



ABSTRAK

REPRESENTASI OPTIMISME DAN SOLIDARITAS PADA VIDEO MUSIK “CHEERS TO YOUTH” OLEH SEVENTEEN

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Penelitian ini mengkaji representasi optimisme dan solidaritas dalam video musik Cheers to Youth karya SEVENTEEN melalui pendekatan semiotika Roland Barthes. Analisis terfokus pada segmen naratif yang menggambarkan interaksi sosial di ruang publik, melibatkan elemen visual seperti bunga anyelir, jaket merah muda, dan ekspresi emosional, serta elemen auditori berupa lirik lagu. Metodologi semiotika Barthes diterapkan untuk mendekonstruksi tanda-tanda pada tingkat denotasi, konotasi, dan mitos, dengan dukungan teori optimisme Martin Seligman dan solidaritas organik Émile Durkheim. Temuan menunjukkan bahwa optimisme direpresentasikan melalui simbolisasi ketahanan emosional dan atribusi positif, tercermin dalam estetika visual dan narasi ketangguhan lirik. Solidaritas diartikulasikan melalui interaksi antargenerasi dan gestur simbolik yang memupuk harmoni sosial. Mitos yang terkonstruksi mengidealkan bahwa inisiatif individu muda dapat memfasilitasi komunitas inklusif, sejalan dengan narasi kampanye UNESCO #GoingTogether. Penelitian ini memperkaya kajian semiotika budaya populer dengan menegaskan peran media K-pop dalam mengamplifikasi nilai-nilai sosial, khususnya optimisme dan solidaritas, dalam konteks audiens global.

Kata Kunci: Representasi, Optimisme, Solidaritas, Semiotika Roland Barthes, K-Pop, Cheers to Youth, UNESCO #GoingTogether

ABSTRACT

REPRESENTATION OF OPTIMISM AND SOLIDARITY IN THE MUSIC VIDEO “CHEERS TO YOUTH” BY SEVENTEEN

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This research investigates the representation of optimism and solidarity within SEVENTEEN’s Cheers to Youth music video through Roland Barthes’ semiotic framework. The analysis targets a narrative segment depicting social interaction in a public sphere, encompassing visual signifiers such as carnations, a pink jacket, and emotional expressions, alongside auditory elements like lyrical content. Barthes’ semiotic methodology deconstructs signs across denotation, connotation, and myth, supported by Martin Seligman’s optimism theory and Émile Durkheim’s organic solidarity framework. Findings indicate that optimism is articulated through symbols of emotional courage and positive attribution, manifested in vibrant aesthetics and resilient lyrical themes. Solidarity is represented via intergenerational interactions and symbolic gestures promoting social harmony. The emergent myth posits that youthful initiatives foster inclusive communities, resonating with UNESCO’s #GoingTogether campaign. This study advances semiotic scholarship in popular culture by underscoring K-pop’s capacity to amplify social values, particularly optimism and solidarity, within a global audiences.

Keywords: *Representation, Optimism, Solidarity, Roland Barthes’ Semiotics, K-Pop, Cheers to Youth, UNESCO #GoingTogether*