

## **CHAPTER IV**

### **RESULT AND DISCUSSION**

#### **4.1 Result**

The analysis of YungKai's song with the title "Blue" followed Chandler's (2017) semiotic theory and Leeuwen (2022) framework of musical meaning. This chapter outlines the semiotic signs, musical signification, and emerging themes found in the lyrics.

##### **4.1.1 Lyrics of "Blue" by YungKai**

The following is the lyric of the song by YungKai entitled "Blue".

"Your morning eyes, I could stare like watching stars  
I could walk you by, and I'll tell without a thought  
You'd be mine, would you mind if I took your hand tonight?  
Know you're all that I want this life

I'll imagine we fell in love  
I'll nap under moonlight skies with you  
I think I'll picture us, you with the waves  
The ocean's colors on your face  
I'll leave my heart with your air  
So let me fly with you  
Will you be forever with me?

My love will always stay by you  
I'll keep it safe, so don't you worry a thing  
I'll tell you I love you more  
It's stuck with you forever, so promise you won't let it go  
I'll trust the universe will always bring me to you

I'll imagine we fell in love  
 I'll nap under moonlight skies with you  
 I think I'll picture us, you with the waves  
 The ocean's colors on your face  
 I'll leave my heart with your air  
 So let me fly with yo  
 Will you be forever with me?"

#### 4.1.2 Semiotic Analysis by Chandler

According to Chandler (2017), meaning is not fixed but is constructed through systems of signs, where each sign gains its significance in relation to other signs within a specific cultural and social context. The song by YungKai titled “Blue” can be interpreted as a complex sign system in which the color “Blue” signifies more than just a hue; it conveys a range of emotions such as sadness, introspection, and longing. Through its lyrical content, musical arrangement, and visual elements, “Blue” constructs meaning that resonates with cultural associations of melancholy and emotional depth, inviting listeners to engage with the song beyond its literal language.

Tabel 4.1

*Semiotic Analysis Result Using Chandler’s Theory*

<b>Lyric</b>	<b>Signifiers</b>	<b>Signified Meaning / Interpretation</b>
“Your morning eyes... like watching stars”	Eyes, stars	Signifies peace, beauty, wonder; “stars” elevate the gaze to cosmic admiration, constructing a myth of idealized, divine love.
“I'll imagine we fell in love / I'll nap under moonlight skies”	Imagination, moonlight	Symbolizes serenity and fantasy; repeated dreaming constructs internal, unspoken affection—a love that lives in the mind.
“You with the waves / The ocean's colors on your face”	Waves, ocean, color	Nature mirrors emotion; ocean and color symbolize depth, emotional movement, and the flowing essence of love.

“I’ll leave my heart with your air / So let me fly with you”	Air, flight, heart	Evokes surrender, trust, and emotional transcendence; air and flying signify freedom, aspiration, and vulnerability.
“Will you be forever with me?”	Forever, question	A shift from imagination to desire for permanence; reflects emotional courage and openness to commitment.
“I’ll trust the universe will always bring me to you”	Universe, trust	Suggests fate or cosmic connection; aligns with the cultural myth of destined love—love that transcends time and space.

Through Chandler’s lens, the song constructs meaning through a network of romantic and natural symbols, creating a mythologized version of love—pure, emotional, spiritual, and eternal.

#### 4.1.3 Semiotic Analysis by Leeuwen

Leeuwen (2022) views music as a semiotic resource—a system that communicates meaning through choices in sound, texture, rhythm, and harmony. Music in “Blue” is not merely decorative but functions actively in shaping the emotional and communicative intent of the lyrics.

Tabel 4.2

*Semiotic Analysis Result Using Leeuwen’s Theory*

<b>Musical Element</b>	<b>Semiotic Interpretation</b>
Slow tempo, soft dynamics, minimalistic arrangement	Creates a soundscape of intimacy and vulnerability; conveys closeness, quietness, and emotional sensitivity (interpersonal meaning).
Ambient textures and lo-fi aesthetics	Produces a dreamlike quality; aligns with lyrical themes of imagination and longing (experiential meaning).
Repetition of musical phrasing (e.g., 'I'll imagine we fell in love', 'So let me fly with you')	Enhances emotional cycles and lingering affection; acts as a musical metaphor for hesitation and desire.
Gentle timbre with reverb and softness	Supports emotional fragility and sincerity; conveys affective meaning and interpersonal closeness.

In Leeuwen's terms, the song uses the semiotic affordances of sound to construct a private, reflective atmosphere. These musical choices amplify the lyrical content and guide the listener toward interpreting the song as a sincere, internal confession of love and longing.

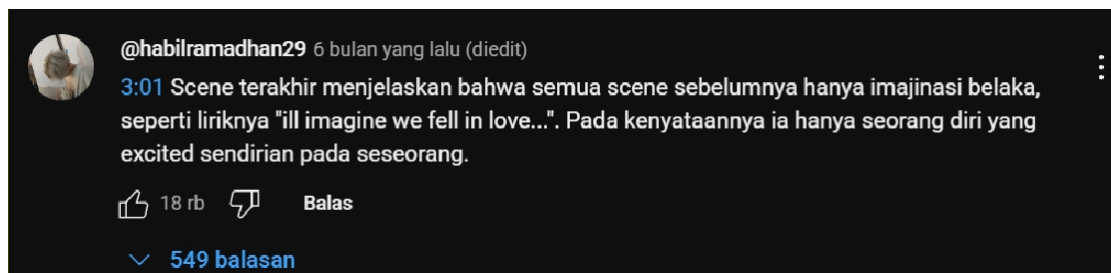
#### 4.1.4 Comment from YouTube users

The comment section of YungKai's "Blue", particularly on platforms YouTube reveals a rich layer of audience interpretation that reinforces the semiotic elements identified in the song. Many commenters relate the lyrics and mood of the song to personal experiences of sadness, heartbreak, and emotional solitude—aligning closely with the core theme of emotional containment observed in the lyrics. On the other hand, there is some comments that explaining the meaning of this song it is not happy vibes song.

Several users comment on how the word "Blue" used as the title and the mellow instrumentation evoke a sense of numbness and emptiness. This reinforces the symbolic meaning of "Blue" as not just a color, but a metaphor for melancholia and emotional paralysis. For instance, users write

Figure 4.1

*Comment of official Blue music video*



The following is the translation "3:01 the final scene explains that all the previous scenes were just imagination, like the lyrics "I'll imagine we fell in love...". In reality, he is just alone and excited about someone."

Figure 4.2

*Comments of official Blue music video*



The comments also show a shared, almost communal, experience of sadness. Many users use the comment section as a space to open up about their own struggles, turning the section into a collective outlet for emotional release. This interactivity reflects how digital spaces can serve as semiotic extensions of the music itself—spaces where meaning continues to be created and reinterpreted. For instance:

Figure 4.3

*Comments of official Blue music video*

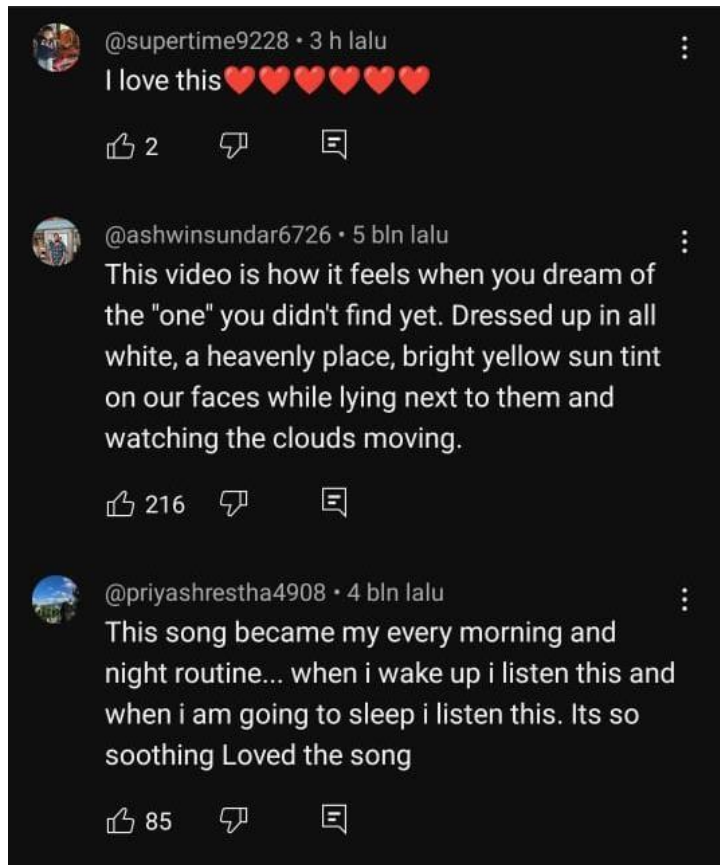


Figure 4.4

*Comments of official Blue music video*

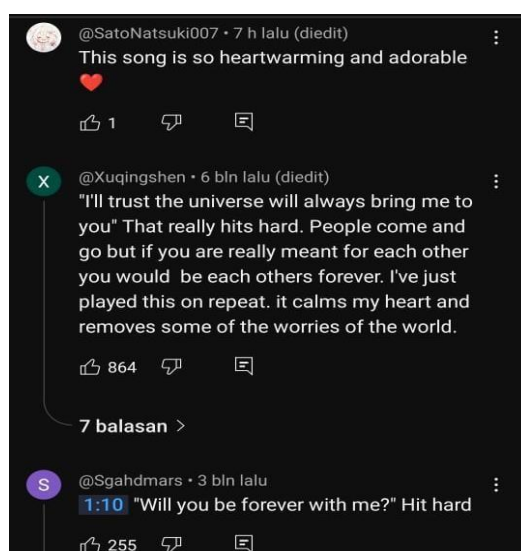


Figure 4.5

*Comments of official Blue music video*



In sum, the comment section of “Blue” serves as a significant source of audience meaning-making. The collective responses reflect and extend the themes of loneliness, heartbreak, and emotional suppression that are central to the semiotic findings of this study.

#### **4.1.5 Review from Content Creator**

In addition, to support the researcher analysis, the researcher observed content creators' reviews of YungKai's song “Blue”, highlighting specific moments relevant to the song's semiotic analysis, as well as its music video. These findings reveal how various aspects of the song's audio-visual presentation contribute to the perceived meaning of the lyrics regarding internalized love, longing, and emotional vulnerability. The analysis of these reviews aligns with the study's objective of understanding meaning formation and interpretation in qualitative research.

##### **4.1.5.1 G.O.T Games Review (from <https://youtu.be/knC3oYHfug>)**

G.O.T Games frequently commented on the song's sound profile and narrative implications.

1. Describing the song as "old school," "retro," and having a "70s American soft rock Vibe" with a "Hawaiian style guitar instrumental," classifying it as a "beautiful summery song" [00:01:28 - 00:02:00]. This highlights the deliberate use of instrumentation and stylistic choices to evoke a specific era and mood, aligning with Leeuwen's (2021) view of music as a semiotic resource.
2. Note the "old school sound," "romantic touch," and "mellow vocals" [00:02:49 - 00:03:20], suggesting a deliberate sonic palette designed for emotional resonance.
3. Focusing on the "poetic lyrics" and vocal dynamics, noting how the song "paints a beautiful picture" and feels like an "old beach boys track" [00:04:21 - 00:05:00], linking lyrical content to vivid imagery and nostalgic themes.
4. The interpretation of the video's final scene—where a lone figure stands on the beach—was read as a symbolic image of emotional loss. This aligns with the cultural connotation of solitude and romantic separation, supporting the semiotic framing of the narrative.
5. The title "Blue" was seen as a dual signifier: the ocean's beauty and the sorrow of love lost. This reinforces the layered symbolic function of color in constructing emotional and thematic meaning.

In sum, The G.O.T Games review offers a rich interpretation of YungKai's "Blue", highlighting how the song's retro soundscape, poetic lyrics, and visual storytelling work together to evoke themes of nostalgia, romantic longing, and emotional vulnerability. The reviewer's emphasis on the "old school" musical style and "Hawaiian-style guitar" points to a deliberate effort to invoke a summery, emotionally warm atmosphere that contrasts with the underlying melancholy of the narrative. Their interpretation of the video's ending—a lone figure on the beach—as a sign of lost love and memory reinforces the thematic depth of the song. Additionally, their reading of the title "Blue" as symbolizing both the beauty of the ocean and the sorrow of emotional loss aligns with the semiotic focus on color symbolism. Altogether, the review supports the conclusion that "Blue" communicates a dual emotional narrative—one that is visually and sonically nostalgic yet thematically centered on introspection and emotional fragility.



#### **4.1.5.2 CADZ Crew Review (from <https://youtu.be/NKdooMEQTmE>)**

The CADZ Crew consistently emphasized the song's smooth, comforting, and romantic qualities.

1. Describing the song as "smooth as hell," "Angelic beautiful niceness on my ears," and compares it to "cotton wall buds" or a "cotton pad" on the earlobes [00:02:22 - 00:02:53], indicating the soothing and pleasant auditory experience intended by its production. These descriptions highlight the affective meaning conveyed by timbral qualities.
2. The reviewer emphasized the lyric "I'll trust the universe will always bring me to you" as symbolizing cosmic connection and spiritual devotion, a common myth in romantic semiotics.
3. Comments such as the song belonging in a "love movie" suggest that the entire audio-visual package functions within familiar romantic sign systems, reinforcing genre expectations through signs of idealized love.
4. Characterizing the song as "outrageously good" and compares it to "a warm hug" or a "nice warm cup of tea" [00:06:40 - 00:07:07], reinforcing its thematic connection to comfort, warmth, and intimacy.

In conclusion, The CADZ Crew's review reinforces the interpretation of "Blue" as a song centered on comfort, romantic idealization, and emotional warmth. Their use of tactile and sensory metaphors—such as comparing the song to "cotton pads," a "warm hug," and a "cup of tea"—emphasizes how the timbral qualities of the music produce a soothing auditory experience. By highlighting lyrics that express trust, emotional safety, and cosmic connection, the reviewer aligns with the study's identification of themes like eternal commitment and hopeful longing. Furthermore, their suggestion that the song belongs in a love movie confirms its placement within the genre of romantic storytelling. Collectively, the CADZ Crew's observations validate the emotional intent of "Blue" and demonstrate how sound, lyrics, and tone work together to evoke a deeply intimate and idealized emotional world.

#### **4.1.5.3 EriqJ Review (from <https://youtu.be/GDit-FK9TZY>)**

EriqJ's review provided insights into direct emotional and visual responses to the song and video, including reactions that demonstrate semiotic clash.

1. Expressing surprise at a "change" in the song, stating, "I was not expecting that change right there that was nice," indicating awareness of musical dynamics and unexpected structural shifts, which can be analyzed through Leeuwen's (2021) framework of music as a semiotic resource.
2. Observing the presence of a "Polaroid" in the video, linking it to themes of capturing memories or casual intimacy. This visual signifier contributes to the overall romantic narrative.
3. Reacting strongly to the visual content, stating, "this video is about to feel bad though enough of that hugging.....it's getting too cute", highlighting how the visual depiction of "hugging" contributes to an intensified "cute" theme, which the creator found overwhelming. This response reveals how a signifier (hugging) can lead to a connotation that clashes with a viewer's preference, demonstrating Barthes' (1972) concept of connotation.
4. Expressing further discomfort with overt romantic visuals, saying, "if they kiss I'm ending stream", demonstrating how explicit semiotics of affection can evoke strong, even negative, emotional responses from viewers, challenging the "Romantic Idealization" theme for some audiences.

In sum, EriqJ's review offers a contrasting perspective that highlights the variability of audience interpretation and the potential for semiotic clash. While initially appreciating the song's musical shifts, his strong emotional reactions to the visual signifiers—such as hugging and the Polaroid—reveal how symbols intended to convey romance and intimacy can trigger discomfort or rejection in some viewers. His comments reflect a divergence from the idealized emotional narrative embraced by other reviewers, suggesting that Chandler's (2017) view of connotation plays a central role in shaping audience response. What one listener views as a tender moment, another may experience as excessive or emotionally overwhelming. This emphasizes that meaning in music and video is not fixed but rather subject to cultural, personal, and emotional interpretation. EriqJ's reaction underscores the importance of considering audience subjectivity in semiotic analysis, especially when dealing with emotionally expressive media.

The following is a summary of opinions from listeners and reviewers regarding the song “Blue” by YungKai. The comprehensive semiotic analysis of YungKai’s “Blue” reveals it to be far more than a simple romantic song. It stands as a complex semiotic construction deeply rooted in internalized love, longing, and emotional vulnerability. Through the rigorous application of Chandler’s (2017) semiotic theory and Leeuwen’s (2022) music semiotics, this study has demonstrated how the song functions as a sophisticated multimodal text, where lyrical content, sonic elements, and visual components meticulously collaborate to produce its layered meanings.

The identified themes of Romantic Idealization, Emotional Vulnerability and Security, Nature as Emotional Symbol, and Hope and Cosmic Connection are consistently reinforced by both the internal analysis of the song’s structure and the external interpretations found in content creator reviews and audience comments. These findings underscore how “Blue” resonates with contemporary youth culture, reflecting prevalent emotional patterns of introspection and subtle vulnerability common in lo-fi and bedroom pop genres. Ultimately, this study contributes to the broader understanding of music as a powerful medium for meaning-making, illustrating how modern artists convey intricate inner emotional worlds through culturally encoded signs within the digital music landscape.

#### **4.1.6 Overall Result**

“Blue” by YungKai is a complex emotional and symbolic song about imagined love, emotional vulnerability, and introspective longing. The song’s lyrics use Chandler’s (2017) semiotic theory to show how stars, ocean, moonlight, and air represent emotional depth, spiritual connection, and unspoken affection. Leeuwen (2022) shows how soft timbre, slow tempo, and ambient soundscapes are semiotic resources that make a song feel gentle, intimate, and melancholy.

YouTube comments confirm these interpretations, expressing sadness, nostalgia, and unspoken romantic yearning. G.O.T Games, CADZ Crew, and EriqJ reviews add triangulation by supporting and contradicting the song’s romantic idealization. Most reviewers praised the song’s softness and emotional warmth,

but some were uncomfortable with its sentimentality, highlighting its wide interpretation.

Lyrical, visual, and musical signs express internalized emotion and romantic idealism in “Blue”. A quiet, emotionally immersive narrative, the song resonates with youth culture and digital-era emotional expression through textual and auditory semiotics.

## **4.2 Discussion**

The semiotic analysis of YungKai’s “Blue” reveals the song as a richly constructed network of symbolic signs that convey emotional depth, longing, and imagined affection. Rather than interpreting it simply as a romantic song, this study identifies how meaning is encoded through lyrical metaphors, sonic textures, and visual cues that together form a cohesive system of signs. Using Chandler’s (2017) concept of myth and Leeuwen’s (2022) framework of music as a semiotic resource, the analysis emphasizes how “Blue” functions as a multimodal sign system, wherein each musical and lyrical element contributes to a broader symbolic narrative.

### **4.2.1 Imagination and Emotional Containment**

A key insight from the analysis is that love in “Blue” is largely imagined, idealized, and internally sustained. On the first verse, especially in the line “your morning eyes” it explained that this person wanted to wake up with someone he really wanted. Supported by the Interview from Genius YouTube channel with YungKai in around 1:02 - 1:05 timeline. Furthermore, the line “I could walk you by, and I’ll tell without a thought” this picture that you already found that “the one” person in your life. With the instrument and the tempo that played in this line support the vibes. Supported by the statement from the musician itself that said “It just like literally I can take a glance at her, and just be like she is the one...” on his interview with Genius 1:07 - 1:10.

Moreover, the repeated use of words such as “I’ll imagine we fall in love,” “I think I’ll picture us,” “nap,” and “dream” constructs a romantic relationship that exists primarily within the speaker’s mind. This is further supported by the musical

elements—slow tempo, ambient textures, and soft timbre—which create a reflective, intimate soundscape that matches the tone of introspective fantasy.

This aligns with Chandler's (2017) concept of the myth, where a culturally idealized version of love is constructed through signs. In this song, love is not portrayed as messy or difficult, but as pure, eternal, and emotionally safe. This myth is communicated through both the symbolic lyrics and the sonic atmosphere.

#### **4.2.2 The Role of Nature and the Cosmos**

Another important feature in the lyrics is the use of nature imagery. Words like “waves,” “moonlight,” “air,” “ocean's colors,” and “stars” are used to describe feelings. Nature becomes a mirror of the speaker's heart. This shows how external symbols are used to talk about internal emotions. These signs create a poetic world where love is wide, deep, and beautiful, just like the ocean or the sky.

In addition, the line “I'll trust the universe will always bring me to you” adds a spiritual or cosmic feeling to the song. It suggests destiny or fate, as if love is something written in the stars. In the Genius interview (4:00–4:07), YungKai talked about how this lyric was inspired by seeing two birds in the same position every day. He said: “It's like—do you think we're also best friends in another universe?” This shows how he imagined a deep connection that goes beyond time and space.

This is supported by Leeuwen's (2022) theory, which says that music can be used as a semiotic resource. This means music helps express meanings like emotions and ideas. In ““Blue””, the ambient sound, echo-like effects, and slow rhythm all create a feeling of space, calmness, and hope. The music supports the idea of love being infinite and guided by the universe.

#### **4.2.3 Emotional Vulnerability and Protection**

Despite the song's dreamlike and gentle tone, the analysis reveals a deep underlying theme of emotional vulnerability and protection. While the lyrics are tender and affectionate, they are also marked by a strong sense of emotional caution. Lines such as “I'll keep it safe, so don't you worry a thing” and “promise you won't let it go” suggest a fragile emotional state, where love is treated not as something to be openly displayed but rather as something delicate that must be preserved and

protected. This framing portrays love as both precious and precarious—something that can offer deep comfort but also demands careful handling.

The lyrics demonstrate an internal conflict between the desire for closeness and the fear of emotional exposure. This tension is central to the song's message, as the speaker refrains from fully confessing or acting on their feelings, instead imagining a scenario where love exists in a protected, idealized form. This is a form of emotional containment, where the speaker chooses silence or imagination over declaration—possibly out of fear of rejection, loss, or vulnerability.

This theme is strongly reflected in the delivery of the song itself. Through Leeuwen's (2022) music semiotics framework, the soft, hushed vocal timbre and minimalistic instrumental arrangement enhance the impression of emotional restraint. The understated production—marked by ambient textures, a slow tempo, and lo-fi aesthetics—communicates introspection and hesitancy. The absence of loud, dramatic instrumentation reinforces the sense that the emotions being conveyed are internalized and quietly powerful, rather than performative or outwardly expressive.

Moreover, the frequent use of protective language (“keep it safe,” “trust the universe”) indicates that love is conceptualized not as an interaction between two people but as a sacred inner truth known only to the speaker. This reinforces the interpretation of the song as an emotional monologue, in which the speaker navigates their feelings alone, constructing a safe space for love within the imagination. The song, therefore, becomes a medium for preserving unspoken emotion—where expressing love openly might destroy its purity, but keeping it guarded ensures its survival.

This theme connects with broader cultural patterns of emotional suppression in contemporary society, particularly among youth. The guarded tone and muted emotional presentation may reflect real-world emotional behavior in which individuals feel deeply but choose to withhold expression due to social pressures, fear of vulnerability, or personal insecurities. In this way, the theme of emotional vulnerability and protection in “Blue” resonates not just as a personal experience

but as a commentary on emotional expression in modern digital and relational contexts.

In sum, the theme of emotional vulnerability and protection reveals how the song encapsulates the fragility of love and the human instinct to safeguard deep feelings. It contributes to the overall atmosphere of quiet intensity and internalized longing, underscoring the emotional complexity of YungKai's "Blue" and reinforcing its place within emotionally introspective indie music.

#### **4.2.4 Intertextual Relevance and Youth Culture**

When considered within the context of contemporary youth culture, "Blue" reflects the emotional patterns common in lo-fi or bedroom pop genres. These genres often express emotional authenticity, introspection, and quiet vulnerability—qualities valued by young audiences navigating modern romantic and existential uncertainties. The song's style and content resonate with a generation that increasingly relates to themes of inner conflict, delayed expression, and imagined connection in a digitally mediated world. This aligns with the expression of individuality and emotional depth through symbolic language echoes Larasati and Nabila's (2022) findings on Indonesian indie music, where songs act as personal and cultural narratives.

#### **4.2.5 Synthesis and Interpretation**

Overall, the findings from this chapter demonstrate that "Blue" functions as a coherent and emotionally resonant multimodal narrative, skillfully integrating textual, visual, and sonic elements to articulate a romantic ideology rooted in introspection, emotional idealism, and restrained vulnerability. This convergence of meaning-making modes positions the song as more than a mere lyrical expression; rather, it becomes a layered cultural artifact that speaks to both personal emotion and broader social codes.

Through the lens of semiotics, particularly drawing on Chandler's (2017) theory of signs and symbolic decoding, the analysis reveals how seemingly simple metaphors—such as "stars," "ocean," and "air"—operate within a culturally shared system of signs to evoke universal emotional states. These signs move beyond their literal denotations to become powerful carriers of connotative meaning, tapping into

deep-seated associations with love, longing, and emotional surrender. Chandler's emphasis on the interpretive flexibility of signs becomes particularly relevant in "Blue," as listeners are invited to engage with the song's symbolism in multiple ways depending on their cultural background and emotional state.

Complementing this, Leeuwen's (2022) model of musical meaning-making supports the view that music itself is a semiotic resource—a form of communication where choices in rhythm, melody, tempo, and timbre are intentional and meaningful. In "Blue," the use of a slow tempo, ambient textures, and lo-fi aesthetics serves to amplify the song's emotional message, creating a soundscape that is intimate, introspective, and emotionally immersive. Leeuwen's framework allows us to see how the musical form supports the emotional themes of the lyrics, reinforcing meanings and guiding the listener's interpretation even in the absence of explicit verbal cues.

This comprehensive approach semiotic analysis—not only enables a richer interpretation of the song but also aligns with the findings of prior studies. For instance, Wulandari's (2021) semiotic study on love-themed songs affirms the centrality of metaphor and symbolic language in articulating emotional meaning. Her research highlighted that emotional metaphors such as roses and thorns often operate as dual signifiers, expressing both beauty and pain—an observation echoed in "Blue" through the juxtaposition of romantic imagery and melancholic undertones.

Moreover, the broader assertion by Tagg (2014) that popular music serves as a "social text" is substantiated in this analysis. Tagg argues that music is not created in isolation but is imbued with cultural codes that are recognized, interpreted, and reconstructed by both artists and audiences. "Blue" exemplifies this notion by embedding emotional and ideological codes within its structure—codes that resonate with listeners navigating themes of love, solitude, and longing in contemporary life. The listener's interpretation becomes part of the meaning-making process, emphasizing that the significance of the song is co-constructed rather than singular or fixed.



In conclusion, the integration of symbolic, and sonic in “Blue” transforms the song into a dynamic and interpretive cultural artifact, rich in emotional resonance and interpretive possibilities. This synthesis of semiotic insights provides a holistic understanding of how modern indie music communicates complex human experiences, making “Blue” an exemplary case for exploring the intersection of music, language, and culture in qualitative research.