



## Visual semiotics of ENHYPEN's *Bite Me* from the *Dark Blood* album in shaping brand image

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### Received:

03/12/2025

### Final Revision:

04/02/2026

### Accepted:

06/02/2026



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### Abstract.

Over time, K-pop has grown and emerged as a global music phenomenon, with visual elements functioning not only as enhancements but also as strategic elements of building brand identity and contributing to global success. The purpose of the study presented here is to investigate the significance of visual semiotics within K-pop by conducting an analysis of the integrated marketing communication (IMC) efforts of one artist via a single-case study. Specifically, this research focuses on ENHYPEN's *Bite Me* from their album *Dark Blood*, using visual examples found in promotional material (teasers, music videos, and physical albums) to illustrate how visual elements work together to create a unified brand image based upon dark romance aesthetics. The methodology used was descriptive qualitative analysis, with Roland Barthes' semiotic theory being applied to identify patterns in visual semiotics through the use of imagery, typography, colour schemes, choreography, and spatial planning. According to the research, common customized serif will reinforce how visual language creates meaning through visuals for the following themes: loyalty, desire, transformation, and destined love. each symbol include: black, red, & blue (colors); blood (vampire images); moon (vampire imagery); coffin (vampire imagery) this creates mythical elements which build an ideology of eternal and dangerous love, which supports the image of ENHYPEN in relation to dark romanticism contemporary K-pop culture. the study also demonstrates that layered visual narratives exist across many types media based upon consistent visual aesthetics (visual storytelling), and ongoing storytelling (consistency), and all these have an energetic connection to building an emotional connection with fans when competing for long-term fan loyalty in the global music industry.

**Keywords:** Brand Image, ENHYPEN, K-pop Album, Semiotic Theory, Visual Storytelling

## Introduction

K-pop is a key part of South Korean entertainment and it represents rapid growth and success of South Korea's popular culture around the world as the music, performance, visual identity and branding strategies are all working together (Liu, 2024). Besides that, K-pop is much more than just a music genre, it has influenced not only fashion but also digital culture and the way that media is interacted with through the proper use of visual design. By using visual elements, the audience's perception and the long-term loyalty can be developed by building up a memorable and emotionally driven brand identity (Adiningsih & Yunani, 2023; Glodev et al., 2023).

The K-pop industry does a lot of promotion for artists/groups through the use of many different social media platforms, and each has different capabilities in presenting visual content. This visual content is used strategically in order to create excitement; elicit an emotional response; engage an audience; and create a long-term brand relationship (Adiningsih & Yunani, 2023; Diyorova, 2025; Meier, 2025). Generally, K-pop's promotional efforts have three phases: the pre-release phase; the

music video release phase; and the post-release phase. In all three phases visual branding is reinforced through using the same symbols, colours, and typefaces to create a consistent visual identity. Aesthetically pleasing visual elements found in K-pop music videos are more than merely decorative; they serve as cohesive components to create a cohesive visual brand identity and build consumer emotional connections through consistent application of visual codes (Alexandri, 2024). K-pop operates as a semiotic language system or 'language of signs', allowing the industry to communicate various meanings to its target audiences through their shared use of visual codes (Florencine et al., 2022; Liu, 2024). Thus, analyzing how the visual elements contribute to brand formation/maintenance, and building continued audience dedication requires a semiotic perspective.

Prior research has looked at K-pop music videos as primary platforms for the expression of group identity through choreography, fashion, color, and narrative structure (Flinchum et al., 2024). This prior research has shown that visual aesthetics both function as a means of artistic expression and as a mechanism for branding that conveys values to customers, and establishes an idol group's position in the global music market with the audience at large. Moreover, previous research supports the premise that using visual storytelling builds stronger emotional ties to the brand, and reinforces brand recognition across different digital channels (Glodev et al., 2023). However, the majority of available research has viewed music videos as stand-alone text, and provided limited analysis of the ways in which visual meaning has been created and sustained in the same promotional format from a single promotional campaign. Consequently, there remains a lack of comprehensive understanding of how visual codes operate together as layers for building and maintaining idol group brand images utilizing continuous and integrated brand strategies.

The K-pop group ENHYPEN stands out as a useful example to showcase this gap. Through I LAND, a survival reality show, ENHYPEN formed a relationship with fans before they officially launched. ENHYPEN debuted in 2020 as part of BE LIFT Lab, a collaboration between CJ E M and HYBE Corporation, and they have continued to show explosive growth within the 4th generation K-pop space. One of the key features of ENHYPEN's artistic identity is their use of dark fantasy as a recurring theme, which includes the prominence of the vampire imagery in their Dark Blood album and its corresponding promotional material (Khine & Latt, 2024). The music video "Bite Me" has helped to continue this visual representation and further demonstrates how the visual appeal of the works produced by ENHYPEN can be linked to how audiences engage with this material as well as how they are competitively positioned within the K-pop industry globally.

Although ENHYPEN is a globally successful group and there is more research now being done on K-pop and the visual culture associated with it, previous studies have often overlooked the significance of visual codes in building brand identity through an integrated campaign (teasers, music videos and physical album design). This research project has been designed to help bridge that gap by using Roland Barthes' semiotics as a framework to most effectively analyse the visuals in ENHYPEN's Bite Me campaign (as from their album Dark Blood). The results of this research will contribute both theoretically, by extending existing theoretical concepts of semiotics to develop K-pop brands and create visual communications more broadly; and practically, by providing organisations with useful information about how creating a consistent visual story will develop emotional ties to brands, increase brand awareness and promote loyal long term connections with fans in a highly competitive world-wide music market.

## Methods

The descriptive qualitative research method is used for this study to analyze visual meanings through a structured semiotic analysis approach. It focuses on the ENHYPEN song "Bite Me" (which is on their Dark Blood album) and identifies how visual marketing allows for the identification of the symbolic and emotional messages that are inherent in a brand, as well as its ideologies and narrative, that cannot be effectively captured through quantitative measures such as audience response metrics. The study

examines the various types of promotional visual materials within ENHYPEN's integrated visual branding campaign, as well as the sequential stages of production and dissemination of these materials. The campaign will be analyzed in three phases: (1) in Phase 1, teaser materials will be released via social media to introduce concepts/narrative; (2) in Phase 2, Australia's "Bite Me" music video will be released at the Linkin Park concert; and (3) in Phase 3, post-release promotional content will be produced and disseminated.

Another part of the analysis will be to evaluate the visual continuity of each of these promotional phases. By examining visual continuity, we can gain more understanding about how sustained visual elements promote a cohesive and convincing brand image over time. This will be done using a similar method of comparison that was used in previous studies of integrated visual branding (Isiwanto & Saniscara, 2017). By examining the degree of consistency exhibited by the uses of these types of visual strategies in the construction and reinforcement of a brand's identity within K-pop visual culture, this study can help to determine whether these strategies are effective at constructing a K-pop artist's image.

The evaluation of the search will be mainly dependent on Roland Barthes' semiotic framework. Semiotics is an area of study involving the analysis of signs and the process of signification, by which we develop meaning (Nasution & Juanda, 2025). His model of semiotics uses three levels of analysis (denotation, connotation, and myth). Using these three levels of analysis allows us to deconstruct the visual aspects of K-pop as both an aesthetic entity and a conveyer of cultural/ideological meanings (Futri & Juanda, 2025; Putri et al., 2022). At the denotative level, an analysis of visual elements in their literal (i.e., the setting, costume, colour, lighting, gesture, and composition) representation will be conducted. The third level of analysis will consider how the K-pop industry has created and maintained the brand image of K-pop using K-pop visual culture through an examination of the K-pop visual culture of ENHYPEN in three different ways. At the first level, we examine the emotional tones, symbolic meanings, and cultural references found in the individual visual elements. At the second level, we will analyze how the individual visual elements are positioned within the larger ideological narratives of normalizing and legitimating the use of the dark fantasy and vampire themes used to brand ENHYPEN. Finally, at the third level, we will compare each of the individual visual elements to the overall K-pop visual culture to see what it tells us about K-pop visual culture as a whole.

## Result and Discussion

### Semiotic Framework as Analytical Basis

The semiotic analysis by using the framework developed by Roland Barthes consists of three levels of signification, which are denotation, connotation, and myth. In this case, denotation refers to the literal and observable characteristics of a visual sign without regard to its emotional or cultural significance (Wardaya et al., 2024). This means that while denotative meanings of signs are based solely on the properties of the signs themselves, connotative meanings are formed using the emotions, cultural background, and experiences that people have with those signs. At the myth level, connotative meanings become normalized across larger ideological constructs, which means that the values associated with certain connotations are perceived as being generally true (Kawai et al., 2023; Putri et al., 2022; Zahara & Farlina, 2023). This analysis provides a way to systematically view how visual elements of ENHYPEN's promotional campaign for "Bite Me" function on multiple levels of meaning. Barthes' semiotic analysis has specific relevance when applied to visual culture studies in order to analyze the branding practices of contemporary brands that utilize an extensive amount of symbolically repeated images and narratives that create a consistent brand identity. In terms of K-pop, visual signs operate within a highly dependent and interconnected promotional structure that helps shape how the audience interprets the use of those signs over time (Sevilla et al., 2023).

By using denotation, connotation and myth, researchers can explore how visual elements are being used by those who create them, and how they use these elements to create meaning through

ideology. Visual elements themselves (e.g., colour, typeface, layout) have a denotative level that creates recognisable patterns in the way an audience perceives an image or video and provides the audience with an entry point to an image or video, which in turn makes a large, complex narrative that the audience can remember easily. In addition to the denotative level, visual images and videos convey emotions and cultural associations or connotations through their use of repetition and the context in which they are displayed to the audience, and when a visual image or video has been displayed to an audience on a regular basis, the audience builds an emotional connection to the visual cue (e.g., through desire, loyalty, vulnerability) that solidifies the meaning of that visual cue through the emotion that the audience associates with that visual cue. At a mythic level, the meanings associated with visual images and videos are further solidified through repetition and exposure to them, which transform the narrative structure of the audience's understanding about the visual image(s) or video(s) into common knowledge or self-evident truths that exist in fans' cultures. When applied to ENHYPEN's Bite Me campaign, this type of analysis allows for a better understanding of branding as a cultural practice rather than purely commercial practice by illustrating how semiotic systems within various media forms provide stability to the meaning of the brand name across multiple forms of media and that an audience sees consistent ideological messages regardless of where they are viewed. By taking this analytical approach to branding, it also provides evidence that K-pop branding functions as a system of visual myth-making where identity, emotion and narrative are continuously reinforced using carefully designed visual communication.

### Pre Release Phase Visual Teasers

The Dark Blood era of ENHYPEN's website, with the Bite Me single, was promoted using a series of photo teasers on various social media channels in the pre release phase. The photo teasers served as a visual concept for the album and provided fans with a dark fantasy theme for the upcoming music video, as well as a preview of the branding of ENHYPEN's music and contextual framing for the single Bite Me prior to the official release of the music video.



Figure 1. "Bite Me" teaser  
Source: twitter.com Belift Lab

### Denotative Findings

ENHYPEN released the concept for their upcoming album Bite Me via visual teasers before the album's release during the pre-release phase. The visual teasers were distributed through different social media channels. Visually, these teasers contained a dark background (black and dark grey) with red puncture-like accents as the main contrast. The typography for Dark Blood (the album) and Bite Me (the song) both used a special, custom-made serif typeface. The teaser images primarily consisted of up-close headshots of each member wearing a white shirt that was lit softly from one side. In addition, soft fabric drapes were also visible in most images (ex. curtain and pebble).

### Connotative Interpretation

The dark background or black and white shirt combination strongly implies to the audience that there is tension between "pure" dark objects and light objects. The unbuttoned white collar of the shirt and the soft light on the subjects of the photos create feelings of vulnerability, closeness to another person, and openness emotionally, rather than aggression. The members staring off into the distance while appearing to be looking "down" suggests a sense of thinking deeply about something or feeling lonely and longing for something or someone (hence there's an internal conflict and restrained desire). Collectively, these elements in the teaser images provide an overall melancholy, romantic feel that goes along with the emotional feel of "Bite Me" (Ho & Chau, 2025).

### Mythic Meaning

At the myth level, these visual symbols are recurrent contributors to the creation of ENHYPEN's dark romanticism narrative. The semicolon motif seen in Figure 1 acts as a symbol of continuity & transformation that is reinterpreted as part of the vampire motif associated with blood. When used multiple times in promotional materials, the vampire aesthetic has become a normalized aspect of ENHYPEN's artistic identity. This myth establishes that love is eternal, dangerous and transformative in nature, preparing audiences to understand all future visual materials within the context of Dark Blood narrative universe.

### Release Day Music Video

The music video for the song "Bite me" highlights many of the same themes found in both the Dark Blood and Bite Me cover design; however, the music video extends its narrative meaning through use of color. The music video features blue throughout its entire visual composition. The color blue is synonymous with trust and fidelity, thus enhancing the narrative of persistently restrained yet sincere love.



Figure 2. MV "Bite Me" Clip  
Source: Author's Documentation

### Denotative Findings

Similar to the visuals used to advertise the music video, the Bite Me video employs the same visual language. The video utilizes blue lighting, moon imagery, and seven coffins as symmetrical placements for the entire course of the video. There are two moons present in the video, including one blue moon and one blood moon. There is little narrative action and, similarly, the choreography is also very limited. This video was filmed at several historic architecture locations, giving the video a gothic and antique visual feel. The costumes, camera movements, and style of performance all indicate a degree of control and precision.

### Connotative Interpretation

The use of blue lighting can also carry a connotative meaning. Blue lighting suggests loyalty, restraint, and emotional purity, while the transition from blue to red light suggests a shift from innocence to awakened desire when a viewer observes the transition from a blue moon to a blood moon. The coffins in the video are symbolic of death and rebirth, and they support the perspective that love has the power to change someone's life beyond the boundaries of this physical existence (Futri & Juanda, 2025). The absence of physical expression in the minimalist style choreography creates heightened tension by emphasizing the idea of emotional control as opposed to physical expression; in relation to blood, fate, and bonds, the use of these motifs evokes danger, intimacy, and inevitability.

### Mythic Meaning

"From a mythological point of view, the music video tells the story of a doomed and dangerous romance based on the mythology of the vampire. The images of the moons and coffins overlay a naturalized view of the cyclical, sacrificial nature of love; thus depicting love as being inseparable from risk. The signs created by the repeated imagery represent more than their actual meanings, but provide an ideological framework for the pairing between danger and passion, as stated in Barthes's theory; therefore, through the mythic aspects of the vampire Bite Me places ENHYPEN into a known but emotionally charged context of vampire romance.

### Post Release Brand Marketing

To ensure a continued partnership with fans of the band between the release and post-release periods of the activity associated with the "Bite Me" promotion, all forms of branding, both visual and narrative, created during "Bite Me's" promotional phase are connected and/or mirrored. The intent of the band during this entire graphics and merchandise campaign is to continuously reinforce their brand image throughout every possible channel (e.g., merchandise) to create an ongoing bond with their fans, as expressed through their continued use of visual representation across multiple platforms."

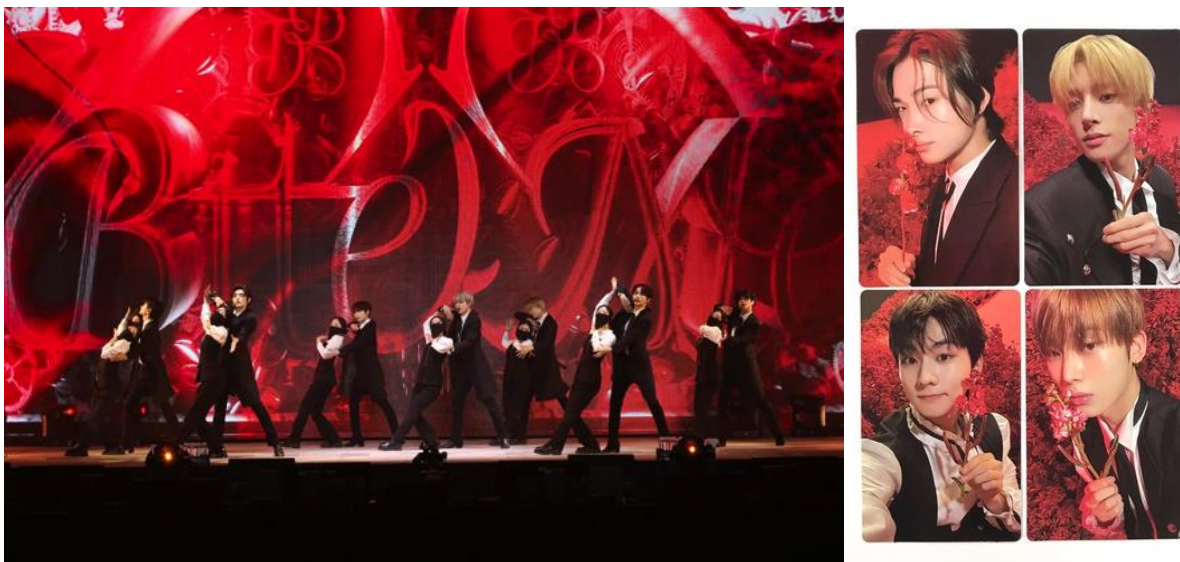


Figure 3. "Bite Me/Dark Blood" Concert concept  
Source: Author's Documentation

### Denotative Findings

After the release of the music video for "Bite Me," there has been an expansion of the campaign into stage performances, merchandise, photo cards and additional album art. As shown in Figure 3, all of these elements use the same dark colour scheme with a predominance of black, deep blue and red,

and all of them use the same customized serif typeface. The stage design includes symmetrical arrangements of space, imagery of the moon and shadow lighting.

### Connotative Interpretation

There is emotional consistency and cohesion to the overall brand using the same colour palette, typography and use of symbolic imagery across all post-release materials. Dark blue with red lighting represents loyalty, desire and intensity of emotion; minimalist stage layouts and the use of controlled movements demonstrate emotional restraint, fundamentally increasing the tension in the performances. The photo cards serve as a physical extension of the narrative, allowing fans to maintain a feeling of connection to the group after they've attended a live performance. Together, these components increase the fans' ability to interact with the group, as well as ensuring that the campaign is not perceived as scattered.

### Mythic Meaning

Within the mythic level of their brand identity, ENHYPEN has a consistent theme of dark romanticism, represented through both performance (stage and music video) and merchandise (fan products). Dark romanticism is a form of Victorian literature representing a character (or characters) as an ideal representation of timeless and transcendent love. As such, dark romanticism can represent ENHYPEN as an ideal representation of timeless and transcendent love and provide a way for fans to create a connection with ENHYPEN as an ideal representation. Collectible items such as photo cards possess a ritualistic quality when used in conjunction with fans' practices leading to a deep psychological bond to the artist leading to an enduring sense of loyalty over time.

### Dark Blood Physical Album

The experience of a physical product is vital for creating ENHYPEN's Dark Blood visual brand. Rather than focusing on illustrative images within their Dark Blood body of work, ENHYPEN primarily uses type and color for communicating narrative meanings and conceptual continuity.

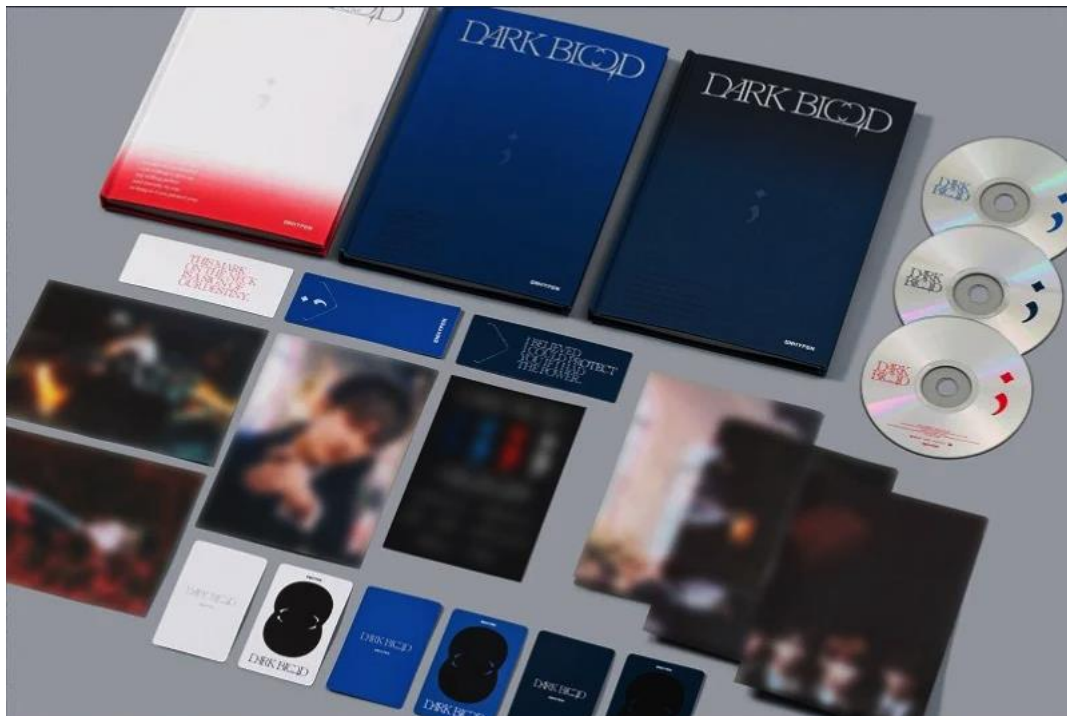


Figure 4. "Bite Me/Dark Blood" Album concept  
Source: Author's Documentation

### Denotative Findings

Basically, the entire physical Dark Blood is all about typography, colour and not really much else (as seen in Table 1). The design is a minimal layout consisting of black and dark red surfaces and very few images to represent the message.

### Connotative Interpretation

In terms of connotations, the heaviness of the use of typography illustrates restraint and conceptual clarity. The use of a serif typed font conveys elegance or traditionality, while the addition of custom typographic curves creates a gothic look. The application of the same typographic treatment applied to both the album title and all track titles gives them unity by framing the album as being one cohesive storyline as opposed to many separate, unrelated songs, thus creating a greater narrative. The custom curves of the letterforms suggest movement and an emotional connection to their meanings. Thus, visually, there are numerous themes of fate, sacrifice, and yearning represented through the album's gothic-type letterforms, being reinforced through the album's contents.

### Mythic Meaning

At the mythic level, the Dark Blood album creates an everlasting narrative of transformation and everlasting love by utilizing gothic typography to represent the eternality and timelessness of the vampire myth (i.e., as part of a larger conceptual framework). Using Barthes' semiotic theory to view the album as being a physical representation of the ideological narrative of the Dark Blood campaign would allow one to see how the use of a unified visual language is applied through multiple forms of media.

### Integrated Visual Findings

The visual elements used in the entirety of campaign development are represented in Table 1, which shows that similar relationships exist between denotation, connotation, and myth. The brand image for ENHYPEN has been established using numerous repeated signifiers: customized serif typography, a semicolon motif, moon images, and vampire symbols. By having these visual signs present throughout each of the teaser, music video, performance, and physical album phases of the campaign, a coherent brand placement and continued narrative can be achieved.

In addition to having visual consistency throughout each of the phases of the campaign, the data shows that the success of a visual brand strategy for ENHYPEN is based on the deliberate order of visual signs used throughout the campaign development stages. In the pre-release phase, there is visual restraint and ambiguity to generate curiosity and emotional anticipation for something that is yet to be revealed. When the music video is released, narrative expansion with visual signs creates a more obvious meaning by using space and color as transitional devices, and choreographed restrictions, therefore giving the audience a greater understanding of their placement as part of the overall visual structure. During the post-release phase, visual signs that have been repeated throughout the campaign development will enable the audience to stabilize their interpretation of those signs and reinforce their familiarity in order to incorporate this visual language into their memory and concept of the brand.

According to Barthes' idea of myth creation, the process of developing meanings occurs gradually through systems of symbols (i.e., through multiple replicable instances) rather than via one-time events. By repeatedly experiencing visual codes that are visually interpreted and therefore associated with each other, consumers' interpretations of the brand narrative (i.e., ENHYPEN's visual identity) will become unified into a single symbolic system that continues to have emotional consistency throughout time (Rais & Fadillah, 2025).

Table 1. Visual Element Identification of “Bite Me” Album and MV

Phase	Denotation	Connotation	Myth
<b>Pre-Release Visual Teasers</b>	Dark palette with black backgrounds and red puncture-like accents; customized Romie serif typography; minimal text; curved ornamental elements.	Mystery, elegance, danger, and intimacy; red signifies blood and desire; typography suggests sophistication and relational tension.	Establishes dark romanticism as ENHYPEN's brand identity, framing love as eternal, dangerous, and transformative.
<b>Release Day Music Video</b>	Blue-toned lighting; moon imagery (blue moon and blood moon); seven coffins; restrained choreography.	Blue connotes trust and purity; blood moon signals awakened desire; coffins imply death and rebirth.	Constructs a myth of fated love that transcends mortality within a vampire romance narrative.
<b>Post-Release Brand Marketing</b>	Consistent use of dark colors, Romie typography, moon and blood motifs across performances, social media, and merchandise.	Visual continuity conveys loyalty, emotional depth, and brand stability.	Normalizes ENHYPEN as icons of eternal dark romanticism in K-pop culture.
<b>Dark Blood Physical Album</b>	Minimalist design; black and deep red palette; cohesive customized serif typography across all track titles.	Gothic elegance and narrative cohesion; typography suggests fate and emotional entanglement.	Mythologizes the Dark Blood era as a timeless universe of destiny, sacrifice, and eternal love.

Source: Personal Documentation

The findings from a semiotic viewpoint indicate that in K-pop, visual branding progresses through relational meaning and not just individual symbols. Typography, colour and images are given meaning by how they are arranged in relation to one another over time in different contexts of use (instead of solely by their independently existing features). The relational system allows audiences to see emotional relationships and narrative clues, thus providing a stable basis for interpretations as the campaign progresses from one format to another (for example: digital, live, physical). Therefore, the visual meaning for the Bite Me campaign emerges from a cumulative process of repeated exposure and contextual confirmation.

Overall the findings indicate that ENHYPEN's Bite Me campaign uses semiotic layering as a branding strategy. The visual consistency builds brand recognition, emotional connection and encourages long-term loyalty among fans in the globally competitive K-pop industry. Typography, colour and imagery work together as an integrated sign system rather than as isolated aesthetic selections to create a perception for the audience and support ENHYPEN's branding in the current K-pop visual culture.

Throughout the entire campaign, there is a clear trend in how visually consistent branding and audience perception relate. Instead of depending on newness or drastic variations in the visual style, the Bite Me campaign utilizes a controlled level of change in a consistent visual system. This allows for continuity of the brand's symbolic language while continuing the development of storylines, and building upon the emotional connection of the two above. All the elements that make meaning happen in sequentially-compounding processes while providing emotions that accumulate connection.

This is indicative of a greater trend in modern brand marketing for developing ongoing connection through continuing narrative instead of standalone promotion. The consistent visual elements of typography, color palette, and symbolic motifs throughout all phases of the ENHYPEN campaign demonstrate how visual branding can be developed through an accumulation of meaning. Audiences do not repeatedly need to learn a brand new visual language at the various phases of promotion but instead advance their understanding of the established visual language of the brand.

In regards to semiotics, at a distance, the process serves to affirm Barthes' view of mythological systems functioning (repetition and normalization). Over time, the vampire visual, dark romanticism and emotional restraint used throughout the campaign all begin as artistic style choices and then

slowly evolve to become an ideological reference point. Throughout this time frame, each of these visual elements also establish ENHYPEN's identity in a way that feels authentic and naturally developed by the audience. Because of this, the narrative created for the group becomes internalized within the audience as an inherent part of their artistic persona versus a constructed marketing strategy.

This supports Barthes by demonstrating how essential visual consistency is to nurturing emotional engagement in highly competitive industries where the viewing audience is continuously exposed to large amounts of content. As individuals are continually shown visually consistent images within their environment, they develop a base level of familiarity that allows them to identify with, trust in, and form enduring bonds with the product. The Bite Me campaign exemplifies how effective visual repetition can create an experiential process for branding, allowing the consumer to participate in developing the brand narrative through the passage of time and across various mediums.

## Conclusion

By showing how the visual campaign for ENHYPEN's "Bite Me" from the Dark Blood Album builds a full, integrated, multi-dimensional brand image, this research demonstrates the semiotics of Roland Barthes as the framework in which to analyze the use of "Bite Me" visuals. Aesthetic characteristics are not independent from one another; rather, they are seen collectively and create a narrative regarding the ENHYPEN brand. By utilizing a unique Romie serif typeface, combined with the use of a consistent colour palette of black, red and blue for all the promotional materials related to the "Bite Me" project, there was visual consistency throughout all of the materials, and as such reinforced the fundamental values of ENHYPEN's brand, namely: passion, loyalty, deep emotion and gracefulness. The visual signs associated with "Bite Me" produced a dark romanticism ideology that frames love as fated, an intense experience, and transformative through symbolism related to vampires. The consistent ideology produced by the reuse of visual signs reinforces the naturalization of the symbolic meanings relative to the ENHYPEN artistic identity, thereby enhancing brand recall and differentiating ENHYPEN from other Global K-pop artists competing in the international K-pop market.

There are two important implications of this research that are relevant to branding. First, the results provide evidence that the consistent use of semiotic codes across various media platforms contributes to building emotional credibility for audiences and enhancing long-term brand attachment. The results of this research also show that multiple styles of visual narratives (along with using multiple versions of the same album) will allow audiences to interact with brands based on their own personal experience and interest in the brand through the creation of their very own participatory collections. Collectively, this research adds to the current discussion of branding within today's world by providing an example of how using visual design in the K-pop industry is a way to create cultural perception and build long-term brand loyalty among consumers by providing consistency in narratives and symbolic coherence through a visual medium.

## Acknowledgements

This study was funded by an internal research grant from Universitas Ciputra. The authors would like to express their appreciation for the academic and institutional support provided throughout the research process.

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