

# **Audience Reception on Future Anxiety Phenomenon in “Masalah Masa Depan” Music Video by Hindia**

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## **ABSTRACT**

Future anxiety is a condition where individuals experience uncertainty, fear, anxiety, and concern about potential undesirable changes in the future. The varied backgrounds of the informants add appeal to this study. This research aims to understand how the audience interprets the phenomenon of future anxiety in the music video "Masalah Masa Depan." The music video was chosen for its stronger message delivery compared to just the song.

This study employs a qualitative method with Stuart Hall's reception analysis approach, categorising informants into three positions: dominant, negotiated, and oppositional. The findings reveal that three informants have dominant reception, three have negotiated reception, and two have oppositional reception. Informants, aged 16-24 and working as final-year students or young employees, perceive future anxiety as a phenomenon influenced by economic and employment factors.

*Keywords: Reception, audience, music video, masalah masa depan, future anxiety*

## **INTRODUCTION**

In this era of globalisation, society actively consumes various forms of mass media in their daily lives, such as newspapers, magazines, radio, television, and films. The emergence of new media forms that utilise internet platforms, also known as online media, has further diversified the types of media available for consumption. In reality, television and online videos are the two most widely consumed media forms among the Indonesian populace (Lidwina, 2020). These two types of audiovisual media impose minimal requirements on those who wish to enjoy them. According to Effendy (2004), television and online media serve three functions: to inform, to educate, and to entertain.

A particularly popular form of entertainment in Indonesia is music, especially local Indonesian music. The interest in Indonesian music videos was notably boosted by the launch of MTV Indonesia in the late 1990s. This new television format, broadcasting 24 hours a day, successfully captured the interest of the Indonesian public in local music videos. Operated by PT. Musik Televisi Indonesia, MTV Indonesia remained active until 2012, with a brief resurgence in 2014 that ultimately failed, leading to its final closure in 2015.

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The decline in popularity of MTV Indonesia was influenced by shifting television trends and the emergence of the internet as an easily accessible platform. The rising popularity of YouTube as a video-sharing platform has led musicians to prefer YouTube for promoting their music videos due to their free and accessible nature. Additionally, the rise of the indie movement among musicians has also contributed to the decline. Indie, or independent, refers to a system of music production and distribution conducted independently (Santoso, 2022).

Among the many Indonesian indie musicians, one of the most popular is Hindia or known by his birth name, Baskara Putra is a singer born in Jakarta on February 22, 1994. He initially began his music career with the band .feast. In 2018, Hindia embarked on his solo career by releasing two singles titled "No One Will Find Me" and "Tidak Ada Salju Disini." The following year, he released his debut album "Menari Dengan Bayangan." Recently, in July 2023, he released his second album, "Lagipula Hidup Akan Berakhir.

In his second album, Hindia returns with a bold statement, addressing topics from depression and anxiety to politics and the climate crisis (Arief, 2023). Among the 28 songs on this double-sided album, the second single titled "Masalah Masa Depan" stands out for exploring future anxiety phenomena experienced by millennials and Gen Z. Hindia describes it as addressing "the despair of confronting impending macro problems" (Khaerunisa, 2023). Released on Spotify on April 5, 2023, the song's music video premiered on YouTube on May 1, 2023. In the music video, viewers encounter a protagonist (Sal Priadi) who appears fearful and contemplative about an uncertain future. The video portrays common anxieties associated with discussing the future, such as security issues, difficulty finding employment, and the high cost of living. Future anxiety is depicted through the various events experienced by the protagonist. Future anxiety, a concept introduced by Zaleski, refers to the condition where understanding, uncertainty, fear, anxiety, and worry about unpleasant changes are likely to occur in the future (Zaleski, 1996). Severe cases can lead to feelings of worthlessness and a lack of motivation to achieve goals. According to the World Health Organization, at least 4% of the global population suffers from some form of anxiety disorder. In 2019, 301 million people were affected, making it the most common mental disorder (WHO, 2023). In Indonesia, a study by the Child and Adolescent Psychiatry Division of the Faculty of Health at Universitas Indonesia found that 95.4% of Indonesian men and women aged 16-24 have experienced anxiety symptoms (Kaligis, 2021).

Based on the phenomena and information above, there are several reasons why researchers need to conduct research on the reception of this phenomenon. Firstly, future anxiety, as part of anxiety disorders, is often experienced by young individuals aged 16-24 years, who are also the target age group of this study. Secondly, there has been no previous research on audience reception using a music video like "Masalah Masa Depan" as the research object. Another reason is that Hindia, the creator of the song "Masalah Masa Depan," is someone who experiences anxiety disorder. This factor likely influences his works differently compared to other artists who may not have the same disorder. Additionally, the backgrounds of the informants in this study, particularly those aged 16-24 years who frequently experience symptoms of anxiety disorder, can provide deeper insights into the phenomenon of future anxiety depicted in the music video "Masalah Masa Depan."

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## LITERATURE REVIEW

### *Mass Media*

Humans, as social beings, are inevitably engaged in communication activities. The success of communication can be measured by three key elements: the communicator, the message, and the receiver. This activity can occur either directly or through media. In practice, mass communication, in particular, requires channels to convey messages to its audience. Mass communication refers to the dissemination of messages through mass media, including print and electronic media. The media utilised include television, radio, newspapers, magazines, tabloids, books, films, and the internet. Through these various media, messages are simultaneously delivered to an active and dynamic audience, unbounded by spatial and temporal limitations (Nurudin, 2006).

One frequently used model when discussing communication in the realm of mass media is Lasswell's communication model, which emphasises five components: who (the communicator), says what (the message), in which channel (the media), to whom (the receiver), with what effect (the effect) (Lasswell, 1948). Mass media also possesses the ability to influence the issues considered important by the public, often referred to as agenda-setting theory (McCombs & Shaw, 1972). Here, the media not only disseminates information but also shapes the opinions and priorities of the audience.

### *Reception Analysis*

The concept of reception analysis is an audience study that examines how audiences receive and interpret messages through media in their daily lives. Hall explains that this reception study investigates how audiences actively decode messages from the media they consume from three perspectives: dominant (hegemonic), negotiated, and oppositional (Hall in Lowe and Willis, 1986: 129-138). This analysis attempts to explore and understand how audiences comprehend the messages they receive through media. The focus of this analysis is on the audience interpreting the message rather than the message itself.

Hall emphasises that the interpretation of messages contained in media texts is greatly influenced by the social and cultural contexts of the audience. Factors such as social class, gender, race, and life experiences can affect how individuals understand and respond to messages within media texts. According to Hall, the production and consumption of messages in media texts involve two crucial processes: encoding and decoding.

The decoding model or process proposed by Stuart Hall (as discussed in Morrison, 2010) explains that the decoding process undertaken by the audience involves perception, thought, and interpretation. Factors such as age, gender, education level, and community experience also influence how the audience assigns meaning to the message.

Stuart Hall's encoding/decoding model emphasises the ideological dimension in the production and reception of messages within the context of a capitalist world. Hall identifies three positions that the audience takes in receiving messages through media, categorised into three types (Hall, 1986):

1. Dominant (hegemonic) reading: This is when the reader fully accepts and aligns with the meaning intended by the message creator through the use of codes.
2. Negotiated reading: This is when the reader generally accepts the intended meaning of the message but modifies certain aspects to align with their own position and interests.
3. Oppositional (counter-hegemonic) reading: This is when the reader rejects the intended meaning given by the message creator and constructs their own interpretation.

Stuart Hall acknowledges that the media has hidden intentions in shaping messages to influence the audience. However, the audience also possesses the capability to resist the influence of dominant ideology. Despite this, persuasive messages received by the audience are often subtly conveyed. Cultural studies theorists recognize that the audience is not easily deceived by the media, but they may often be unaware that they have been influenced and have become part of the dominant ideology.

### ***Future Anxiety***

Future anxiety, or anxiety about the future, is a concept initially introduced by Zaleski (1996). He explained that various forms of anxiety or anxiety disorders are linked to worries about the future. Zaleski described future anxiety as a condition where understanding, uncertainty, fear, anxiety, and concern about unpleasant changes are likely to occur in the future. This anxiety about the future can impact an individual's mental well-being by causing ongoing stress, sleep disturbances, difficulty concentrating, fatigue, and decreased motivation. Many factors contribute to the emergence of this anxiety, such as past experiences, personality, life situations, and unrealistic expectations.

Essentially, every fear is related to the future, where in extreme cases, it can develop into panic attacks. Future anxiety does not refer to fears occurring in the near term but rather to events far into the future. The basis of future anxiety lies in personality traits that influence how individuals respond to fear, personal experiences, and current events (Zaleski et al., 2017). Anxiety can be defined as an unpleasant and undefined feeling of danger, subjectively experienced as negative pressure associated with physiological changes. Generally, future anxiety can be described as anxiety encompassing the entire future. Fear differs from anxiety because it is caused by a recognizable stimulus. Fear exists on an emotional level, while anxiety operates on a cognitive level (Zaleski et al., 2017).

Zaleski (1996) also elaborates on several key aspects that depict various elements of individual anxiety toward the future. These aspects are:

1. Temporal Range
  - a. Time Emphasis: Anxiety about the future can vary depending on how far ahead individuals look. For example, anxiety can range from the near future (days or weeks) to the long term (years).
  - b. Future Projection: Individuals thinking about the long-term future may experience different anxiety than those focusing only on the short-term future.
2. Specificity

- a. Specificity of Issues: Anxiety can be general or specific to certain aspects of the future, such as health, finances, career, or personal relationships.
  - b. Clarity Level: The more specific and clear an individual's vision of potential future problems, the more likely they are to experience anxiety about those issues.
3. Control
- a. Sense of Control: Anxiety levels are significantly influenced by an individual's sense of control or helplessness over their future situations.
  - b. Locus of Control: Individuals with an internal locus of control tend to feel more capable of controlling their fate, while those with an external locus of control are more likely to feel anxious, believing their future is determined by external factors.
4. Uncertainty
- a. Level of Uncertainty: Uncertainty about future outcomes or events can increase anxiety levels. The more uncertain the future, the higher the anxiety.
  - b. Risk Assessment: Perceptions of risk associated with uncertainty also play a crucial role in influencing future anxiety.
5. Anticipation
- a. Expectations and Predictions: How individuals anticipate their future, including their expectations and predictions, can influence their anxiety levels.
  - b. Readiness for the Future: An individual's readiness and preparation for the future can either reduce or increase their anxiety. Good preparation can lessen anxiety, while lack of preparation can heighten it.
6. Emotional Reactions
- a. Emotional Response: Anxiety about the future involves emotional reactions to thoughts about the future, such as fear, worry, or anxiety.
  - b. Emotional Intensity: The intensity of emotions felt when thinking about the future also determines the level of anxiety experienced.
7. Behavioural Responses
- a. Actions and Decisions: Future anxiety affects how individuals act and make decisions in the present. This can include procrastination, avoidance, or impulsive behaviour.
  - b. Coping Strategies: The strategies used to cope with anxiety are also important, such as planning, goal setting, or seeking social support.

## **METHODOLOGY**

### ***Research conceptualization***

This study is qualitative research utilising reception analysis. Hall explains that reception analysis examines how audiences actively decode messages from the media they consume from three perspectives: dominant, negotiated, and oppositional (Hall in Lowe and Willis, 1986: 129-138).

The researcher will conduct reception analysis on the interpretations held by the audience, who in this study are the informants, regarding the phenomenon of future anxiety depicted in the text, namely the music video "Masalah Masa Depan" by Hindia. Subsequently, the researcher will draw conclusions from the results of this analysis. The use of Stuart Hall's reception

analysis is employed because it can categorise the interpretations of the informants into three different perspectives, thereby clearly illustrating the differences in interpretation held by informants from diverse backgrounds.

Subsequently, the validity of these data will be evaluated using the theory triangulation method. This type of triangulation uses various perspectives or theories to interpret the same data. This helps provide a richer and more comprehensive view of the phenomenon being studied (Denzin, 1978).

### ***Research Subject***

The subjects in this research are the audience who watch the music video "Masalah Masa Depan" by Hindia. The object of this research is the audience's reception towards the phenomenon of future anxiety in the music video "Masalah Masa Depan" by Hindia. The target individuals in this reception analysis research are referred to as informants. The informants targeted in this study are men and women aged 16-24 years who are either students or employees. The informants must have watched the music video "Masalah Masa Depan" by Hindia and may or may not exhibit symptoms of anxiety. The selection of these informants follows a sampling technique commonly used in qualitative research known as purposive sampling.

The categorization of the targeted informants is as follows:

1. Men aged 16-24 years, have watched the music video "Masalah Masa Depan" by Hindia, are fans of Hindia, exhibit symptoms of anxiety, and are college students.
2. Men aged 16-24 years, have watched the music video "Masalah Masa Depan" by Hindia, are not fans of Hindia, do not exhibit symptoms of anxiety, and are young employees.
3. Women aged 16-24 years, have watched the music video "Masalah Masa Depan" by Hindia, are not fans of Hindia, exhibit symptoms of anxiety, and are college students.
4. Women aged 16-24 years, have watched the music video "Masalah Masa Depan" by Hindia, are fans of Hindia, do not exhibit symptoms of anxiety, and are young employees.

The selected informants, based on the above criteria, constitute a crucial component of this research. The informants are characterised as informal, honest, talkative, reliable, and having specific perspectives on the phenomenon under study (Moleong, 2012).

Based on the categorization, there are eight individual informants who willingly participated and matched the specific requirements:

### **1. RESEARCH INFORMANT**

<b>Informant</b>	<b>Gender</b>	<b>Age</b>	<b>Anxiety Status</b>	<b>Profession</b>
BR	Male	22	Exhibit symptom	College Student
SW	Male	22	Exhibit symptom	College Student

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TR	Male	22	not exhibit symptoms	Young employees
IA	Male	22	not exhibit symptoms	Young employees
AD	Female	21	Exhibit symptom	College Student
MC	Female	21	Exhibit symptom	College Student
AL	Female	22	not exhibit symptoms	Young employees
SC	Female	22	not exhibit symptoms	Young employees

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## RESULTS AND DISCUSSION

"Masalah Masa Depan" is the second single released by Hindia from the album "Lagipula Hidup akan Berakhir," which was made available on Spotify on April 5, 2023. This single is also accompanied by a music video that premiered on YouTube on May 1, 2023. Hindia's release addresses the phenomenon of future anxiety, commonly experienced by millennials and Generation Z. The music video for "Masalah Masa Depan" features Sal Priadi in the lead role. The music video narrates the story of a protagonist who is depicted as extremely worried and fearful about the future. It opens with a scene showing Sal Priadi, with a worried expression, holding a pregnancy test while being hugged by his wife. The scene then transitions to a television displaying footage of people protesting. Subsequently, the scene shifts to the protagonist stepping outside his house, encountering three individuals who are on the phone, crying, and cleaning a weapon.

The scene transitions back to Sal's wife, who is seen trembling and holding a pregnancy test in the bathroom with a worried expression. She is then shown standing in front of a mirror, smiling while wiping the fogged glass. The next scene depicts Sal amidst a crowd, all of whom are on the phone. At the same time, Sal receives a call from his wife, who appears cheerful, but Sal looks anxious after answering the call.

The following scene shows Sal's wife presenting the pregnancy test to him when he returns home. Upon receiving the test, Sal appears anxious, with a distorted background emphasising his distress. Sal is later depicted smoking at a coffee stall, approached by a friend for a conversation. After chatting, Sal notices a Maneki-neko (lucky cat) on the table and watches television broadcasting riots.

In the subsequent scene, Sal is seen watching television with his wife but appears unresponsive to her attempts at conversation, displaying a worried or confused expression. Suddenly, the nighttime setting changes to daylight, and many people abruptly rush into the house. Sal, looking scared and confused, lowers his head. There is also a scene showing people being scolded.

The setting shifts from the living room to the inside of a bus. In this scene, Sal is depicted standing with a blank expression. There is also a scene showing someone holding a newspaper reporting on rising education costs and inflation. The scene then returns to Sal with his wife, sitting at a dining table. In this scene, his wife appears enthusiastic while talking to Sal, who responds with nods and a worried expression. The camera pans around the room, now suddenly filled with people, showing Sal looking frightened. Hindia then enters through a door, frowning, which is followed by Sal trembling and running in a dark room. This sequence ends with the room getting darker and revisiting previously shown scenes.

The closing scene shows Sal sitting in front of a television, with the setting shifting from night to day. Sal, who was previously daydreaming, is brought back to reality when his wife taps his back and brings him a drink.

### ***The interpretation of the music video "Masalah Masa Depan" as a reflection of real-life conditions***

When examining the informants' views on the music video they had just watched, the first informant, BR, interpreted the music video as depicting his fears about potential future economic pressures. He explained that these economic pressures are reflected in the main character's situation, who is unemployed and has the added responsibility of a pregnant wife. BR observes that the protagonist's circumstances in the music video authentically depict potential future scenarios, underscoring the added responsibilities amidst economic downturns. He characterised this portrayal as an unfavourable possibility for the future. Additionally, BR highlighted a poignant scene featuring a character reading a newspaper reporting economic challenges like inflation and escalating living expenses.

The second informant, SW, stated that the music video is relatable to the depiction of everyday life. According to SW, the story in the music video reflects their own fears about the future, particularly when thinking about financial conditions and job security. SW mentioned that the music video captures his fears about the future through the high expectations placed on the main character by their partner.

According to SW, these expectations represent a real pressure that could occur in the future, especially if one's job is inadequate and the economy is unstable. Additionally, SW found a particular scene very impactful: the scene where the main character stands on a sidewalk with everyone else seemingly preoccupied with their own lives. SW interpreted this scene as a representation of how, in this world, individuals must face their own problems and anxieties alone, without help from others.

The next informant, TR, shared that the music video is highly relatable to their everyday life experiences. TR highlighted the issue of anxiety experienced by people in their 20s regarding the future, influenced by uncertain financial and employment factors.

TR further explained that he also relates to the music video because of the expectations and pressure to make their partner happy, even when the economic situation is unfavourable. These expectations and pressures are depicted in the music video's storyline, where the main character appears anxious and fearful when interacting with their partner. This pressure and these expectations contribute to anxiety about the uncertain future. TR also mentioned feeling

connected to a specific scene where the main character is sitting with their partner at the dining table, appearing anxious and only nodding while listening to their partner's words.

The next informant in this study is IA, who believes that the narrative depicted in the music video is a realistic and common portrayal of situations faced by the middle class in big cities. IA feels that middle-class workers are a socially vulnerable group prone to fear and anxiety about an uncertain future. IA also added that there's a scene in the music video where he empathises strongly, feeling he wouldn't want to find themselves in that situation. This scene is when the main character stands in the midst of a crowd with numerous voices around them. SC believes that the music video realistically portrays a future fraught with uncertainty, despite one's aspirations and preparations. Drawing from personal experience during their college thesis period, SC describes feeling anxious and apprehensive about an unpredictable future. Their sentiment reflects meticulous planning, which, while well-considered, carries inherent risks and does not guarantee certainty ahead. SC underscores a scene where the protagonist consistently displays an anxious demeanour, particularly in the presence of their pregnant spouse, illustrating genuine concerns about what lies ahead.

Informant AD interprets the music video as depicting fear and anxiety about an unstable economic future, while still focusing on aspects that can be controlled. AD emphasises the storyline in the music video where the main character suddenly has a child in a depicted economic situation that is not favourable. Informant AD also highlights the possibility of financial factors occurring in an uncertain future. However, AD believes it's essential to control aspects of life in the present as a form of planning for the future.

Informant AD feels a connection to a scene in the music video where the main character is on a bus surrounded by many people talking loudly on their phones. According to AD, this scene depicts a real-life situation where everyone experiences burnout and has their own problems.

Informant AL interprets the music video from a distinct perspective. AL perceives apprehension and worry about the future influenced by the pressures of managing diverse responsibilities, particularly in familial relationships. While emphasising the significance of family dynamics in their interpretation, AL also underscores considerations of work and economic factors, given their potential future role as a spouse who may need to be employed. AL also offered insights into a scene in the video where the protagonist stands amidst a crowd, finding it visually striking, although she did not elaborate further on the reasons behind their fascination with this particular scene.

In continuation, informant MC presents a perspective divergent from the other informants in this study. MC interprets the music video more as a portrayal of overthinking exhibited by the main character. MC feels that there are aspects that do not need to be excessively pondered because ultimately, things can work out well. MC also selects a scene that resonates with them, specifically one featuring an individual reading a newspaper with news about an economic recession, the same scene chosen by informant BR. She connects this scene to real-life circumstances where readiness for pregnancy is often not carefully considered. According to MC, if one is not financially prepared, there is no need to become pregnant or have children prematurely.

***The interpretation of fear and anxiety about the future as something common and natural***

When conducting this research, there were several commonalities in the perception of the music video "Masalah Masa Depan". One of these similarities is that the majority of informants found it commonplace to observe the depiction of worry and fear portrayed within the music video. Informant BR's perspective emphasises that it is quite common to feel fear and anxiety about the future, focusing particularly on economic challenges faced by many individuals. In addition to highlighting prevalent economic factors, BR explains that rapid technological advancements also contribute significantly to justifying these feelings of fear and anxiety. According to BR, the rapid development of technology, especially in artificial intelligence (AI), may narrow down job opportunities in the future as certain roles become automated. This, in their view, inevitably creates anxiety among workers who must adapt to these changes.

Informant SW, the second informant, shares a similar perspective with informant BR. According to SW, it is quite common and natural to feel afraid and anxious about an uncertain future, especially for individuals who have just entered their twenties.

The next informant, TR, expresses their perspective where he finds it normal to feel afraid and anxious, especially with the multitude of events happening in 2024. TR also emphasises the dissemination of information that can lead to information overload, thereby becoming a trigger for fear and anxiety about the future. Informant TR also shares a perspective similar to informant BR, where he feels it's natural as someone who may have recently completed their education to fear many aspects of the future, such as career prospects. He also highlighted the possibility that AI could replace human labour in the future.

Informant IA shares a similar perspective where he believes it's natural and understandable to feel afraid and anxious about an uncertain future. Furthermore, he suggests that while there are aspects of the future that are uncontrollable, individuals still have an active role in planning their lives. This perspective is influenced by their belief that everything is already planned by a higher power.

On the other hand, Informant AD also feels it's normal and reasonable to feel worried and fearful about the future. According to them, financial pressures and the expectations from their partner contribute to these worries.

Informant AD identifies that fear and anxiety about the future are common experiences for individuals who have just completed formal education and are about to enter the workforce. This is considered normal due to the transition from a structured and familiar educational environment to a dynamic work environment filled with diverse individuals. The feelings of anxiety can arise from uncertainties in adapting to a new environment, expectations regarding employment, and interactions with individuals who have different backgrounds, personalities, and values.

Another perspective expressed by informant AL is that the fear and anxiety about the future depicted in the music video are commonplace, especially in urban environments. While the informant feels that fear and anxiety about the future are natural, she also emphasises the importance of not experiencing excessive fear.

Informan SC feels that the portrayal of anxiety and fear about the future depicted in this music video is a common phenomenon. According to the informant, people in Indonesia often struggle to express what she experiences, especially in contexts broader than just romantic themes. The informant feels that this music video portrays a real and relevant phenomenon, albeit one that is rarely openly discussed. Furthermore, informant SC also considers it normal to experience anxiety and fear when facing an uncertain future, especially given the multitude of issues occurring in the country where she resides.

Informant MC holds a different perspective regarding the portrayal of fear and anxiety towards the future depicted in the music video (MV). According to them, the portrayal of these behaviours in the MV is not ordinary and is exaggerated. She argues that the depiction overly dramatises these feelings of fear and anxiety. Despite interpreting the portrayal in the MV as unconventional and exaggerated, she still considers it normal to feel fearful and anxious about an uncertain future. She also explains that what we think can be controlled and is a manifestation of the future itself.

***The interpretation of the lyrics of "Masalah Masa Depan" by imagining an uncertain future***

In addition to examining the visual aspects presented in this music video, there is a repeated lyric passage that was mentioned by the majority of informants. The lyric in question is from the opening verse of the song:

*Ku tak cukup pintar 'tuk bicarakan uang  
 Ku tak cukup peka 'tuk bicarakan alam  
 Tak cukup bijak 'tuk bicarakan orang  
 Pikiranku bertandang, jauh dari sekarang*

The meaning of this lyric passage, according to the researcher, is that the artist is depicting anxieties and uncertainties influenced by various crucial aspects of life such as finance, environmental issues, and interpersonal relationships. Among the eight informants interviewed for this study, four informants identified the above lyric as the most impactful, two informants chose a different lyric passage, and two others did not find any specific lyric impactful.

Informant SW selected this lyric excerpt because it resonates with their feeling of inadequacy in discussing significant topics such as global economics or climate change. This sentiment aligns with their uncertainty about the future, where he perceives a lack of sufficient control or influence. SW also experiences uncertainty and challenges across various aspects of life, ranging from intellectual capabilities to social background. Furthermore, he feels that as individuals, we lack control over an uncertain future.

Informant TR is the next informant who selected the aforementioned lyric excerpt as the most impactful. Their reason for choosing it mirrors what informant SW described, where he felt lacking in sufficient depth of knowledge and merely proficient in speech. This makes them fearful of setting future goals.

The third informant who chose the lyric above is informant AL. She selected this lyric because she feels it relates to what the lyric portrays. AL feels incapable of managing finances despite being employed.

Informant SC, the fourth and final informant to choose the above-mentioned lyric, relates it to their personal feelings. Two other informants who selected different lyric excerpts are informants BR and AD. Informant BR chose a lyric from the first line of the second verse of the song, "lawan resesi modalku hanya pas-pasan." BR selected this lyric to depict their fear of economic uncertainty that may

arise in the future. This sentiment is undoubtedly influenced by macroeconomic factors that could impact economic conditions. BR also feels powerless as he lacks the ability to control potential economic uncertainties.

Informant AD chose a lyric from the second line of the chorus of the song, "berlindung di belakang tawa di dalam hati tersisa ragu." AD selected this lyric because she feels it resonates with how it portrays individuals who can conceal their worries and uncertainties behind laughter and a positive demeanour. The last two informants are Informant IA and Informant MC. Both informants did not choose a specific lyric when interviewed by the researcher. Informant IA explained that none of the lyrics stood out to them as memorable. Meanwhile, Informant MC felt that she did not find a hook or lyric section that resonated because she was more focused on the visuals presented in the music video.

### ***The interpretation of security issues as one of the contributing factors to future anxiety***

This research also seeks to explore how informants perceive security issues as one of the factors contributing to future anxiety. The security issues referred to are those related to physical threats such as assault, murder, and other dangers that can jeopardise personal safety.

The first informant, informant BR, suggests that fear of security is influenced by traumatic events such as the 1998 incident, which occurred long ago. This event has led to the emergence of ongoing concerns about security and safety into the future. Despite not directly experiencing the event and not being part of the ethnic group affected, this fear persists for them.

Informant SW, the second informant, also expressed views that are somewhat related to those conveyed by informant BR. He believes that the sense of insecurity he experiences is a significant factor contributing to future anxiety. This is undoubtedly influenced by his ethnic background and past trauma, even though he did not directly experience the traumatic events themselves.

Another perspective on this interpretation is provided by Informant AD. According to her, security issues are one of the factors contributing to future anxiety, specifically referring to her personal experiences related to ethnic discrimination. Her experiences illustrate uncertainty about how others will behave or react to their ethnic identity, as well as concerns about potential unforeseen discrimination.

The next informant, MC, shares a perspective similar to that expressed by informants SW and AD. In MC's experience, she interprets security issues as a significant factor contributing to future anxiety. This experience encompasses past trauma, ethnic discrimination, uncertainty in political situations, and concerns for personal safety. MC particularly worried about her safety during tense situations surrounding past presidential elections. Additionally, MC highlights events from 1998, marked by numerous cases of violence, which she fears could recur.

Apart from the perspectives of the four informants above, which show a similar interpretation among them, there are also differing views regarding security issues. Three informants have distinct interpretations of security concerns, with informant TR viewing security problems as a factor contributing to future anxiety but having a different opinion on the nature of these security issues. He argues that current security concerns are more related to widespread privacy violations due to technological advancements, such as surveillance cameras and everyone's ability to record events.

Informant IA also agrees with the interpretation that security issues are a factor contributing to future anxiety, but he interprets security issues as experiences and interactions from the past with specific individuals who have had a significant influence in shaping feelings of insecurity and anxiety about the future.

Informant AL expressed a different opinion by not interpreting security issues as a factor contributing to future anxiety. She does not relate to the depiction of security issues in the music video and does not feel concerned about the possibility of security issues occurring in the future.

## **DISCUSSION**

Based on interviews, observations, and documentation, as well as data findings after the researcher inquired about audience reception towards the phenomenon of future anxiety in the music video "Masalah Masa Depan" by Hindia, the researcher found that among the eight informants involved in the study, three had a dominant interpretation, three had a negotiated interpretation, and two had an oppositional interpretation.

This can be interpreted through various aspects that emerged in the data findings. In the first aspect, where informants interpret the music video "Masalah Masa Depan" as a reflection of real life, informants BR, SW, TR, IA, and SC agreed with this view. Meanwhile, informants AD and AL agreed but with their own additional interpretations. Lastly, informant MC disagreed. In the second aspect, where informants see fear and anxiety about the future as common and natural occurrences, the researcher found that BR, SW, TR, IA, AD, AL, and SC agreed with this view. Only informant MC disagreed.

In the third aspect, where informants interpret the lyrics of "Masalah Masa Depan" by imagining an uncertain future, all informants agreed without any additional interpretation. In the fourth and final aspect, where informants interpret security issues as one of the factors causing future anxiety, the opinions were more varied: informants BR, SW, AD, and MC agreed. Informants TR and IA also agreed but with different interpretations. Lastly, informant AL disagreed.

The diverse reception among the informants is influenced by their respective backgrounds. Informants who had a dominant interpretation—BR, SW, and SC—are fans of Hindia and have been fans for 1-4 years. Their background as fans influenced their reception, as they agreed with the concepts and messages in the music video and felt that the scenes and lyrics matched their own experiences and realities. Another factor that could influence this dominant reception is that fans are generally more receptive to the meanings of the artist's work. This tendency can be related to Herbert Blumer's theory of social interactionism (Blumer in Ritzer, 2007). In social interactionism theory, symbols and meanings are constructed based on social interactions. In this case, fans, through their interactions with the artist's work, develop a shared understanding of the meaning of the work.

Furthermore, those who are not fans have negotiated and oppositional interpretations. Informants TR, IA, and AD had negotiated interpretations, where they generally agreed with the messages and concepts in the music video but disagreed with certain scenes or lyrics because they did not match their own experiences and realities. Meanwhile, informants MC

and AL, who had oppositional interpretations, rejected the messages and concepts presented in the music video, disagreeing with the scenes or lyrics for not aligning with their experiences or realities.

Another unique finding in this study is the shared interpretation among all informants regarding the phenomenon of future anxiety. All informants interpreted future anxiety as a fear and anxiety about the future influenced and related to economic/financial aspects and job-related aspects. This shared interpretation is influenced by similar backgrounds in terms of age range and profession. The informants in this study are aged 21-22 years old and are either final-year university students or young employees.

This shared background may be due to the pressure faced by final-year students to graduate and find permanent jobs. The transition from student life, financially supported by parents, to independent young employee life, competing for stability, forms the basis of their anxiety about the future. This is supported by the study "Suicide and Depression among College Students: A Decade Later" (2001) by Susan Furr, which explains that uncertainty about future careers and pressure to find jobs after graduation are factors that can cause anxiety in final-year students.

Similar pressures are experienced by young employees, who face economic and job-related demands. The increasing burden of meeting needs and career uncertainty forms the basis of young employees' anxiety about the future. A study in Australia states that career doubts and uncertainties among young people are often associated with career concerns and anxiety (Campagna & Curtis, 2007). This situation can lead to various negative feelings such as helplessness, stress, loss of purpose in life, and despair (Creed, 2016).

The above findings reflect social phenomena occurring in real life that can become content for mass media like music videos. The medium of music videos, as a form of mass media text containing messages, can be received by audiences. Specific interpretations of a media text can be influenced by the shared backgrounds of the informants.

Another difference in interpretation involves security issues as a factor causing future anxiety. Two informants, TR and IA, interpreted security issues differently. These informants viewed security issues not as physical threats but as problems arising from privacy violations due to technological advances and past traumatic experiences with certain individuals.

The interpretations of TR and IA are influenced by their ethnic backgrounds—Javanese and Palembang, respectively. Their backgrounds, which have not experienced significant discrimination or persecution, and lack of past traumatic experiences, significantly influence their interpretations of security issues.

Another interpretation is provided by informants SW, AD, and MC, who are of Chinese ethnicity. These informants interpreted security issues as physical threats related to the racial violence experienced by Chinese people during the 1998 riots. The informants felt trauma and anxiety despite not directly experiencing the events. This trauma and anxiety are reinforced by a study by Agustina (2019), which explains that the 1998 riots had negative impacts such as deep fear and trauma for Chinese people, especially with ongoing economic and racial tensions that are easily exploited.

The appearance of news about riots during the 2019 elections ("Kisruh 22 Mei ingatkan minoritas Tionghoa pada tragedi 98, n.d.") and the 2017 Jakarta governor election, which were

tainted with racial and discriminatory issues, further contribute to the anxiety and fear among Chinese people about their safety, particularly regarding potential physical threats in the future.

## CONCLUSION

The reception analysis research aims to understand how audiences perceive the phenomenon of future anxiety presented in the music video "Masalah Masa Depan" by Hindia. The study involved eight informants with diverse backgrounds as viewers of the music video. This diversity in backgrounds resulted in differences in their frames of reference and experiences, influencing how they comprehend and interpret the phenomenon of future anxiety depicted in the music video.

Based on the findings, the researcher identified three distinct interpretations among the informants. Informants SW, BR, and SC exhibited dominant interpretations. Additionally, informants TR, IA, and AD engaged in negotiated interpretations, while informants MC and AL interpreted the message in oppositional terms. The study also observed common patterns of interpretation across all informants related to economic/financial factors and employment issues. Differences in interpreting the issue of security in the music video were influenced by the informants' ethnic backgrounds.

Through this research, the music video emerges as a derivative of mass media products, where the delivery of messages is influenced by the frames of reference of the recipients. Consequently, interpretations of messages can vary significantly among audiences. Future anxiety as a phenomenon represents a significant concern and fear that cannot be underestimated and can affect anyone. The uncertainties about the future manifest in economic pressures, career instability, and security threats, contributing to the increasing prevalence of this phenomenon among individuals, whether they suffer from anxiety disorders or not.

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