The myth normalizes optimism as an attitude that should be nurtured and makes music a source of emotional support, a pattern consistent with prior Barthesian readings of Indonesian popular song lyrics in which perseverance and hope are similarly constructed as motivational myths (Azzahra & Hartanto, 2020; Nathaniel & Sannie, 2020). This interpretation is in line with Ridha's response that the main message of the song lies in patience, sincerity, gratitude, and the belief that things will improve.

Visual Meaning: Social Reality and Solidarity

The video clip visualizes the pressures of the pandemic through figures representing different social groups. Exhausted health workers are a sign of sacrifice and work risk. The man holding the layoff letter marks job loss and economic uncertainty. Elderly balloon traders who remain employed mark the struggle of vulnerable groups to make ends meet. Workers in clown costumes removing their costume heads mark the physical and emotional exhaustion hidden behind the demands of the job.

The scenes of relief change the direction of the narrative from suffering to social support. Giving flowers to health workers notes appreciation and affection. Helping traders pick up balloons, buying their goods without taking change, giving drinking water to clown workers, and encouraging layoff victims to annotate empathy and real concern. The high-five, smiling, and clenched hands scenes at the end mark unity, collective spirit, and the belief to rise, a visual strategy comparable to how other music videos have used bodily gestures and props as signifiers of collective optimism and cultural values within a Barthesian framework (Kevinia et al., 2024; Wahyuningratna & Laura, 2022).

The summary of visual findings shows four main patterns: (1) Health workers interpret sacrifice, separation, and the need for reward.



Figure 1. Screenshot of the Video Clip

(2) The layoff letter means an economic crisis and the need for support.

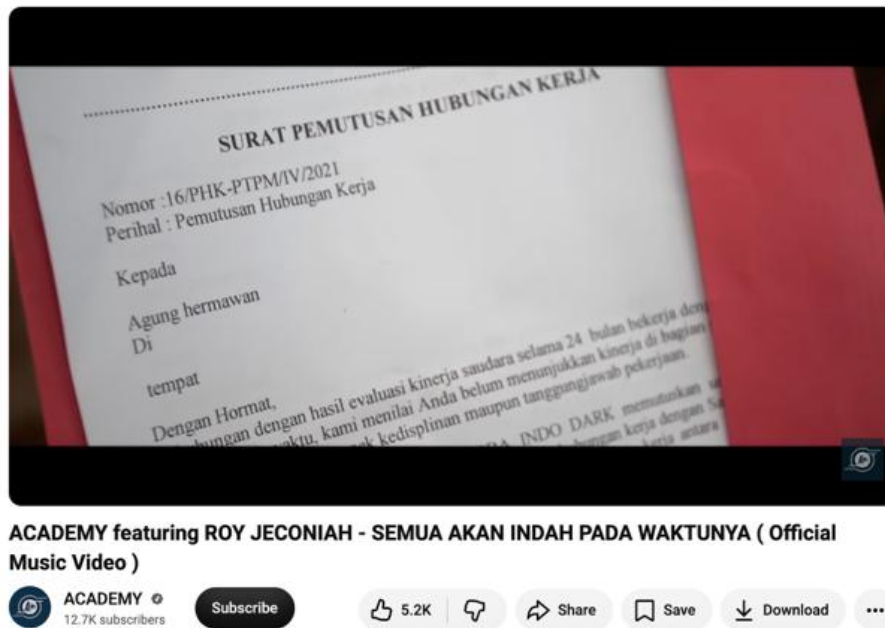


Figure 2. Screenshot of Video Clip

(3) Elderly traders and clown workers interpret the resilience of vulnerable groups as well as hidden pressures.



Figure 3. Screenshot of Video Clip

(4) Flowers, drinking water, help, high fives, and clenched hands mean solidarity, affection, unity, and optimism.



Figure 4. Screenshot of Video Clip

The Relationship of Lyrics and Visuals in the Formation of Meaning

The lyrics and visuals work complementarily. The lyrics provide a verbal message about struggle and hope, while the visuals provide concrete context in the form of the experiences of health workers, layoff victims, small traders, and informal workers. The relationship makes the abstract message of "don't give up" a social experience that the audience can recognize. At the same time, the rescue scene shows the form of action that can be taken to realize the message, echoing findings from other music-video studies that verbal and visual codes jointly reinforce a single social or cultural message rather than operating as separate channels (Nasution et al., 2022; Utami et al., 2025).

Roy Jeconiah stated that the scenes and lyrics were born from observations and experiences during the pandemic and were intended to express feelings as well as give hope. The director makes sure each part of the production follows the storyline and concept, while the editor chooses the images according to the mood of the video clip. Film practitioners consider that the combination of modern and realistic visuals allows each scene to tell a story and bring a message to the community. The informants' testimony corroborates that social meaning is built deliberately through creative work that connects lyrics, performance, shooting, and editing.

In Barthes' perspective, visual signs do not stop at visible objects. Health workers, layoff letters, balloons, clown costumes, flowers, and clenched hands become markers for a broader social experience. The series of signs generates a myth about a resilient society: individuals do not face crises alone, but can survive through patience, hard work, empathy, and mutual cooperation. This myth became the main ideological message of the video clip and reinforced the function of music as a social communication.

Denotative, Connotative, and Mythical Meanings

At the level of denotation, the lyrics convey a life situation that revolves around and doesn't always go as expected. Words that mark struggle, hardship, and an invitation not to give up can be understood directly as advice for one to persevere. The visual video clip then presents a concrete form of the advice through health workers, workers who have lost their jobs, online motorcycle taxi drivers, and other figures who are facing pressure. The relationship between lyrics and images makes the message more recognizable because the audience not only hears abstract statements, but also sees representations of problems that occur in everyday life.

At the level of connotation, these signs give rise to a broader meaning. A healthcare worker does not only mean someone who works in a hospital, but it annotates sacrifice, risk, separation from family, and social responsibility. A termination letter is not just a notice paper, but a sign of economic vulnerability and loss of life security. Clown costumes and livelihood activities depict efforts to maintain family dignity and sustainability in the midst of limitations. Flowers, help, and togetherness annotate appreciation, empathy, and solidarity. This connotative meaning brings together the individual experiences of the figures with the social reality of society during the pandemic.

At the level of myths, video clips build the belief that perseverance, solidarity, and patience are values that are capable of carrying humans through difficult times. Myth in Barthes's sense is not a true or false story, but a way of culture naturalizing certain values so that they seem natural and accepted together. In this video clip, struggle is shown as the attitude that should be done, while giving up is placed as something to be avoided. Togetherness is also formed as a source of strength. Thus, the song naturalizes the view that suffering is temporary and will be easier to overcome when individuals maintain hope and support each other.

Constructing Solidarity through Visualization

Video clip visualization expands the meaning of lyrics by presenting concrete forms of solidarity. Scenes of someone helping others, giving appreciation to health workers, and showing support to those who are struggling show that hope is not just inward. Hope translates into social action. In this case, social communication works through behavioral examples: caring for the condition of others, not judging adversity, and giving space for someone to get up. The message is relevant to the purpose of social communication that leads to interconnectedness, care, and integration between people.

Ridho as a film practitioner considers that the visual video clip combines modern art with the reality of field conditions, so that each scene can tell a story and give a message to the public. This assessment shows that the strength of video clips lies in their ability to package social issues into aesthetic forms without losing their proximity to real life. Eye-catching visuals help keep the viewer's attention, while the reality displayed makes the message feel relevant. Directors and editors have a critical role in ensuring that the plot, shot choices, and mood of the images stay in line with the concept. Therefore, meaning comes not only from the object being recorded, but also from the production decisions regarding the angle of shooting, the sequence of scenes, the tempo, and the adjustment of the image to the mood of the song.

The Relationship of Informant Statements with Semiotic Findings

The informants' statements strengthened the results of semiotic readings. Roy Jeconiah stated that the scenes and lyrics were the result of observations and experiences during the

pandemic, then expressed to provide hope. This statement shows that there is a relationship between the experience of the creator and the mark displayed. Evan as a cameraman emphasized the message to keep fighting, work harder, and not give up. Tiwi as the editor explained the importance of choosing images that match the mood of the video clip concept. Ogey as the director ensures that the production process runs according to the agreed storyline and concept. All of this information shows that social messages do not arise by chance, but are formed through a directed creative process.

However, the audience's meanings can still vary because each audience brings a different set of experiences, knowledge, and emotional states. One viewer can read the scene as a description of the pandemic, while another viewer relates it to the problems of living outside the pandemic. This flexibility is actually one of the song's strengths. The themes of falling, fighting, and getting up are open enough to be applied to a variety of situations. Thus, the context of the pandemic reinforces the initial meaning of the work, but does not limit its relevance to just one period. The message "*Semua Akan Indah Pada Waktunya*" can continue to be interpreted as a reminder to maintain psychological and social resilience when facing other difficulties.

Implications of Social Communication

The findings of the study show that popular music and video clips can function as a medium of social communication because they are able to combine verbal messages, musical emotions, and visual symbols, in line with evidence that musical engagement fosters social connectedness, solidarity, and well-being especially during periods of collective crisis (Barbeau et al., 2024; Alvarez-Cueva, 2022). The combination allows the message to be received not only rationally, but also emotionally. Lyrics give direction to meaning, music builds atmosphere, and visuals provide representations of experiences. All three produce a stronger message than if it were only conveyed through informative statements. In crisis situations, this form of communication has the potential to be a source of psychological strengthening, a reminder of the value of solidarity, and a means of building a sense that difficulties are being experienced together.

Practically, the results of the research can be a reference for musicians, video clip makers, and communication practitioners when designing socially themed works. A persuasive message does not have to be delivered patronizingly. Messages can be built through stories that are close to people's experiences, easily recognizable symbols, and narrative finishes that provide hope. Consistency between lyrics and visuals is also important so that audiences don't receive conflicting messages. In this video clip, this consistency can be seen from the relationship between the invitation to survive and the scene of the characters who continue to try and gain support. This harmony makes the messages of optimism, resilience, empathy, and solidarity appear as a unit.

This research also confirms the importance of semiotic analysis to read audio-visual works in more depth. An object, gesture, or scene that seems simple can carry social meaning when placed in a specific context. By separating the levels of denotation, connotation, and myth, researchers can explain how signs move from direct meaning to broader cultural value. In the case of the song "*Semua Akan Indah Pada Waktunya*", the process shows that the experience of crisis is represented not just as suffering, but as a space to affirm hope, strengthen social relationships, and build confidence in a better future.

CONCLUSION

The lyrics and video clip of the song "*Semua Akan Indah Pada Waktunya*" interpret the pandemic as a difficult time that causes health, economic, and emotional stress, but can be faced through optimism and social support. At the denotative level, the lyrics convey an invitation not to give up, while the video features characters who are experiencing fatigue and difficulties. At the connotative level, the signs represent resilience, patience, gratitude, empathy, appreciation, and solidarity. At the mythical level, this work builds the belief that difficulties are temporary and can be overcome through struggle, belief, unity, and help from others. Songs and video clips not only serve as entertainment, but as social communication media that help people understand shared experiences and offer an orientation of attitudes in dealing with crises. The next research can expand the study on audience reception to find out the difference in meaning based on social background and audience experience.

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