

ABSTRAK

Junaid, Muhammad Wildan Al 2026. “REPRESENTASI IDENTITAS DAN PERLAWANAN PADA VISUAL BACKGROUND KONSER DISTORSI TIGA DEKADE SUPERMAN IS DEAD (ANALISIS SEMIOTIKA ROLAND BARTHES)” Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Muhammadiyah Jember. Pembimbing : Kukuh Pribadi, S.I.Kom., M.A

Kata Kunci : Semiotika Roland Barthes, Visual Background, Identitas Punk, Perlawanan, Superman Is Dead, Distorsi Tiga Dekade.

Penelitian ini bertujuan untuk menganalisis representasi identitas dan perlawanan pada visual background konser *Distorsi Tiga Dekade* milik *Superman Is Dead* melalui pendekatan semiotika Roland Barthes. Konser ini merupakan perayaan tiga puluh tahun perjalanan *Superman Is Dead* dalam industri musik Indonesia yang tidak hanya menampilkan pertunjukan musik, tetapi juga menghadirkan berbagai elemen visual yang mengandung makna simbolik dan ideologis. Objek penelitian difokuskan pada visual background yang muncul pada beberapa lagu, yaitu visual ksatria berkuda, kepala tangan, tiga aktivis (Munir, Marsinah, dan Wiji Thukul), televisi dengan kepala manusia, mata dalam televisi, serta simbol tengkorak khas *Superman Is Dead*. Penelitian ini menggunakan metode kualitatif dengan pendekatan semiotika Roland Barthes melalui tiga tahap analisis, yaitu denotasi, konotasi, dan mitos. Teknik pengumpulan data dilakukan melalui observasi visual, dokumentasi, dan studi literatur. Hasil penelitian menunjukkan bahwa visual background konser *Distorsi Tiga Dekade* tidak hanya berfungsi sebagai elemen estetika pertunjukan, tetapi juga sebagai media komunikasi visual yang merepresentasikan identitas dan perlawanan *Superman Is Dead*. Pada tataran konotasi, visual-visual tersebut memuat makna keberanian, solidaritas, kebebasan berekspresi, kritik sosial, kesadaran kritis terhadap media, serta perjuangan melawan berbagai bentuk dominasi. Pada tataran mitos, makna-makna tersebut mengalami naturalisasi sehingga membentuk pemahaman bahwa *Superman Is Dead* merupakan representasi identitas *punk* yang konsisten menjunjung independensi, solidaritas, dan perlawanan terhadap ketidakadilan. Dengan demikian, visual background konser berperan penting dalam memperkuat pesan ideologis dan identitas kultural *Superman Is Dead* dalam ranah budaya populer Indonesia.

ABSTRACT

Junaid, Muhammad Wildan Al. 2026. "The Representation of Identity and Resistance in the Visual Background of Superman Is Dead's Distorsi Tiga Dekade Concert (A Roland Barthes Semiotic Analysis)." Undergraduate Thesis, Communication Science Study Program, Faculty of Social and Political Sciences, Muhammadiyah University of Jember. Supervisor: Kukuh Pribadi, S.I.Kom., M.A.

Keywords : Roland Barthes' Semiotics, Visual Background, Punk Identity, Resistance, Superman Is Dead, Distorsi Tiga Dekade.

This study aims to analyze the representation of identity and resistance in the visual backgrounds of Distorsi Tiga Dekade, a commemorative concert by Superman Is Dead, using Roland Barthes' semiotic approach. The concert marked the band's thirty-year journey in the Indonesian music industry and featured not only musical performances but also a variety of visual elements containing symbolic and ideological meanings. The research focuses on several visual backgrounds displayed during the concert, including a mounted knight, a raised clenched fist, portraits of three activists (Munir, Marsinah, and Wiji Thukul), a television-headed human figure, an eye within a television, and Superman Is Dead's iconic skull symbol. This study employs a qualitative research method with Roland Barthes' semiotic framework through three levels of signification: denotation, connotation, and myth. Data were collected through visual observation, documentation, and literature review. The findings reveal that the visual backgrounds in the Distorsi Tiga Dekade concert function not merely as aesthetic components of the performance but also as visual communication media that represent Superman Is Dead's identity and resistance. At the connotative level, these visuals convey meanings related to courage, solidarity, freedom of expression, social criticism, critical awareness of media influence, and resistance against various forms of domination. At the mythological level, these meanings undergo a process of naturalization, constructing the perception that Superman Is Dead embodies a punk identity characterized by independence, solidarity, and a consistent stance against injustice. Therefore, the concert's visual backgrounds play a significant role in reinforcing the band's ideological messages and cultural identity within the context of Indonesian popular culture.