

Video Clip “Stories Of The Past” A Fight Against The Hegemonic Diction Of Modernity Regarding Environmental Damage

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Abstract

Video Clips as a medium of communication to express works of art and culture are widely used by the younger generation. Some research shows the younger generation uses more attention to environmental damage through video clips. Mara Karma a music band indie through with “Stories of the past” protested against the destruction of the developmental environment technology and Industrialization. Through semiotic analysis, this study aims to determine the meaning to be conveyed and the resistance to be addressed to whom. With the semiotics of Charles Sanders Peirce through the triadic meaning, 10 scenes were analyzed to show strong diction Modernization cause environmental damage in the region urban. Anger and demands for the product of Modernity's diction as a form of resistance have run out of ways. This study concludes that meaning.

Keywords: semiotics, hegemonic, environmental, Modernity.

Introduction

Development technology communication has made individual and institutional communication very easy to do. Changes and rapid developments in information communication technology have resulted in social upheavals in a transitional way. Various human expressions can easily be published to the public easily, thereby shifting conventional media. Works of art and performing arts experienced disturbance and new threats, especially from communal groups such as religion, ethnicity, and certain groups, including forms of domination and determination of the mainstream culture. Digital-based communication technologies give rise to the expansion and improvement of forms of connectivity. Network communication provides a wide space for young people to express their anxiety over various forms of confinement by domination or hegemony. The urge

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to fight against youth is to always demand freedom, existence technology communication becomes the arena for express effectively. Art and cultural expression of artists in Indonesia as a social community also make technology communication as a means of artistic expression. One of them is the art of music as a medium of expression for musical artists. Judging from the history of music in Indonesia, it begins with the migration of nations from Central Asia who migrated to Southeast Asia. The development of music during the Hindu-Buddhist kingdom of music experienced a development where at that time music was used for worship or a means of entertainment that could only be enjoyed by the royal circle. (Kartomi, Margaret J, 2012) Music is a work of art that cannot be seen but can be felt and heard. The music consists of melodic rhythms and harmonies that become one unit, resulting in a tone that can be heard. In ancient Greek mythology, music has the meaning of a beauty that comes from the generosity of the gods which is manifested as talent (Menelaos Stephanides, 1991). Then this understanding was confirmed by Pythagoras, that music is not just a gift (talent) from the gods, but music occurs because of human reason in forming theories (Widhyatama, S, 2012). Music is a medium for conveying messages that are often used by humans to voice their feelings based on anxiety and the circumstances experienced by the musicians themselves. Along walk Music Time has a wide variety of genres such as jazz, rock, pop, acoustic, etc (Laudia Tysara, 2021). Basically, music is a series of tones arranged to be more readily accepted by listeners. Based on this explanation, music is one of the products of mass communication that is often used to communicate to a wide audience (Mulyana,D, 2014). Along with the development of an increasingly modern era, music is combined with videos which can also be referred to as video clips. A video clip is a short film or video that accompanies the music, generally a song. Modern video clips function as a marketing tool to promote a recording album (Moller, D, 2014). The development of video clips is synonymous with the development of the music industry itself. Where a country has an advanced music industry, it can be ascertained that video clips are also developing rapidly in that country. The history of video clips was first popularized on the MTV television channel in 1981 in the United States (Al Fatta, Hanif, 2012). From then on, the music and video clip industries began to develop to the present day. Video clips are also an important means of communication to convey messages in the form of moving images. Through video clips, music can express about hope and resistance that want to be delivered to an audience.

Through technology communication video In this clip, musicians and musicians can express the anxiety they experience to get the expected

freedom. Various studies on the unrest of young people including musicians are concerned about environmental damage. Studies on young people's anxiety over environmental damage can be seen in several journals along with a study presented in the journal with the theme "Youth Environmental Attitudes, Concerns, and Intentions: A Case Study of Malaysian Youth" (Nurul Ashikin Mohd Salleh dkk., 2017) A case study was conducted by young people in Malaysia to examine their attitudes, concerns, and intentions regarding the environment. This research was conducted by Nurul Ashikin Mohd Salleh, et al, in 2017, which aims to understand the attitudes and concerns of young people towards environmental issues. Showing that young people in Malaysia respond to and are concerned about environmental damage, and provide the basis for the development of education programs and campaigns that are more effective in mobilizing youth participation and behavior change related to the environment. Xiaojun conducted a similar study(Xiaojun Li & Jaap Lengkeek, 2017) which revealed a significant relationship between young people's environmental attitudes and their views of the future. Young people with positive environmental attitudes tend to have a more optimistic view of the future and are more motivated to engage in sustainable action. These findings provide a better understanding of how young people's environmental attitudes can shape their view of the future, which can impact their participation in environmental conservation efforts. Samsudin A. Rahim and Siti Z. Mahmood with research "Environmental Concern among Malaysian Youth: Does Ethnicity Matter?"(Samsudin A. Rahim & Siti Z. Mahmood, 2012) aims to investigate the extent of ethnicity influencing environmental awareness among young people in Malaysia. Research using survey methods on various ethnic groups in Malaysia shows that there are significant differences in environmental awareness among ethnic groups of young people in Malaysia. Some ethnic groups show a higher level of concern for the environment than others. These findings imply that cultural and social factors, which are related to ethnicity, can influence environmental attitudes and concerns.

While expressions of concern for the environment are also carried out by young people through video clips, which can be seen from several semiotic studies. A study conducted by Adrian LeBlanc depicting the representation of nature and environmental issues in the music video. A study that analyzes music videos related to nature and environmental issues using semiotic analysis Pierce to identify symbols, icons, indexes, and narrative structures present in music videos. The results of this study provide insight into how music videos can be an important medium for communicating environmental messages to audiences. This research also reveals the ways in which

representations of nature and environmental issues in music videos can influence people's perceptions, attitudes, and knowledge about environmental issues.(Adrian LeBlanc, 2016)

The study entitled "Music Video as Environmental Activism: Semiotics and Ideology in Coldplay's 'Every Teardrop Is a Waterfall'" by Christina M. Knopf, published in *The Journal of Popular Culture* in 2018, analyzes the music video "Every Teardrop Is a Waterfall" by Coldplay. This research examines the ideological aspects of the video. This research uses a semiotic approach to analyze music videos and understand how the visual elements, lyrics, and music used in the videos shape the environmental and ideological messages contained therein. The researcher analyzes the narrative structure and delivery style in music videos to understand how the messages are conveyed to the audience. This research also involves an analysis of the ideology contained in the music video. The results of this study provide insight into the role of music videos as activist environment and how music videos can influence people's perceptions, attitudes, and knowledge about environmental issues.(Christina M. Knopf, 2018)

Another study entitled "Environmental Advocacy in Music Videos: "A Semiotic Analysis of 'Another Day in Paradise' by Phil Collins" by Emilie Leloup and Loïc Vandamme. This study uses a research semiotics approach that focuses on environmental issues. The researchers identified and analyzed the visual elements, lyrics, and music in the music video to understand how environmental messages are conveyed to the audience. Through semiotic analysis, to represent environmental issues, such as poverty, social injustice, and indifference to people who live in difficult conditions, and examines the narrative and visual structure in the music video to support the environmental narrative and message to be conveyed. The results of this study provide a deeper understanding of how music videos can be used as a means of environmental advocacy. This research also highlights the importance of understanding semiotic communication methods in music videos to convey environmental messages effectively to the audience.(Emilie Leloup & Loïc Vandamme, 2016)

Another research on the study of video clips presented by Bianca van der Ploeg and Mieke Bal entitled "From 'Ivory' to 'Fall in Line': A Semiotic Analysis of Music Videos Addressing Environmental Issues" This study aims to understand how music videos that focus on social issues -environmental issues use semiotic language to communicate environmental messages to the audience. This research examines through narrative structure, the use of color, lighting, and visual composition in music videos that affect the way environmental

messages are conveyed and received by the audience. The results of this study provide insight into how music videos using semiotic language are carried out to influence audience perceptions, attitudes, and knowledge related to environmental issues. This research also reveals various visual, musical, and narrative strategies used in the music video to convey environmental messages effectively (Bianca van der Ploeg & Mieke Bal, 1080).

Studies in previous journals show that the time has big enough concern with the environment. This shows the characteristics of young people who are progressive, independent critical of their environment (Artikel, Berita, 2022). The characteristics of these young people are also contained in the works of video clip art as in the study of semiotics presented in the journals above. The video clips studied show that young people are strong and the video clips through semiotic language show that young people have a high concern for the environment. Music video clips show a big role in building perceptions and understanding about the importance of paying attention to the environment, they through a study of the narrative structure reveal the ideology built from video clips in the previous research.

Semiotic research on the music video clip "Cerita Masa Lalu" looks at it from the perspective of modernity hegemony, which so far has been regarded as a mantra for the progress of a nation. The video clip which is a representation of resistance to environmental damage which is reflected in a piece of music that is launched group Mantra Kama Music. Mantra Kama is a music group indie that calls for a social message about how important it is for us to preserve the environment through a music video work (video clip) entitled "Stories of the Past". Term *indie* appears to distinguish between label industrial music with label music independent where all production costs use their own costs ("Menjadi Diri Sendiri Lewat Jalur Indie," 2005). Indie is also referred to as a symbol of something (James P Spardley, 2007) or any event it refers to an object or some meaning. Mantra Kama produced 130 pieces of musical art which were produced, of course, driven by a strong motivation to state concern they go through video clips. There is a phrase rebellion or is it the concern of young musicians for the diction of modernization that is very relevant to understand? This study focuses on researchers identifying and analyzing visual elements, lyrics, and music in music videos to understand how environmental messages are conveyed to the audience. Through semiotic analysis, to find out how young people represent environmental issues, and in the form of urban youth resistance to the hegemonic diction of modernity.

Theory Perspective

Modernity is an inevitability anywhere on earth in any society modernization become the keyword to achieve progress and prosperity something nation. Anthony Giddens, explains that modernity influences social structure and organization, changes in the capitalist economic system, and shifts in cultural norms and values, and also describes changes in politics. The emergence of the modern state, and the role of the bureaucracy in modern society. Giddens also discusses changes in the construction of individual and collective identities in the modern era, with an emphasis on the concepts of autonomy and reflexivity. He talks about shifting from tradition-defined identities to more open and flexible identities.(Anthony Giddens, 1990)

Modernity on the other hand has also changed the pattern of relations social in pattern of industrial relations that lead to capitalism (Richard Robison, 1989). The glorification of modernity is a keyword that is believed to be the way out to prosperity. So that the diction of modernity dominates the realm of human thought. The domination of the diction of modernity ultimately dominates the human subconscious to achieve prosperity. The understanding of hegemony in a cultural context philosophically and sociologically has the denotation and connotation of norms and leadership relations.(Heru Hendarto, 1993)

The form of hegemony in the conception of network culture is known as digital hegemony. The social phenomenon of digital hegemony seems even more prominent when social media develops. The hegemony of modernity discourse that exists in the symbolic space of modernity has shifted people's cultural behavior. Cultural hegemony is the dominance of a multicultural society by the ruling class that shapes (or manipulates) the culture of that society -in terms of beliefs, perceptions, values, and customs - so that the views of certain groups become general cultural norms without coercion.(univeritas Saint dan tenologi komputer, 2023) Domination will always be carried out by the ruling class of the capitalist class by manipulating culture in protecting the environment through the diction of modernity and being deterministic have changed in terms of ideology, perceptions, norms, values, myths, even to the cultural customs of society. The views of certain groups, in this case, the ruling class, which dominate then become the cultural norms of the general public without feeling forced. However, the existence of domination in the diction of modernity will eventually result in resistance. Resistance to hegemony is a notion developed by Antonio Gramsci (1995) to define the way people develop ideas and discourses to challenge established dominant assumptions, beliefs, and behavior patterns(Cox RH & Schilthuis A, 2012). Counter hegemony as a form of resistance to

cultural and mythical hegemony in Digital Artworks is an activity of "silent protest" carried out by the digital artist community which will always be able found in the social media space. Digital art communities in Indonesia continue to grow and move, one of which is the creation Mantra Kama "Stories of the Past". Resistance through culture is a strategy used by groups or individuals to fight injustice, oppression, or dominant power through cultural expressions and activities. Culture can be a powerful medium for bringing about social change because it involves aspects such as art, music, literature, theatre, film, and language that can influence people's perceptions and thoughts.

This community produces works of art based on technology and then communicates its message to the public through exhibitions of artwork by young Indonesian artists via Video Clip. As a form of work that shows that through digital artwork. Resistance practice hegemony (counter-hegemony) is carried out massively and decisively how resistance to cultural hegemony, myths, and norms in society is shown through digital artwork (Lim M, 2014).

Domination and the Arts of Resistance: Hidden Transcripts" (1990) is the work of James C. Scott who developed the theory of social resistance. Scott proposed the concept of "hidden transcripts" to explain that in situations where there is an imbalance of power and domination, there is the difference between hidden transcripts involving words, actions, and ideas intended only for the lower classes or the weak, and public transcripts intended for public consumption or those in power Scott argues that social resistance often occurs through hidden transcripts, in where oppressed groups express their dissatisfaction, express their hopes and desires, and oppose domination in indirect or indirect ways. Hidden transcripts can be acts of subversion, humour, hidden symbols, and secret language. Scot explains that social resistance appears in everyday life and illustrates that resistance does not always appear openly, but can manifest through various more hidden actions. (James C. Scott, 1990)

Research Methodology

This study uses a qualitative method. Aims to describe the meaning or message of the piece scene in the video Mantra Kama 'Stories of the past' to classify an object of research. This study uses qualitative methods, qualitative methods are used to obtain in-depth data, in a meaningful data (Sugiyono, 2009). This study examines the deeper meaning presented by video clips Mantra Kama 'Stories of the Past' through semiotic analysis. Semiotics is a way or method to analyze and give meanings to the symbols contained in a package of signs or messages (Pawito, 2007).

This study uses Charles Sanders Peirce's semiotic model because Peirce's semiotics is in accordance with the research objective, which

is to show hidden messages in video clips related to concern for the environment (Sobur, A., 2006). This can be described using Peirce's triangle of meaning theory which consists of representament (*sign*), *object*, and *Interpretant*, to analyze video clips based on sign which is the cuts *scene* from the video clip object based on the description of each piece scene from the video clip, and interpreting the form of an interpretation of the description of the video object. *Representation works* if it fulfills two conditions, namely, it can be perceived (with the five senses or thoughts/feelings) and secondly, it functions as a sign that represents something else. *The object* is the component represented by the sign; can also be referred to as "something else" (can be material that can be caught by the five senses and can also be mental/imaginary). The third component is *interpreting* which is the meaning/interpretation. Other terms Peirce used for interpretive that is; "*significance*", "*signification*", and "*interpretation*".

Peirce also developed a comprehensive sign typology, *Representament (sign)* which is divided into three, *Qualisign, Sinsign, and Legisign*. To understand objects divided into three, namely, *Icons, Index, and Symbol*. While Pierce is on the elements *They interpret*, also divided into three namely, *Rheme, Decisign Argument*(Sobur.A, 2001). Through this sign system the study of upper semiotics Video clip Mantra Kama 'Stories of the past' are analyzed.

3.1 Data analysis.

In analyzing the video clip "Cerita Masa Palau" Mantra Kama researchers collect data from each piece scene obtained by watching video clips Mantra Kama on You tube then document each scene which is included in the category according to the analysis used, namely Charles Sanders Peirce's semiotics. In video, The clip lasts 4 minutes and 55 seconds. This study is conducted through 10 scenes. Which represents resistance to the diction of modernity.

Scene 1

Representament



Image: 1 one of scene 1

Filming one of the scenes in the first scene which refers to the setting of the ruins of the building with a bicycle old beside him.

Object

Scene 1 scene 1,2,3

Scene: On opening the video shows a person wearing a white shirt who is lying in the ruins of a building and then wakes up confused and then holds his chest. **Shot Angle:** Figure 1 HA (*High Angle*), Figure 2 MS (*Medium Shot*), and Figure 3 LS (*Long Shot*)

Minute:0.09-0.30

Interpretant

The scene indicates that there is someone trapped in the ruins of the building as a sign of the modernization of the building. And trying to get up with the existing pain in the chest due to intense pressure from environmental damage. Description of the pressures conveyed in poetry All are the same, Equally bound and down. This illustrates that modernization in urban areas has squeezed everyone's chest. Modernity has bound and made humans worse off.

Scene 2 Representament



Scene 2 Scene 1,2,3.

Filming a scene within a scene both actors put on a mask for supply oxygen

Object

Scene: Scene 2 shows the actor taking a plant, a mask, and a bucket and then putting on a mask connected to the plants placed in the bucket to cover his nose and mouth. **Minute:**0.34-0.39

Shot Angle: Figure 1 & 2 MS (*Medium Shot*). Gambar 3 WITH (*Close Up*)

Interpretant

In this scene, the creators want to illustrate that their environmental conditions are already experiencing an oxygen crisis symbolized by plants as a source of oxygen. Masks used symbolize face masks to deliver oxygen used in hospitals.

Scene 3 Representament



Scene 3 Scene 1,2,3

Filming young man staggering around using oxygen masks

Object

Scene: shows the actor in a narrow alley and hugging a wall. **Minute:**01.00-01.18 **Shot Angle:** Figure 1 & 2 MS (*Medium Shot*). Gambar 3 WITH (*Close Up*)

Interpretans

The narrow alley between the buildings in the scene implies a sign of a narrow space as a result of the implications of urban areas fighting for modernity. A young man who staggers around holding a mask indicates that a person is weak due to lack of oxygen even though he is on supply oxygen from one small pot with one plant. Such conditions indicate that with modernization which has implications for land grabbing resulting in the depletion of oxygen. This situation is strengthened with a poem that reads His life has been trampled on, Fragile, crunchy, Holding on not to scream.

Scene 4 Representament



Scene 4 Scene 1,2,

Filming youth to the river which is polluted by garbage

Object

Scene 4 shows the actor being on the river with background bridge and people crossing it. The actor is seen picking up trash in the river and then throwing it. **Minute:**01.19-01.26. **Shot Angle:** Figure 1LS (*Long Shot*) & Figure 2 MCU (*Medium Close Up*)Scene: 2. Scene 4

Interpretant

the Background of people passing by the bridge as part of the setting shooting shows sign activity in a busy area of the city that wants to be fast-paced to reach modernity. Youth crying at the river full of plastic waste as industrial waste products. This scene illustrates how the earth has been polluted by industrialization as a symbol of modernity. Pollution is not only air but the water contaminated. The reality of the picture is reinforced by the lyrics of "Bengis hidup memblengumu, Kini hidup bagai roda angkara". Wheel of crime raises product industrialization which means the effort to achieve modernization

Scene 5 Representament



Scene 5 Figure 2

One scene of the 2 scenes presented and scene 5 describe excavator is digging up the trash and the youth throwing the garbage with a pedal bike leaning against the excavator

Object

Scene: Scene 5 shows a figure excavator large and the actor was throwing trash excavator the. **Minute:** 01.27-01.38 **Shot Angle:** MS (*Medium Shot*)

Interpretant

Excavators are large vehicles or heavy equipment that must be in areas that carry out large activities so that excavators are present show sign industrial-scale jobs. An emaciated young man throwing trash at an excavator shows anger at great power and industrialization which is symbolized by heavy equipment. *Pancal* bicycles are small and fragile which gives the symbol of a tool transportation to little people, on purpose backed up on the wheels of the excavator to strengthen the weak meaning of the little people in between giant wheel excavators. The lyrics of the song "Kini hidup bagai roda angkara, Manusia binasakan semesta" (Now live like a wheel of evil, Humans destroy the universe)

Scene 6 Representament



Scene 6 Figure 2

One of the scenes in that scene draws youth knelt with setting in a traffic jam in the city, then hands looking up.

Object

Scene: Scene 6 shows the actor in the middle of the road which is full of vehicles and then the actor slowly kneels down and raises his hands up. **Minute:** 01.39-01.48 **Shot Angle:** MS (Medium Shot)

Interpretant

With that desperate face be delivered with medium The shot shows in focus the feelings of the hopelessness of the youth. With a background of road congestion by producing vehicles monoxide which is quite large is not comparable to the oxygen that the young man breathes from the small plane carried. Then followed by hands looking up in surrender, depicting the despair of the young man who surrendered the problem said to God. So that it shows the weakness of this young man to grab oxygen among the products of modernity. The lyrics of the song “*Manusia binasakan semesta, Manusia binasakan sesama semesta*” (Man destroys the universe, Man destroys his fellow universe) strengthen filming the.

Scene 7 Representament



Scene 7 Figure 1

A young man sits with a sad face looking after a plant leaf placed in a pot from an old paint canon the bridge crossing of people on a

congested highway. The people around him walked in a hurry without caring about the young man.

Object.

Scene: *Scene 7* shows the actor on the crossing bridge holding plants and people passing by beside him. **Minute:** 01.52-01.54 **Shot Angle:** MS (*Medium Shot*)

Interpretant

Visualization of youth sitting cross-legged holding hands soft on plants on pots from used cans, as a sign of the youth's efforts to maintain a source of oxygen that can still grow from scraps civilization modern used paint cans. Sit on the crossing bridge on Congested highways give the meaning of pedestrian bridges as an icon of big city modernity. Person surrounding busy interpreting as industrial elements who do not care about their environment. With this visualization, it means that this young man wants to maintain the oxygen source in between instruments of modernity that are already not care of the oxygen source.

Scene 8 Representament



Scene 8 Figure 2

In this scene, there are 3 scenes about young men riding ontel bicycles that are fragile around the building of a busy shopping complex.

Object

Scene: *Scene 8* shows the actor riding his bicycle around the surrounding area. **Minute:** 01.55-02.06 **Shot Angle:** images 1 & 2 LS (*LongShot*). Figure 3 MCU (*Medium Close Up*)

Interpretant

Scene after scene in this scene shows young men trying to find bicycle-friendly spaces his ragged, to just breathe easy, but not found. The bicycle that symbolizes the little people that exist in between buildings and large vehicles shows the powerlessness of the weak in the shackles of a strong, large environment that leaves no oxygen for the small

people who are unable to keep up with the pace of modernity.

Scene 9 Representament



Scene 9 Figure 2

The scene that presents the youth Medium shot is in a building that is not used again on a bicycle the stick and the dead plants and used mineral water bottles.

Object

Scene: Scene 9 shows the actor inside a building holding dead plants and plastic bottle waste. **Minute:** 02.17-02.31 **Shot Angle:** Figure 1LS (Long Shot) and picture 2 MS (Medium Shot)

interpretant

Back to this scene show the oppression of youth who want to find oxygen on the sidelines between the concrete jungle to the abandoned and uninhabited buildings only obtained plastic waste and dead plants. Empty uninhabited buildings point to the symbol of being defeated in business competition in the city. It is also an uninhabited open space. However there too No found a source of oxygen even find a source of oxygen that has died. What is found is only the trash of modernity.

Scene 10 Representament



Scene 10 Figure 1

As the closing scene, it shows a limp youth hugging a plant and a lying bicycle, holding a mask with a background showing environmental damage disaster.

Object.

Scene: *Scene 10* shows the actor hugging a plant and his bicycle. *credit title* as a sign closing from video clips. **Minute:** 03.03-04.45 **Shot Angle:** Figure 1 & 3 MS (*Medium Shot*). Gambar 2 CU (*Close Up*)

Interpretant

the scene visualizing a young man on an odyssey to get oxygen finally falling limp and helpless. This matter shows that search for oxygen in between Towering buildings as city trees don't get oxygen. This is a natural disaster that cannot be ignored. Through the disaster background of the maker, the video wants to narrate existing threats big as a natural disaster behind the modernization of the capital, to become a modern city.

Discussion

Video Clips, as short films or videos accompanying music, are artistic expressions produced to convey a message and artistic expression. Video clips are also a combination of music as audio elements and images as visual elements resulting from the use of technology such as cameras, lighting, and color. This combination is to explain a meaning so that it is clearer and easier to understand through picture effects (scenes/acting), song lyrics, shooting angles, and music in a scene. Video clips have five very universal languages, the language of rhythm (rhythm), the language of Musicalization (musical instruments), the Language of Tone, the Language of Lyrics, and the Language of Movement (Rabiger, M., & Cherrier, M. H., 2013). so that the video clip will be able to describe the idea you want to convey in multi dimensions.

Video clip Mantra Kama "Stories of the past" as video *Conceptual Clip* which are video clips based on a certain central theme. This type of Mantra Kama video clip has a storyline and plot which is a series of pictures that tell about a young boy's search for oxygen. The plots presented in video the clip show a strong meaning that you want to convey to the audience. The story that is conveyed is quite clear in its plot explicit show there is markers-the main marker of the struggle for oxygen. Starting from the beginning of the story describes young people waking up there in ruins the building and its property giving the victim symbolic meaning of civilization urban modern. The next scene provides a strong visualization of semiotic relations about the resulting image settings modernization.

Modernity as a diction that has become a sacred dimension has made progress, visible in the symbols through the icons embedded in the

plots video Mantra Kama. Visualization of collapsing buildings and the presence of graffiti images, busy people passing by quickly, ignoring the environment, heavy equipment, and crowded shopping complexes, are icons giving signs of modernity. Dimension Modernity is also reinforced in the lyrics "Kini hidup bagai roda angkara" which gives the symbolic power of the "wheel" as an icon of industrialization and gives the meaning that humans have become industrial instruments that do not care about their environment.

In scenes 1,5,8,9,10 of the ten scenes, bicycles are shown throughout the plot to construct the dominant instrument and property. *Ontel* bicycle is a symbol of iconic small and weak people, juxtaposed with symbols of iconic Modernity, Ruins of graffitied in buildings, Excavators, container trucks n shop buildings, and Buildings with Dutch architecture. Juxtaposing the icon of modernity with the icon of the small people in Plot Video the clip "Stories of the Past" and the lyrics "Now life is like a crazy wheel" very clearly illustrate the domination of the great power of the Modernity mantra with a budget like a rolling wheel the people weak. Scenarios visualized in video The clip clearly wants to show that there is a big and dominant force wrapped in the diction of modernity which viciously shackles life. A life that is shackled by the diction of modernity, starting from waking up, has been suppressed by the impact of modernization, even though even human printed like a robot that doesn't care about the environment.

Exposure via Video The clip from scene to the scene shows the voices of resistance from young people, namely Mantra Kama fast-paced modernity in the area urban. In the manufacturing phase video is a process of awakening awareness of oppression those of the Status Quo mentioned Modernity diction. Through art, music, and theatre, resistance through culture can open people's eyes to the injustices and inequalities that exist in society. Powerful works of art can be emotionally stimulating and unsettling, forcing people to think critically about the issues at hand. Through culture, it can be a tool to build the identity of marginalized or persecuted groups. Likewise, Matrakama seems to develop a sense of pride and solidarity in the face of oppression or marginalization. For example, the civil rights movement in the United States in the 1960s involved using protestant songs, such as "We Shall Overcome", to strengthen Afro-American identity and unite them in their fight against racism. Of course, through the video clip Mantra Kama want to change social norms and values can be changed slowly.

Matches presented through cultural works of art video the clip shows the representation of young people against the crush of the

domination of modernity forces that do not care about the effects of the environment produced. They try to counter the hegemony of modernity as a measure of progress.

Conclusions

Viewing Video clip from group Mantra Kama music with the title "Stories of the Past" gives the meaning of representing young people who rebel against the domination of modernity diction which has been constructed in knowledge as a dimension of urban society. Visualization in stories and plots video clips is an expression conveyed in resistance to describe young people's anger at the great diction of modernity which has implications for environmental damage. However, it is described that there is no way to escape from the shackles of modernity which is growing in the construction of human knowledge in urban areas. Modernity makes people no longer responsible for environmental sustainability, responsible for the source of oxygen and instead produces carbon dioxide. Is a strong message inside the video clip.

Submission transcript hidden in the video the clip counters hegemony over the inequality of domination of knowledge power in the diction of Modernity. The cons conveyed in the artwork are silent protests by artists who represent young people over environmental inequality, conveyed by the weak.

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