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Masonic Symbolism in Katy Perry's *Dark Horse* Video Clip: A Semiotic Analysis.

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences

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(قَالُواْ سُبْحَانَكَ لاَ عِلْمَ لَنَآ إِلاَّ مَا عَلَّمْتَنَآ إِنَّكَ أَنْتَ ٱلْعَلِيمُ ٱلْحَكِيم)

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Abstract

This dissertation investigates the potential presence and significance of Masonic symbolism within Katy Perry's "Dark Horse" music video through the lens of semiotics. Adopting a qualitative approach based on Roland Barthes' semiotics, the study identifies and analyzes potential Masonic symbols embedded in the visual elements of the video. The study reveals the employment of symbols such as the All-Seeing Eye and geometric patterns, suggesting implicit meanings in relation to power, knowledge, and esoteric narratives. While elaborating on the research process, the study highlights the complexity involved in analyzing dynamic visual media and emphasizes the importance of a systematic, (theory driven) approach. This research is a ground and it is recommended that more research be carried out on a broader range of visual texts and audience reception. It contributes to the fields of semiotics and linguistics by applying semiotic theory to a less explored area of popular culture and demonstrates the importance of critical media literacy, particularly in the Algerian media.

Keywords: Algeria, Masonic symbolism, Music video analysis, Visual culture

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Dedication

In the name of Allah, the Most Gracious, the Most Merciful.

I thank Allah Almighty, without His grace I would not have reached this point.

I dedicate this work to my family, my dear *mother* who taught me everything since my early childhood, she was and still my biggest supporter in life and I always hope to make her proud of me, to my *father* who provided support as much as he could, to the two handsome men who were and will always remain a support and a safe haven that I can always turn to, my brothers *Mohammed Raid* and *Ahmed Louay***.**

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This is not the end; it is just the beginning of everything

Lina

Dedication

In the name of Allah, the Most Gracious, the Most Merciful.

With a heart full of gratitude, I dedicate this work

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General Introduction

1. Background of the Study

Semiotics, which is the science of signs, offers a strong and multilateral model for explaining how meaning is constructed and conveyed through different forms of communication. This is not only conventional signs like road signs but also a much broader set of things like words, images, sounds, gestures, and objects that is, anything that stands for something else. Semiotics seeks to understand how these signs are organized into complex systems like language, media, and genre, and perhaps more importantly, how these systems organize our experience and representation of reality. Semiotics has its roots deep back through the initial work of Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce, who collectively created seminal theory of the sign. (Chandler, 2022)

Saussure, who is a hypothetical co-founder of contemporary linguistics as well as the structuralist school of semiology, saw semiology as the science of signs inherent in the life of society. He emphasized the importance of understanding signs in social behavior, identity, and culture practice. Saussure's model of the sign is dyadic, consisting of the signifier (the form of the sign, e.g., word or image) and the signified (the meaning it represents), highlighting their co-dependent status within a system where signs derive meaning from their interactions. (Chandler, 2022)

Charles Sanders Peirce, a key pioneer of semiotics, equated logic with the science of signs, highlighting the necessity of sign interpretation in logical argumentation. His triadic theory of the sign, consisting of the representament (the form the sign assumes), the object (what the sign means), and the interpretant (the meaning attained from the sign), is a better dynamic explanation of sign interpretation. (Chandler, 2022)

Peirce also developed a trichotomy, splitting signs into categories by nature (qualisign, sinsign, legisign), relationship to the object (icon, index, symbol), and interpretant (rheme, dicisign, argument) to create a system of intricate sign analysis. The application of semiotics to visual media such as music videos is particularly relevant to contemporary culture. Music videos are full of signs, mixing visual and audio signs to create elaborate messages. But their meaning is problematic due to factors like subjectivity, the temporal nature of the medium and cultural context. (Chandler,2022)

It is necessary to examine visual narratives and symbolic systems in these videos so as to understand their potential power as communications to audiences. Working through Saussure's concepts, Roland Barthes further developed semiotic theory through the use of the concepts of denotation, connotation, and myth. Denotation is the literal meaning of a sign, and connotation is the cultural and affective meaning. Myth, for Barthes' theory, is the mechanism whereby cultural ideologies become naturalized and taken as common sense.(Fiske,1990)

Such theoretical tools are required for a knowledgeable reading of the complex interaction of signs within visual media. This study applies Barthes' principle of semiotics in the specific context of Masonic symbolism. Freemasonry, as a fraternal organization with a complicated and often enigmatic history, possesses a sophisticated symbolism system through which it conveys its values and lessons. An understanding of the origins, development, and fundamental principles of Freemasonry is the key to properly interpreting its symbols.

2. Statement of the Problem

While semiotics provides a rich toolset for visual media analysis, symbol interpretation, and especially those with esoteric or culturally unconventional meanings like Masonic

symbols, is inherently multidimensional. The subjectivity of interpretation, visual texts' temporality and movement like music videos, and polysemy as a possibility may lead to many, sometimes diametrically opposing, interpretations. Additionally, extensive use of images that have potentially symbolic meanings across popular culture in general, but particularly in the case of the wide audience accessed by music videos, raises profound questions.

Most significantly, academic discussion of the presence of Masonic symbols in popular culture, and more specifically music videos, is quite limited. The majority of available discussion exists in online forums and anecdotal accounts, which do not have the form of formal scholarly investigation. This theoretical gap points to the necessity of systematic research in order to move from speculative hypotheses to a more empirical and evidence based knowledge. The current research bridges this gap by examining systematically the presence and potential meanings of Masonic symbolism in a specific visual text according to Barth's model

3. Research Questions

This research attempts to answer the following main questions:

- Which specific Masonic symbols are pictorially represented within Katy Perry's "Dark Horse" music video?
- What potential meanings and messages can such symbols convey to viewers, in light of the video's cultural setting and public?
- Are there instances of Algerian cultural appropriation of the video's application of symbols, and how might semiotic theory helps to unpack them?

4. Aims of the study

The principal aims of this study are:

• To enrich the literature by providing a new semiotic interpretations and readings of a specific signs

• To systematically identify and enumerate the incidence of potential Masonic symbols in Katy Perry's "Dark Horse" music video and investigate the potential interpretations and meanings of these symbols .

• To analyze the instances of Algerian cultural appropriation and how this impacts the symbolism showcased in the video.

To conduct a semiotic analysis of the visual elements within the music video to uncover the symbolic representations

5. Significance of the Study

This research has relevance across a variety of fields. Academically, it is beneficial to the interdisciplinary field of semiotics, media studies, cultural studies, and research on symbolism. In placing mature semiotic theory, within the field contemporary cultural object, that offers a pertinent case study in visual interpretation and construct meaning. Additionally, this research has particular interest within the Algerian context. There is a proven need to study the presence and potential influence of such symbolism within Algerian society, especially as it pertains to the protection of vulnerable groups like teenagers.

The research focuses on the importance of media literacy and critical thinking as it applies to visual information.

It matters not only for audiences but also for the artists and officials who may, intentionally or unintentionally, share such images, or who may need to develop plans for media control.

6. Research Methodology

This study adopts a qualitative methodology, applying semiotic analysis on the video scenes. More specifically, it will apply on Barthesian principles of deconstructing the signs

and symbols used in Katy Perry's *Dark Horse* music video. It involves detailed observation of the visual and audio material of the video to identify potential Masonic symbols and analyze their denotative and connotative meanings within the narrative and cultural frameworks of the video. This method is the most suitable for this research because the aim is to understand the type of the used symbols rather than quantify their frequency.

7. Structure of the Dissertation

The first chapter establishes the theoretical basis for the research. It consists of two sections: the first section gives an overview of major semiotic theories based on the works of Saussure, Peirce and Barthes'. The second section explores the history and symbolism of Freemasonry, which sets the stage for comprehension of the signs being examined.

The second chapter illustrates the applied methodology of the chosen methodology . It is structured into three sections: the first one details the research methodology and procedure; the second one reveals the data analysis, where the symbols discovered in "Dark Horse" are explained by semiotic theory; and the third one reveals the main findings, provides recommendations for further investigation.

Chapter One: Semiotic Theories and Symbolic Traditions

Introduction

This chapter provides a foreword to semiotics, the science of signs and how they are used to create meaning, focusing on the interpretation of Masonic symbolism. It begins by tracing out the history of semiotics, from Ferdinand de Saussure's semiology which emphasizes the significance of signs within social life and details his dyadic model of the sign, signifier and signified. The discussion subsequently focuses on Charles Sanders Peirce's contributions, where he relates semiotics to logic and presents his trichotomy of signs.Furthermore, the chapter delves into semiotics of visual media, such as music videos, through an examination of the way images function as signs and the subtleties involved in their interpretation. This section identifies the power of visual communication in carrying meaning. For further analysis, Roland Barthes's categories of denotation, connotation, and myth are utilized to describe processes of meaning production.The chapter then moves on to a summary of Freemasonry, covering its history, principles, and symbols, and drawing them in relation to symbolism in ancient Egypt. It then discusses some of the other esoteric traditions, and adds depth to discussion of Masonic symbolism and implications.

Section One: Semiotic Theories

1.1 Foundations of Semiotics

Semiotics is a study of signs and how they function to construct meaning. It is a field that studies not just what we might normally think of as "signs," like road signs, but much broader sets of things like words, images, sound, gestures, and objects anything that "stands for" something else. The field of semiotics explores how these signs are organized into systems, such as language, media, or genres, and how these systems shape our experience and representation of reality. The history of semiotics traces back to the work of Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce, both of them

developed seminal theories of the sign. Even though they approached their work in different ways, both scholars laid the groundwork for the wide scope of semiotics we know today.

1.1.1 Ferdinand De Saussure

Ferdinand de Saussure was a Swiss linguist regarded as being one of the founders of modern linguistics and the structuralist school of semiology . The work of Saussure provided the groundwork for much of semiotic theory, with emphasis placed on the study of signs as part of social existence. He formulated important ideas such as the distinction between langue (linguistic system) and parole (language use), and his formulation of the structure of the sign in terms of a signifier and a signified has had an enormous influence on the theory of semiotics.(Chandler ,2022)

1.1.1.1 Saussure's View of Semiotic. In his quote cited in Chandler's book 'Semiotics: the Basics', Saussure considers semiology as science of signs' role in social life.

> It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek se¯meîon, 'sign'). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge. (Cited in Chandler, 2022, p 2, 3)

This view holds that semiology is a science committed to the understanding of how signs function in all sorts of social contexts, from language and gestures to images and cultural

symbols. Saussure's focus on signs as the basis of social relations serves to highlight their significance in forming identity, culture, and communication.

The claim that "semiology does not yet exist" indicates the then-prevailing lack of a single scientific study focused on the study of signs. But Saussure also defended the possibility of its existence, claiming that semiology would discover general laws not only for linguistics but for all sign systems, from visual art to social ceremonies. This interdisciplinarity positions semiology between anthropology, sociology, and cognitive science, and for this reason, it offers an integrated account of meaning-making across modalities.

It becomes evident that the establishment of semiology could revolutionize our understanding of human behavior and social structures. By providing a general framework for how to think about the employment of signs, semiology would not merely increase our knowledge of communication but also illuminate the ways in which signs contribute to our constructions of reality, social norms, and collective identity.

1.1.1.2 Saussure's Model. Saussure's model of a sign is a dyadic one, i.e., composed of two parts: the signifier and the signified. The signifier is the sound shape the sign assumes, i.e., a pattern of sounds, and the signified is the concept to which it refers. Saussure emphasized that signifier and signified are inseparable, like the two sides of a piece of paper, and that they exist together in a system where signs take on meaning from their interactions with other signs. (Chandler, 2022, p 34, 35)

> A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the

> representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept. (Cited in Chandler, 2022,p 14)

Ferdinand de Saussure's assertion that "A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]" completely transforms our understanding of meaning and language. In this framework, Saussure differentiates between the signifier, the sound pattern or psychological impression of a sound, and the signified, the abstract concept the sound pattern calls up to mind. This is crucial as it identifies that language is not an easy representation of the physical world but an advanced interaction of mental constructs and auditory experiences. The sound pattern, as Saussure identifies, is not a physical sound but a mental construct filtered by subjective perception and sensory experience. This is an approach that undercuts traditional views that equate words with objects, setting out instead the idea that meaning is realized through a more sophisticated interaction of our mental processes and word forms.

Additionally, Saussure's thesis that only the sound pattern can be held to be a 'material' ingredient in so far as it represents our perceptions of sense highlights the transitory nature of language. The sound pattern is a meaning bearer, but one that is bound to the subjective listener. That subjectivity renders interpretation variable since different people will have different psychological impressions of a given sound pattern depending on their respective experiences and contexts. Accordingly, the signifier and the signified are not fixedly related but rather fluidly connected, and therefore a dynamic interchange of meanings can change over time and over cultures.

So combining these ideas, we can appreciate Saussure's work in semiotics and linguistics because he provides a basis for examining language as a system of signs rooted in social conventions rather than mere reflection of reality. This observation has far-reaching consequences for disciplines like linguistics, philosophy, and cultural studies because it challenges us to think about how meaning is created, negotiated, and exchanged in different contexts. In the end, Saussure's investigation of the linguistic sign emphasizes the richness of human communication because it shows us that our use of language is as much concerned with the dynamic interplay between concepts and sounds as it is with the things and experiences that they stand for.

Figure 1.Saussure Dyadic Model



Note. Doe, J. (2023, January 15). Saussure's theory of signs. Media-Studies.com.

1.1.2 Charles Sanders Peirce

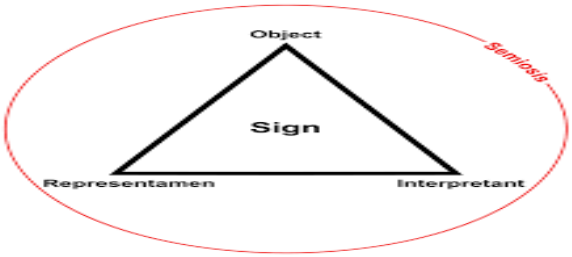
Charles Sanders Peirce [1839-1914] is an American scientist, philosopher, and logician. He is one of the well-known scholars in the field of semiotics. In Umberto Eco's book "**A Theory of Semiotics''**, Peirce was stated as one of the pioneers of semiotics, who relied on his semiotic theory with logic.

1.1.2.1 Peirce's View of Semiotic .In his semiotics work, Charles Sanders Peirce equates logic with the science of signs and suggests that knowledge of how signs function is required for logical thinking.

> Logic, in its general sense, is, as I believe I have shown only another name for semiotic, the quasinecessary, or formal doctrine of signs. By describing the doctrine as “quasi-necessary”, or formal, I mean that we observe the characters of such signs as we know, and from such an observation, by a process which I will not object to naming Abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be characters of all signs used by a “scientific” intelligence, that is to say by an intelligence capable of learning by experience (cited in Chandler, 2022,p 03)

He refers to this as "quasi-necessary" in that while we cannot and generalize about the characteristics of signs, these generalizations are not necessary and may be changed through experience. This process of abstracting allows us to make hypotheses about the nature of signs, but these hypotheses remain fallible. Peirce's concept of "scientific intelligence" captures the dynamic nature of knowledge, in which it evolves through experience. His thoughts resonate with contemporary semiotic theories and cognitive science, where contextually and culturally embeddedness of meaning are highlighted, as well as the fallibilities that afflict human reasoning. By framing logic as the science of signs, Peirce creates a broader understanding of reasoning that can incorporate interpretation and the role of the observer, one that remains useful in fields such as communication studies, linguistics, and artificial intelligence, where sign interpretation is at the center of the design of intelligent systems. Lastly, Peirce's work emphasizes the connection between semiotics and logic, encouraging one to achieve a balanced understanding of knowledge itself, communication, and reasoning.

Figure 2.Peirce Triadic Model



Note. Bergman, M. (2016, March 21). A foundational mindset: Firstness, secondness, thirdness. MK Bergman.

1.1.2.2 Peirce's Trichotomy . Peirce's semiotic theory offers an enriched framework to understand the multi-faceted character of signs. At the heart of this is the concept of his trichotomies.

> Signs are divisible by three trichotomies; first, according as the sign in itself is a mere quality, is an actual existent, or is a general law; secondly, according as the relation of the sign to its object consists in the sign's having some character in itself, or in some existential relation to that object, or in its relation to an interpretant; thirdly, according as its Interpretant represents it as a sign of possibility or as a sign of fact or a sign of reason.***(Buchler &Dover 1955, p, 101)***

Peirce provides a refined framework for the analysis of signs in three distinct trichotomies, each of which illuminates different dimensions of semiotics. The first trichotomy classifies signs by their essential nature: as mere qualities (like colors or sounds), existents per se (like physical objects), or general laws (like mathematical ones). This classification emphasizes the varying degrees of abstraction and representation signs can entail. The second trichotomy relates to the status of the sign concerning to its object and distinguishes signs into those which possess inherent properties, those which possess existence with respect to their objects, and those which connect to an interpretant, or the sense

which is produced through the sign. This emphasizes active engagement between signs and meaning and suggests that interpretation is not passive reception but an active engagement with the sign's context. Finally, the third trichotomy addresses how the interpretant comes to know the sign, categorizing it into a sign of possibility (indication of potential), a sign of fact (indication of reality), or a sign of reason (indication of logical deduction). Collectively, these trichotomies provide a holistic vision in which to consider the complex nature of signs, demonstrating the intricate interaction among signs, meaning, and contexts in which they are found. This model not only enriches our understanding of semiotics but also works to emphasize the richness of human interpretation and communication.

By the first division, a Sign can be a Qualisign, a Sinsign, or a Legisign.

- A **Qualisign** is a quality that is a Sign but is unable to exist without embodiment in order to serve as such; its sign character is independent of this embodiment.
- A **Sinsign**is an actual existent entity or event that acts as a sign by virtue of its qualities, with a number of qualisigns which must be embodied to form a sign.
- A **Legisign** is a law that functions as a Sign, typically made by humans. It is a general form agreed to be significant and signifies by examples of its use, referred to as Replicas

In the second trichotomy, a Sign is an Icon, an Index, or a Symbol.

- An **Icon** is a sign of its object in terms of its own features, regardless of whether the object exists or not. It is a sign if it is like the object.
- An **Index** is a reference to its object by being influenced by it, having some characteristics in common. It cannot be a Qualisign, since it is qualified by the object, hence involving a certain kind of Icon.

- A **Symbol** refers to its Object by virtue of a relation of law or general notion, serving as a Legisign. It requires actual instances of what it represents, which may be fictional and is indirectly determined by these instances.
- In the third trichotomy, a Sign can be a Rheme, a Dicisign (or Dicent Sign), or an Argument.
- A **Rheme** is a Sign being interpreted as standing for some sort of possible object, giving some information but not being read as doing so.
- **A Dicent**Sign points to actual existence and cannot be an Icon, because it doesn't lead to such interpretation. It has to carry a Rhyme to assert the fact that it represents, though this Rheme is of a special type and does not constitute the Dicisign in itself.
- An **Argument** is a Sign which is understood to represent its Object in its character as Sign .

1.1.3 Semiotic Analysis in Visual Media

Semiotics is the study of signs and how they become significant. When applied to visual media, semiotic analysis involves an examination of how images function as signs, and how their components combine to form the overall message. Analysis is more than searching for objects in a picture; it is about realizing what these objects, colors, and combinations of them signify within a culture. Semiotics provides the tools for studying the levels of meaning in visual media, from the most literal to the more elaborate and culture-specific meanings. (Chandler, 2022,p 03)

1.1.3.1 Application of Semiotic Principles to Music Videos. The necessity to institutionalize music analysis, particularly of music videos, as a systematic acquaintance with these elements within a system of signs and not piecemeal in terms of independent motifs or cells.

> …it is no longer a question of knowing whether one of the fragments … is a motif or a cellule: it becomes an a, or A, or x, no matter which, possessing certain characteristics, which are defined by a group of features (melodic, rhythmic) which make it possible to compare it and classify it, that is to place it in hierarchy in relation to all the other segments of the piece. At the level of the meta language of the analysis one can guess what the immediate tasks of musicology will be: to develop fully a formal, artificial, explicit language which can take into account all the units one can find in music and their combinations. (Cited in Reybourk, 2017.p. 77)

What this amounts to is classifying musical pieces, "a, A, or x," by their characteristics (melodic, rhythmic) and positioning them hierarchically in order to reveal their interdependencies. This would mean establishing an officialized metalanguage for musicology, i.e., semiotics, to make those relationships precise. The use of semiotics in music videos is particularly appropriate since they are characterized by intertextuality and a rich visual field of signs, vying or contrasting with the musical elements, building collectively the ultimate meaning. However, challenges include the subjectivity of music, the time-sensitive nature of music videos, and interference by cultural context to interpretation.

It will require a deep analysis to mix semiotic tools with other research fields such as ethnomusicology or cultural studies, deriving a dynamic and adaptable language that can incorporate novel forms and respond to diverse meanings from the spectators. The quote prescribes a developed way of learning music through semiotics, synthesizing categorization with sensitivity to music videos' emotional and cultural aspects.

1.1.3.2 Analyzing Visual Narratives and Symbolic Systems.. The research emphasizes that visual narratives are processed differently than text-based narratives, and viewers actively

reconstruct meaning based on their own experience and imagination. This is a process of attributing temporality and causality to visual narratives, bringing to the fore the need to know what specific image design elements influence the ways in how visuals mean**.(**Nikulina,2024)

Visual storytelling research also relies on narrative transportation theory, or the extent to which audiences become immersed in a story and detached from their surroundings. This transportation has been found to have a powerful effect on viewers' affective, cognitive, and behavioral responses**.** (Nikulina,2024)

The analysis of visual narratives delves into a fascinating realm where communication transcends mere text. It's crucial to understand that our brains process visual stories distinctly from written ones. Unlike the linear progression of a book, viewers actively engage in a non-linear reconstruction of meaning when presented with an image. This means that individuals don't just passively receive information; instead, they become active participants, infusing the narrative with their own experiences, cultural backgrounds, and even their current emotional states. This active engagement is precisely how viewers attribute temporality and causality to visual narratives, effectively "filling in the gaps" to create a coherent sequence of events and their underlying reasons. Consequently, the specific design elements within an image, such as composition, color, lighting, or the expressions of subjects, become incredibly influential, guiding the viewer's interpretation and shaping the meanings they derive. **(**Nikulina, 2024)

A key theoretical framework in visual storytelling research is the concept of narrative transportation, which illuminates the profound impact visuals can have. This theory describes the extent to which audiences become deeply immersed in a story, temporarily detaching themselves from their immediate surroundings. When viewers are transported, they become highly receptive to the narrative's message, leading to powerful affective, cognitive, and behavioral responses. For instance, a visually compelling campaign about environmental sustainability could not only evoke strong emotional reactions but also prompt critical

thinking about personal responsibility and ultimately influence consumer choices or daily habits. This immersive quality of visual narratives is what makes them exceptionally potent tools for communication and persuasion. . **(**Nikulina, 2024)

Furthermore, the examination of symbol systems within visual communication underscores the pivotal role images play, particularly in the dynamic exchange between consumers and brands. Images are not merely decorative; they serve as vital communicative instruments, capable of conveying complex messages with remarkable efficiency. An effective visual, such as a carefully crafted brand logo or an evocative advertisement, possesses the inherent power to shape attitudes, mold beliefs, and even instigate changes in behavior. The meaning of an image, however, is never solely dictated by its creator. Instead, it emerges from a collaborative construction between the producer, who embeds intentional messages and symbolic cues, and the interpreter, who brings their unique cognitive and cultural frameworks to bear on those symbols. This intricate interplay between creation and interpretation offers invaluable insights into the perspectives and intended communications of the image's originator, as well as the diverse ways in which audiences perceive and react to visual information. . **(**Nikulina, 2024)

1.1.4 Roland Barthes

Roland Barthes (1915–1980) was among the most important French intellectuals of the postwar era. Through his scholarship on myth, semiology, text, and pleasure, he made significant contributions to the fields of literature, philosophy, communication, media studies, and cultural studies. Barthes's work was unified by a concern with writing (écriture), a concept whose suppleness he demonstrated both in theory and practice.(Brian L., 2016, p 01)

1.1.4.1 Barthes Dichotomies In Mythologies, Roland Barthes frequently employs dichotomies to deconstruct seemingly natural phenomena and reveal their underlying ideological constructs. A central dichotomy is that between Nature and History . Barthes

argues that bourgeois society consistently transforms historical, constructed realities into what appears to be an eternal, natural order, thereby depoliticizing speech and solidifying its power. This "pseudo-physis" masks the arbitrary and contingent nature of these phenomena. He further elaborates this through his semiological analysis of Meaning and Form. .(Fiske , 1990)

In his framework, myth operates as a second-order semiological system where an initial sign (meaning) is emptied out to become a mere signifier, which is then filled by a concept to create a new, distorted signification. The meaning is always present to display the form, and the form always serves to outpace the meaning, creating an ambiguous and often self-serving message. For instance, in "The World of Wrestling," Barthes distinguishes between Sport and Spectacle, asserting that wrestling is not a sport focused on genuine competition but a spectacle designed to overtly display moral concepts like suffering, defeat, and justice through exaggerated gestures and pre-determined roles, prioritizing the image of passion over passion itself. This analysis highlights how common cultural forms, through these inherent dichotomies, serve to naturalize particular ideologies and values. (Fiske , 1990)

1.1.4.2. Orders of Signification Denotation, Connotation and Myth. Ferdinand de Saussure's early work in semiotics established a structuralist model for understanding how signs work within a system of language. His key concepts, in particular the opposition of parole and langue and the exploration of paradigmatic and syntagmatic relations, were at the forefront of taking a step forward from the speech acts of an individual to the system in which the language was functioning. Saussure believed that signs are two inseparable constituents: the signifier (the form of the sign) and the signified (the significance they convey). This binarity, he wrote, is random, or, in that no inherent characteristic leads to its application, convention-bound. Moreover, Saussure's insistence upon the systematicity of the sign established the way that meaning is given by signs based upon their place and relation in a

system. Paradigmatic relations suggest the substitution of one sign by another within a particular situation, while syntagmatic relations refer to a linear succession of signs. However, Saussure's structuralist model, though illuminating the internal structure of language, was inclined to suppress the dynamic and subjective nature of meaning production. His focus on the langue, the system in the abstract, over the parole, the concrete act of speaking, diminished the role of the reader or interpreter in the production of meaning.(Fiske,1990, p 85)

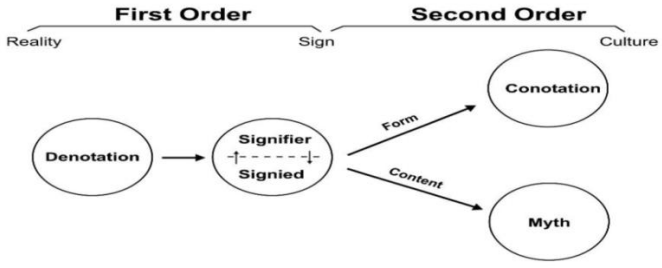
Roland Barthes, building upon Saussure's system, refined and culturally attuned a strategy for semiotics. He supplemented Saussure's dyadic system by incorporating the concepts of denotation and connotation, thereby acknowledging the multi-layered process of signification. Denotation, the dictionary or literal definition of a sign, is the first order of signification, and connotation, the cultural and affective associations evoked by a sign, is the second order. Barthes illustrated this distinction by applying his studies on photographic images, illustrating how a picture might mean something based on the culture and the individual's subjective interpretation. For instance, an image of a rose, at the denotative level, is just a representation of a flower. At the connotative level, however, it can evoke a range of meanings such as love, beauty, or romance, depending on cultural codes and individual experiences.(Fiske , 1990,p 85_ 86)

Furthermore, Barthes also hypothesized the third order of signification, that of myth, and argued that myths are discourses produced by culture that naturalize and impose dominant ideologies. Myths, therefore, in Barthes's view are not only false stories but powerful sign systems that transform historical and cultural facts into apparently natural or evidential truths. They achieve their purpose by decontextualizing signs and embedding them with ideological meanings. For example, the myth of "natural ability" conceals the work of social and economic forces to success and makes it an internal and inherent thing, not the

result of effort and privilege. Examining how myths operate, Barthes revealed how cultural stories shape our perception of reality and produce connotative meaning in signs. This semiotic critique highlighted the importance of realizing the ideological underpinning of cultural objects and how they contribute to the construction of social reality. (Fiske ,1990 ,p 87_88)

Whereas Saussure had provided the structural foundations of semiotic analysis by emphasizing the systematic nature of language, Barthes augmented this methodology by introducing the socio-cultural dimensions of signification. Barthes's theories of denotation, connotation, and myth allowed for a greater insight into the ways in which signs work within cultures, and how meaning is created in fluid, contextual manners through influences of personal and cultural experience. By bridging the gap between structuralism and post-structuralism, Barthes's arguments stressed the significance of treating communication as an interactive and dynamic process where the dynamics among text, reader, and cultural narratives play an active role in meaning negotiation and construction. This synthesis highlights the necessity for contextualized and critical semiotics, which is attuned to both the structural qualities of language and the socio-cultural forces that determine meaning-making in our globalizing and increasingly complex world.

Figure 3.Barthes Two Orders of Signification



Note. Tohir, M., Hendiawan, T., & Belasunda, R. (2023). Totemism and exclusivism Cogent Arts & Humanities.

Section Two: Masonic and Esoteric Traditions

1.2.1. Freemasonry

1.2.1.1 Origin of Freemasonry. Freemasonry's history has been an object of curiosity and scholarly controversy for centuries. The fraternity's origins are ambiguous, and over the years a variety of theories have been created. Freemasonry, also known as Speculative Masonry, began in 1717 with the formation of the Grand Lodge of England. One of the most celebrated theories was perhaps created in 1740 by a Scotsman called Ramsay. He put forward that Freemasonry's roots lay in the time of the Crusades. This was a revolutionary theory when it originally appeared, for no reference whatever had been previously made of the existence of a connection between the Masonic brotherhood and Knights Templars. Ramsay's hypothesis, albeit initially unsupported by history, eventually became popular and found its way into many of the Masonic rituals, adding to the hypothesis an aura of credibility as Findel, J.G mention in his book name history of freemasonry

> It was in 1740 in France, that a Scotchman, Ramsay first suggested the possibility that the origin of the Fraternity might be in the time of the Crusades, for before that period no mention whatever was made of any connection between the Masonic order and the order of Knights Templars.(Findel, J.G. 1828-1905.p15)

The first writer to examine a historical connection between Freemasons and stone-masons was AbbéGrandidier. In his treatise of 1782, "Essaihistorique et topographiquesur la Cathédrale de Strasbourg," Grandidier speculated on the potential relationship between the two institutions. Grandidier's book served as a foundation for subsequent research into the development of Freemasonry, speculating that the fraternity began as a spinoff from the guilds of stone-masons which built the great cathedrals of Europe.

Assessing these theories, it is apparent that the beginnings of Freemasonry are intricate and multifaceted. Ramsay's theory, though engaging, is bereft of solid historical proof.

Nevertheless, its incorporation into Masonic rituals shows its importance within the fraternity. Grandidier's book, conversely, provides a more reasonable link to the stone-masons, basing the beginnings of Freemasonry on the material history of medieval craftsmanship. Both theories contribute to our understanding of Freemasonry's enigmatic and rich history, alluding to the blend of myth and history that defines the fraternity.

1.2.1.2 Development of Freemasonry. Freemasonry owes its origins to the medieval guilds of cathedral- and other major architecture-building stonemasons. They were the starting point for the eventual sophisticated, influential organization to arise from them. During the Renaissance, Freemasonry acquired even more of an intellectual, occult environment, taking its ideas from the intellectualities' movement of the time. This was an age of immense shift from purely operative masonry to speculative Freemasonry, where the focus expanded to include moral and ethical teachings. The 17th century also saw the establishment of Freemasonry lodges, officially, and the creation of written constitutions and rituals that provided the fraternity with a structured organization. The 18th century saw the Freemasonry disseminate across Europe and the Americas and emerge as a premier social and fraternal group. This expansion was facilitated by Enlightenment principles of reason and advancement, which met sympathetically with Masonic principles of knowledge and enhancement. Freemasonry expanded in the 19th century to new regions, including Asia and Africa, and new Masonic charities were opened. Freemasonry was widely believed at this time to be devoted to charity and international work. Freemasonry exists and flourishes today, with millions of members globally and a dedication to philanthropy, education, and self-improvement. Its continuing popularity stems from its capacity to evolve with the times while holding fast to its fundamental values of brotherly love, relief, and truth**.**

1.2.1.3. Spread of Freemasonry. It notes that Freemasonry was formally founded in England and Scotland around 1717 and subsequently spread to France and the Americas.

Ratton mentions the organization's claim to antiquity, tracing its origins back to the construction of Solomon's Temple. This claim to descent is utilized to legitimize Freemasonry's popularity and existence, despite the fact that the organization has since divided into various branches. Both quotes point to the complexity of Freemasonry's identity and its historical location. Whereas Mackey et al. are concerned with the political implications of the Stuart link for Freemasonry; Ratton emphasizes its origins and the narrative of continuity that the organization promotes. Together, these opinions constitute the two faces of Freemasonry: as a social and moral institution with a rich history, and as a potential political player in the scenario of royal restoration. The critique of Mackey et al. is particularly powerful because it denies the one-dimensional approach to Freemasonry as a political tool. They are supported by historical evidence of the failure of the Stuart family, which calls into question the effectiveness of Freemasonry as a means of political restoration. Conversely, Ratton's description of the birth of Freemasonry and its expansion across the globe suggests the flexibility of the organization and its ongoing appeal, despite being dispersed. In evaluating these perspectives, it transpires that Freemasonry's identity is multifaceted. It is neither a purely political institution nor a mere historical relic; rather, it is a dense dynamic interplay of social, moral, and political forces. This complexity demands further investigation into how Freemasonry has survived its historical crises without losing its fundamental principles.

1.2.2. Core Tenets and Philosophy

The values of Freemasonry, captured by the philosophy of relief, truth, morality, and brotherly love, are best represented by the compass. The quote clarifies that "tenets of Freemasonry are said to be contained between the two points of the compass, which are friendship, morality, and brotherly love" (Christopher Hodapp, 2011**)**.

The fixed point in the middle of the circle, created by employing a compass to draw a sphere, represents the individual Freemason, while the circle represents the boundaries of their world and interactions. In this case, the emphasis is on how the individual occupies a position of significance within a greater framework than themselves, and therefore it is imperative that they respect these essential points in every aspect, especially among fellow Freemasons. The circle symbolizes the limits of one's jurisdiction and the people one comes into contact with, validating the moral code that influences a Freemason's actions. Through adherence to these principles, Freemasons aim to cultivate community and respect for other people, thereby enriching the moral and social cohesion of their fraternity. This symbolic application highlights the profound impact of these principles on individuals' development and community harmony in Freemasonry.(Christopher Hodapp, 2011**)**.

Masonic Philosophy encompasses the moral, philosophical, and spiritual teachings of Freemasonry. This philosophy emphasizes the importance of personal development, brotherly love, and community service. Understanding Masonic Philosophy is essential to grasping the core values and principles of Freemasonry.(Christopher Hodapp, 2011**)**.

1.2.3. Key Masonic Symbols

Freemasonry, a fraternity with a rich historical and philosophical background, employs approximately 90 symbols, each with a specific meaning, to instruct its moral, ethical, and spiritual tenets. These symbols, which are taken from architecture (e.g., the Square and Compasses, Trowel), geometry (e.g., the 47th Problem of Euclid), nature (e.g., the Acacia, Beehive), rituals (e.g., the Apron, All-Seeing Eye), and numerology (e.g., the numbers 3, 7, 12), are employed as tools of instruction, reflection, and self-betterment. They provide a common language that can transcend cultural and linguistic barriers, enabling Freemasons from all over the globe to share a common system of communication. Although their layered and occasionally esoteric nature can lead to misinterpretation or speculation, particularly on

the part of non-Masons, their timelessness lies in their ability to condense ageless wisdom and guide members toward moral and intellectual enlightenment. Despite persecution, Masonic symbols remain a profound and inherent element of the fraternity, offering a formalized system for self-improvement and the pursuit of higher truths.

***1.2.3.1. Square and Compass*.** Square and compass are representative pictures in Freemasonry that mean very much beyond their practical applications as construction workmen's tools. In "Freemasons For Dummies" (2011), author Christopher Hodapp describes the square as"an instrument operative Masons use to square their work, but that speculative Freemasons use it as an instrument of virtue to guide all their behavior with mankind" (p. 138).

This helps to underscore the square's role to symbolize moral honesty and virtue, calling the members to behave honestly, justly, and uprightly. The significance of the square is also furthered in its role as the badge of office for the Worshipful Master, the presiding officer of a Masonic lodge, symbolizing the ethical foundation for Masonic conduct.

The compass, with slightly more involved ritualistic significance, is also equally significant. Hodapp explains the compass as representing self-restraint and control in maintaining one's desires and interests in check. He states, "Think of the two points of a compass, spread apart, about to draw a circle" (p. 138).

This visual representation portrays the necessity of boundaries and balance in the lifestyle. Both square and compass hold together the two halves of Freemasonry's ethical precepts: the square representing conduct towards others and the compass representing control of one's own behavior.

Figure 4.The Masonic Square and Compass



Note. Rothe, M. (n.d.). Behind the Masonic symbols: Square and compasses. Freemason.com

These tools are not just symbols of the brotherhood but remind Freemasons on a daily basis of the ideals they try to live by in everyday life. These symbols critically explore and demonstrate that they are excellent metaphors for social and individual ethics. The square's emphasis on virtue and upstanding character resonates with universal moralities, so as a symbol of integrity, it transcends time.

The compass's emphasis on self-control underscores the necessity of individual balance and control. However, it is possible to suggest that the abstraction of these symbols might lead to varied interpretations, which might undermine their message. Despite this, the ongoing employment of the compass and square within Masonic ceremonies and teachings serves as evidence of their significance in imparting a cohesive moral code to the fraternity. (Christopher Hodapp, 2011).

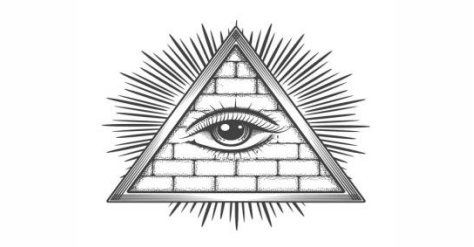
1.2.3.2.The All Seeing Eye .The "All Seeing Eye" is a symbol that has deeply impacted various cultural and religious contexts and has been used extensively to signify divine omniscience and moral watchfulness. In Freemasonry, it is subtly embedded in

mainstream literature such that individuals are led to believe its importance without explicit affirmation.

This symbol appears in the form of the "Eye of Providence" on the Great Seal of the United States and the dollar bill, the "God's Eye" in churches, the Eye of Horus in Egyptian mythology, and the "third eye" of Shiva in Hinduism. Despite its commonality and historical significance, the All Seeing Eye is faulted for its inconsistency with empirical scientific facts. Yet it is still a powerful metaphor for the absence of alternative explanations, an indication of man's ongoing pursuit of knowledge and moral responsibility (Searle, 1985).

As the text continues to note, "The bulk of mainstream vision literature blindly relies on the All Seeing Eye, underlining its subtle yet significant influence on belief, even Freemasonry. (Searle, 1985)

Figure 5. The Masonic All Seeing Eye



Note. All seeing eye freemasonry pyramid vector illustration engraving masonic logo emblem [Vector illustration].

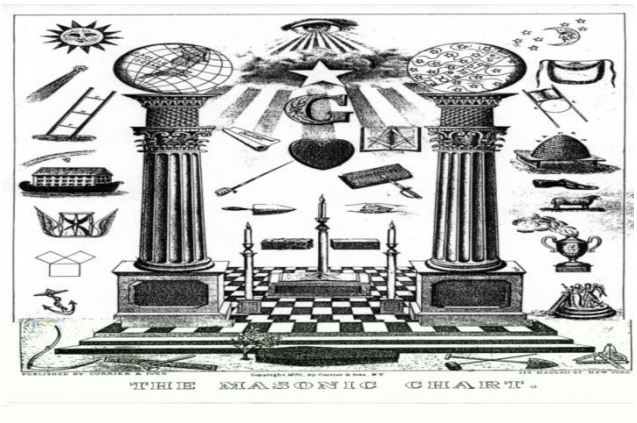
1*.2.3.3. Obelisks and Other Architectural Symbols*. Obelisks are deeply symbolic in Freemasonry, acting as a symbol connecting the material and spiritual worlds. Obelisks are commonly seen as channels of divine energy, capturing the relationship between man and the divine, aligning with the Masonic quest for enlightenment and knowledge of self **(**MacNulty, 1989).

The origin of obelisks within the ancient Egyptian society as they constructed them to immortalize the god of the sun, Ra, gives their mystic meaning an additional layer, as they symbolize the ascension of the soul towards higher consciousness **(**MacNulty, 1991).

In contemporary interpretations, as in those done in Dan Brown's "The Lost Symbol," obelisks are equated with Masonic mysteries and the pursuit of illumination and suggest that they hold profound insight into the world and the cosmos **(**Arahman, 2024).

In addition, architectural employment of obelisks at significant places, like Washington D.C., consolidates their role as signs of spiritual and historical significance, embodying the aspirations of Freemasonry to make the material world converge with higher ideals **(**Grafton, 2016) (Steenkamp, 2009).

Figure 6. The Masonic Obelisks



Note. American School. . The Masonic Chart, 1876 [Painting]. Pixels.com.

Other Architectural Symbols

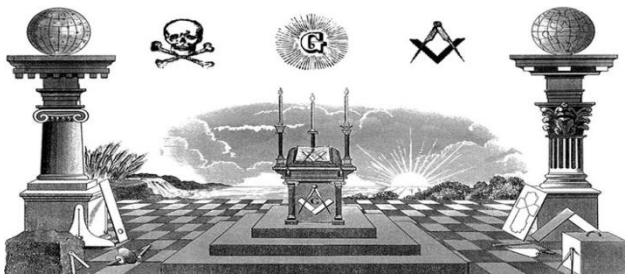
The level and the letter G are among the most significant symbols in Freemasonry, which hold extremely profound significance that connotes the spirit of the fraternity's values and teachings. The level, by definition, is a construction instrument utilized in the task of leveling even horizontal surfaces and symbolizes equality among Masons.

It teaches that all the members, whether of high or low social or economic standing, meet on an equal plane, indicating the need for equality and justice in their relations "The level (see Figure 7-5) is a building tool similar to the plumb, to measure the level of horizontal surfaces. Its symbolism to the speculative Freemason is that of equality. " (Christopher Hodapp,2011).

This symbol is also employed as a reminder of the transitory nature of life, which leads Masons to live their lives with integrity and intention. The letter G, placed prominently in most Masonic lodges, stands for the initial of God or the Grand Architect of the Universe. It is a symbol of fraternal brotherhood under the fatherhood of God, focusing on the religious character of Freemasonry "The letter G (see Figure 7-6) is also found in most North American depictions of the square and compass. It is also prominently shown in English-speaking country lodges, above the Worshipful Master's chair. It serves two purposes." (Hodapp,2011).

This sign emphasizes the point that everything in the cosmos, be it the largest or the smallest in life, is a manifestation of the divine. By avoiding being too particular regarding sectarian representations, letter G allows Freemasonry to be tolerant and universal in accepting any one religious belief while permitting members to worship the Grand Architect of the Universe in their own way. Together, these symbols encapsulate the essence of Freemasonry and promote equality, honesty, and spiritual respect among its followers

Figure 7. Other Masonic Architectural Symbols



Note. Blanchard, P. 2 Freemason Symbolism by Pierre Blanchard [Digital art]. Pixels.com.

Masonic Colors

Freemasonry also has a color scheme, every color having some symbolism in turn reflective of the teachings and ideals of the fraternity. However, it should be noted here that seeking for some authoritative works on the subject might prove to be a challenging task considering the secretive nature of Masonic traditions and its esoteric doctrines. As a result, while meanings attributed to the color are popularly accepted among Masons, they are far from well documented in literature hitherto. The most frequent colors of Freemasonry are presented below:

- . **Blue:** Blues have played early significance in Freemasonry history. Blue is the symbol of religion and loyalty. Blue is prominently used in the Blue Lodge, where the first three degrees of Masonry are awarded. Blue symbolizes the moral teachings of trust and brotherhood that make up Masonic teaching. (Hodapp,2011).
- . **White:** White represents innocence and purity and the moral character to which Freemasons aspire. White is employed extensively in Masonic ritual and regalia as a representation of the moral code to which members are to conduct themselves and of the purity of intention. (Hodapp,2011).
- . **Red:** Red, the color of strength and courage, is used most often at the higher degrees of Freemasonry. It symbolizes the courage required in pursuing the truth and justice and zeal that drives Masons in pursuing knowledge and self-improvement.
- . **Black:** Symbolizing the unknown, black is sometimes used in Masonic funeral rituals to remind one of the gravity of death and the fraternal bonds that outlast mortal life. It reminds the individual of the mysteries beyond mortal knowledge and brings thoughts to mortality. (Hodapp,2011).
- . **Silver and Gold:** They symbolize prosperity and divinity and are frequently employed in ritualistic contexts. Gold is symbolic of the divine and idealistic nature of

Masonic philosophy and silver of the worldly nature of life, which signifies the equilibrium between material and spiritual aspirations. (Hodapp,2011).

- . **Green:** Green symbolizes hope and renewal. It is occasionally used in Masonic symbolism to represent the hope for eternal life, symbolizing growth and regeneration. To Masons, this concept symbolizes the ongoing process of self-improvement and personal development. (Hodapp,2011).

Together, these colors add depth to the visual symbolism of Freemasonry, and richness to the motivations and philosophies of the rituals and practices of the fraternity. Although it is hard to source definite information since the subject matter is sensitive, the symbolic meanings of these colors still hold within the world of Masonry, meaning that everyone shares a common understanding of their meaning. (Hodapp,2011).

1.2.4. Ancient Egyptian Symbolism

In Heike Owusu's Egyptian Symbols (2008), the foreword discusses the deep religious and cultural significance of the cyclical flooding of the Nile and how it shaped ancient Egyptian religion. Owusu identifies the manner in which the Egyptians' cosmology was initially founded on the natural cycles of birth, death, and rebirth that manifested in their practice and symbols.

The passage brings to the fore their preoccupation with reincarnation and the afterlife, fundamental issues that controlled every single facet of their lives. Owusu (2008), explains that their thinking was not achieved through reason or logic but through symbolic imagery in which even the smallest symbol possessed profound and meaningful interpretations.

This symbolic representation enabled the Egyptians to access the divine and supernatural forces through rituals and representations, attributing internal power and religious significance to their symbols. The foreword succeeds in situating the reader in

Egyptian symbolic and mystical order, highlighting how their reality had to be approached from a magical and religious mindset.

One of the key characteristics of Egyptian symbolism is the way it is expressed through the interpretation of hieroglyphs, a highly developed system of writing that blends logographic, syllabic, and alphabetic properties with approximately 1,000 varying characters (Yanez-Designs, 2018).

Hieroglyphs were not merely used in mundane conversation but also played a significant role in religious texts, often composed on papyrus and wood **(**Yanez-Designs, 2018**)**. Their meaning was polyvalent, and the writing was not in a uniform direction, thus hard to translate into speech **(**Moustafa et al., 2022).

Ancient Egyptian symbolism was not only found in writing but also in the representation of gods and abstract concepts. For example, the dung beetle symbolized the sun god Khepri, while the jackal symbolized Anubis, the god of embalming **(**Lurker & Clayton, 1982). This complex symbolism points to the richness of ancient Egyptian civilization, reflecting its spirituality and the deep interaction between the material and spiritual spheres.

1.2.4.1. Connection between Freemasonry and Ancient Egyptian. Egyptian-Freemasonry cultural exchange during the 18th and 19th centuries had a pivotal impact on creating Masonic symbolism. Furthermore, the exchanges were profound and reached the iconography, rituals, and philosophical foundations of Freemasonry.

In addition, Freemasonry's link with Egypt dates back to the Enlightenment period, when European scholars and travelers were fascinated by Egyptian antiquities and hieroglyphs. This interest occurred in tandem with the international expansion of Freemasonry. As a result, the first Egyptian Masonic lodges were established in the late 18th

century by expatriate Europeans (Wissa, 1989). These lodges became cultural exchange platforms that interfused European Masonic traditions and host Egyptian culture.

The Napoleonic occupation of Egypt in 1798 initiated the same cross-cultural interchange again. Thus, French Masons participating in the expedition carried with them the Masonic ritual and symbolism that merged quickly with the hosting Egyptian culture (Poli, 2021). This marked the beginning of a two-way exchange wherein Egyptian symbols and motifs were incorporated into Masonic symbolism, and Masonic ideology influenced Egyptian nationalism and reform movements.

Moreover, Egyptian mythology and religion heavily impacted Masonic symbolism. The Egyptians' passion for the afterlife, the law of Ma'at (order and balance), and pharaonic symbolism found considerable resonance with Masonic principles of morality, brotherhood, and the pursuit of wisdom. Consequently, Masonic symbolism and ritual began to incorporate elements such as the ankh (symbol of life), the was scepter (symbol of power), and the djed pillar (symbol of stability) **(**Sandvall, 2012; Ferré, 2014).

Arguably, the most significant of Egyptian symbolism's influences on Freemasonry is the application of the Isis-Osiris myth. In particular, the myth, which entails the resurrection of Osiris and the protection of his body by Isis, was a central theme employed in Masonic rituals, representing the triumph of life over death and the continuation of moral virtues (Butler, 2011). The pharaoh, both divine and earthly king, also influenced Masonic conceptions of leadership and the vision of the "wise ruler" (Curl, 1991).

Similarly, Egyptian culture's impact on Freemasonry was not only through rituals and symbols but also through art and architecture. Masonic temples and certificates also displayed Egyptian themes such as pyramidal structures, obelisks, and hieroglyphic writings. These were not superficial but had deep symbolic meanings, reflecting the Masonic perspective of

the timeless wisdom of Egypt **(**Sandvall, 2012; Ferré, 2014). Egyptian themes in Masonic art served multiple purposes. For instance, it provided a sense of age and legitimacy, supporting the Masonic narrative of being an extension of the ancient wisdom traditions. In addition, these motifs provided a visual idiom that transcended linguistic and cultural differences, making Masonic symbolism accessible to a multicultural membership **(**Sandvall, 2012).

Furthermore, while Egyptian culture had a profound influence on Freemasonry, the reverse was also true. Freemasonry played a crucial role in building modern Egyptian nationalism, particularly in the 19th and early 20th centuries. Egyptian Masonic lodges were arenas where intellectuals and reformers engaged in discussions on ideas of liberty, equality, and social justice. These discussions were pivotal in creating the framework for the Egyptian nationalist movement **(**Poli, 2021; Carlton, 2018). Freemasonry's emphasis on universal brotherhood and moral reform attracted Egyptian intellectuals who sought to modernize their society without losing its cultural heritage. Therefore, Masonic lodges provided a platform for cross-cultural interaction, where Egyptians and Europeans could come together and discuss their common allegiance to progress and reform **(**Wissa, 1989; Poli, 2021).

As a result of the cultural exchange between Freemasonry and Egypt, special Masonic symbols blending Egyptian and European elements were created. These symbols reflected the double nature of Egyptian Freemasonry, which was focused on harmonizing universal Masonic values and local traditions. For instance, the "All-Seeing Eye" was employed in Masonic symbolism. This symbol, having origins in both Egyptian and European esoteric cultures, came to be the main motif in Masonic symbolism, signifying divine providence and seeking enlightenment **(**Sandvall, 2012; Ferré, 2014). Another example is the pyramid, which, while being an enduring emblem of Egyptian antiquity, was reinterpreted in Masonic contexts as a representation of the social hierarchy and ascent toward spiritual enlightenment **(**Curl, 1991).

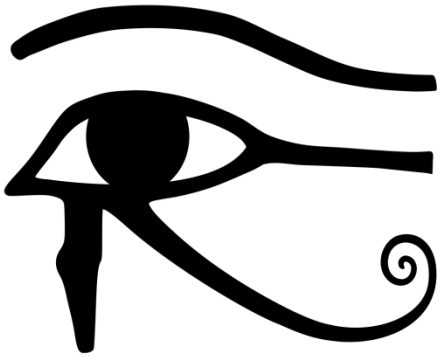
Finally, the cultural exchanges between Egypt and Freemasonry have left an enduring legacy in modern Masonic symbolism and practice. Egyptian motifs are still extremely prominent in Masonic art, ceremony, and literature, a testament to the enduring presence of Egyptian influence in Freemasonry. Moreover, the two-way nature of these exchanges suggests the active and evolving nature of Masonic symbolism. As Freemasonry continues to develop to fit changing cultural paradigms, the employment of Egyptian iconography is a powerful image of cosmopolitan aspirations and its commitment to the preservation and dissemination of ageless wisdom.

1.2.4.2. Key Egyptian symbols. Ancient Egyptian civilization was rich in symbolism, and they used over 1,000 symbols to convey religious, cultural, and spiritual meanings. They were an integral part of their belief, as they represented concepts of life, protection, and power.

a) The Eye of Horus

The Eye of Horus has historically been regarded as a powerful emblem of protection and prosperity within ancient Egyptian culture, a perception that persists in modern Egypt. This symbol embodies profound links between mythology, anatomy, and art (Refaey et al., 2019). Central to its mythology is the narrative surrounding Osiris, the elder son of the earth deities Geb and Nut, who represents the duality of virtue and sin. The tale encapsulates an eternal struggle between good and evil, particularly through the conflict between Osiris and his brother Set. Following Set's treachery, which resulted in Osiris's death, Horus's quest to restore order initiates a journey marked by chaos and resurrection (Refaey et al., 2019).

Figure 8. The Eye of Horus



Note. Encyclopedia Britannica. Eye of Horus. Encyclopædia Britannica.

The symbolic significance of the Eye of Horus extends to ancient Egyptian practices concerning death and the afterlife. According to traditional beliefs, appropriate embalming and burial were critical for a royal spirit's transition to the underworld **(**Refaey et al., 2019). This cultural practice reflects a sophisticated understanding of human anatomy and its representation, as the Eye of Horus was divided into parts representing practical measurements, known as the Heqat fractions. These fractions further demonstrate ancient Egyptians' advanced mathematical and artistic capabilities, with implications in trade and resource management **(**Refaey et al., 2019).

In summary, the Eye of Horus serves not only as a rich symbol within mythology but also as a testament to the artistic and medical advancements of ancient Egypt. This multifaceted legacy continues to resonate in contemporary contexts, indicating a remarkable interplay between art, medicine, and cultural beliefs **(**Refaey et al., 2019).

b) The Pyramids

The pyramids, synonymous with ancient Egyptian heritage, are not only architectural masterpieces but culturally embedded symbols as well. Initially built to safeguard graves from tomb robbers, their pyramid shape has its origins in previous structures known as mastabas. These colossal structures were meticulously oriented—especially towards the North Star—to

serve as places of worship, reflecting the Egyptians' faith in the existence of life after death **(**Owusu, 2008). The Great Pyramid of Cheops, for instance, is a case in point; it is speculated to be not only a tomb, but an enlightenment center, in which initiates would progress through stages of spiritual development.

Interestingly, historical analyses suggest that this pyramid was actually built not by Pharaoh Cheops, but that his name was added to it as a matter of ancient tradition. Studies indicate that geological data prove that it was constructed near water, around 10,000 BC, rewriting conventional timelines in history and testing the socio-political environment at the time **(**Owusu, 2008). Curiosity about the structures persists, as seen from the establishment of dedicated research units to study them, e.g., the University of Cairo, to underscore their continued cultural appeal. Lastly, the pyramids' studies reveal not only architectural ability but also profound knowledge of ancient Egyptian faith in mental contentment and energy an aspect that relates to the current argument in cultural heritage and identity **(**Owusu, 2008).

Figure 9. The Egyptian Pyramids



Note. BBC News. [Scientists may have solved mystery behind Egypt’s Pyramids]. BBC News.

c) Anubis

Amun, also Amon, Ammon, or Amen, is a significant deity in ancient Egyptian religion, revered as the mysterious creator god whose name is "Hidden One." He is typically depicted as a bearded male in his prime, with a headdress featuring a double plume. The origins of

Amun are quite obscure, but he and his female counterpart, Amunet, were divine protectors of the king in the Pyramid Texts. They were part of the Ogdoad of Hermopolis, an order of eight old gods. (Pinch, G.2004).

Amun progressively became the predominant god of Theban territory through time, finally merging with the sun god Ra to become Amun-Ra during the New Kingdom. Through this merger, Amun-Ra was elevated to the King of the Gods and the creator of the world and its beings. His presence was thought to be omnipresent, invisible yet palpable like the wind, and his oracles were thought to convey the divine will to humanity. (Pinch, G.2004).

Amun's influences transcended the skies, for he was thought to aid Egyptian kings in battle and protect the poor and friendless. His cult centered in Karnak, Thebes, where he was worshiped as a divine pharaoh. Amun's religious significance is also augmented through his connection to the Hermopolis creation mythologies in which he occurred as an infrequent primordial goose, the Great Shrieker, whose shout of triumph constituted the initial noise, or as Kematef, a ram-headed serpent whose world egg arose. This multifaceted goddess's cult images visited the Theban necropolis periodically to join the goddess Hathor to symbolize the cycle of revived life (Pinch, G.2004).

Figure 10. The Egyptian God Anubis



Note. Cleopatra Egypt Tours. Anubis The Egyptian God. Cleopatra Egypt Tours.

d) Apophis

The mythological figure of Apophis, typically that of a mighty serpent, symbolizes the chaos and destruction that the ancient Egyptians believed menaced the structured cosmos. For Hornung (1990)

Apophis was not only a physical phenomenon but also a metaphor for the perpetual danger that the sun god Ra had to battle in his nightly passage through the underworld. This mythological account, as interpreted by Borghouts (1973).

The rituals and practices for over-throwing Apophis, as contained in the Book of Overthrowing Apophis, demonstrate the extreme fear of chaos by the Egyptian and the desire for intervention by divine power in order to maintain order. By the integration of these sources, it is obvious that the myth of Apophis was core to Egyptian cosmology, presenting both a cosmological explanation of events in the natural world and a religious practice system designed to ensure the cosmos remained stable. Hornung (1990)

This analysis highlights the significance of myth within ancient Egyptian society, not only as a function of cosmology but also as a source of social and religious unity.(Pinch, G.2004).

Figure 11.Apophis



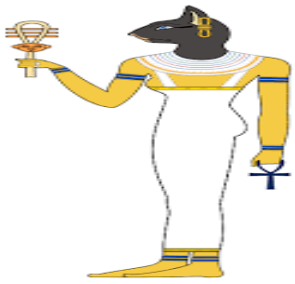
Note. Apophis. World History Encyclopedia

e) Bastet

Bastet, or Bast, is an important god of Ancient Egyptian mythology, both avenging and nurturing in nature. She was conventionally shown with the head of a lioness or a house cat, symbolizing a dualistic nature. She was the protector of the king and destroyer of foes, reflecting her ferocity as a guardian deity **.(**Pinch, G.2004).

The origin of Bastet was in Bubastis in the Nile Delta's eastern area, where she was called "the Eye of Ra," signaling her close relationship with sun god Ra and her protective role. (Pinch, G.2004).Her relationship signals her solar mythology role in Egypt, which means that her protective role is not just physical, turning her into a cosmic one. As her image changed, Bastet moved from an aggressive lion-headed goddess to one who was more benevolent, with an emphasis on home and motherhood, particularly in the second millennium BCE .(Pinch, G.2004).

Figure 12. The Egyptian Goddess Bastet



Note. Facts About Bastet. Have Fun With History.

In addition, the Pyramid and Coffin texts reveal Bastet's contradictory character. As highly as she is respected for nurturing roles like motherhood, she is also an intimidating avenger who can be responsible for plagues and other catastrophes .(Pinch, G.2004**)**.

This dual nature also allows one to develop rich themes of protection and destruction in mythology. One example is that the "slaughterers of Bastet" are reported to cause bad luck,

demonstrating the goddess's ability to give life and death, a powerful duality that elevates her standing among the gods.

In general, Bastet's character is testament to the ambivalence of deities in Ancient Egyptian religion, where the roles of mothering and revenge effortlessly get entangled. Her evolution from a lion deity to housewife is emblematic of larger sociocultural trends in ancient Egyptian society and is a sign of how mythical creatures change with the passage of time to comply with the religious needs of members of their cult.

f) Ra

Figure 13. The Egyptain God Ra



Note. Ra, Egyptian God. Anthropology Review.

Ra, the quintessential creator sun-god of Heliopolis, embodies the essence of divine manifestation, permeating the realms of the sky, earth, and Underworld. His attributes enhance the divinity of numerous deities who align with his solar essence, such as Khinum-Ra and Amun-Ra. The principal center of his worship was at Heliopolis, which has largely vanished beneath modern Cairo. Historically, the sun-temple area was referred to as ‘Inu’, with inscriptions documenting the significance of Ra as a divine being. (Hart, 2005).

The physical form of Ra is most commonly depicted as a falcon adorned with the sun's fiery disk. Additionally, his representation includes features symbolizing his life-giving properties, such as the ‘sacred ram in the west’. This portrayals highlights his power to deliver instant death to foes in the Underworld, affirming his dominion over both life and death.

g) Crocodiles

Crocodiles, in the case of the Nile crocodile, had a complex role to play in Ancient Egyptian myth and culture. Both admired and feared under different circumstances, they were associated with the god Sobek, and their dual role as guardian and annihilator. D. Kessler quotes that Sobek represented fertility and Nile life forces, but also disorder and destruction (Kessler, 2001). This duality is a testament to how the ancient Egyptians existed in their world, viewing the crocodile as something to be feared that would give or take away.

This respect also transferred to their use in myths symbolically. They were viewed as the forces of chaos that had the ability to disrupt the natural order. Epithets such as "mouth of terror" characterize the terror that attaches to them, particularly when they were exposed to humans in the wild **(**Pinch, 1993**).** One can specifically see this in the legend of King Menas, where a crocodile is said to have saved him from injury, showing the belief in their blessings for protection (DiodorusSiculus). These stories emphasized the need to coexist with these mighty creatures, acknowledging their ferocity while appealing to their capacity for goodness.

The practice of mummifying crocodiles in temples reflects their significance; these rituals illustrate religious piety as well as the complex relationship between human beings and nature. Crocodiles not only inspired fear but also reverence, playing the role of strongest symbols within the broader canvas of Egyptian notions of life, death, and the supernatural. On the whole, the depiction of crocodiles in Ancient Egyptian mythology reflects a diverse tale of

respect coupled with fear, representing the intricate nature of balance that prevailed in their Wordview.

Figure 14. The Egyptain Crocodile



Note. Sobek, Egypt Crocodile God. Anthropology Review.

1.2.4.3. Use of Egyptian Motifs in Esoteric Traditions. The ongoing recurrence of Egyptian imagery in esoteric thought betrays a highly developed process of cultural borrowing, symbolic reinterpretation, and historical rethinking. Rendsburg's (2015) work on biblical sources shows how Egyptian imagery, particularly in Exodus stories of hidden divine names and magical transformations, was assimilated into early esoteric thought, testifying to intercultural sharing of sacred symbolism**.**

These cross-cultural borrowings had spilled over from textual traditions to material culture, as Perrin (2010) records in the therapeutic tattoo transformations of Egyptian religious symbols, their development from sacred iconography to personal talismans. Davies' (2009) study of Renaissance occultism reveals a darker counterpart, however, in which European intellectuals all misunderstood hieroglyphs as mystical ciphers and projected Hermetic philosophies on an ancient writing system that they effectively did not understand. While Goebs and Baines (2018) rightly emphasize the political significance of Egyptian motifs across time, their research inadvertently discloses how these symbols were all too often taken out of context to be used for foreign purposes.

Collectively, these studies demonstrate that Egyptian motifs continued to be esoteric relevant not by remaining faithful to their origins, but by being phenomenally versatile - a

process that helped maintain their symbolic potency while gradually stripping them of their actual cultural significance. This paradoxical dynamic underscores the tension between cultural appropriation and spiritual syncretism that defines so much of Western esotericism's encounter with ancient Egyptian tradition.

1.2.5. Esoteric Tradition and Symbols

Esoteric tradition includes a broad spectrum of practices and beliefs that usually focus on symbolism and hidden knowledge, drawing upon diverse cultural and historical backgrounds. The focal point of this practice is the application of symbols, such as the "Tree of Life" utilized in the shamanic and Eastern philosophies, which signifies interconnectedness and spiritual development (Ratka, 2017). This practice creates a strong emphasis on the importance of hidden meanings and looking beyond the literal. With the addition of symbols like the "Tree of Life," practitioners can explore complex ideas of life and spirituality. This fosters a more complete view of the universe and where they fit in. This synthesis of diverse cultural elements into a cohesive practice underscores the universal quest for knowledge and enlightenment, transcending geographical and temporal boundaries.

1.2.5.1. Definition and Overview of Esotericism. Esoteric traditions are classically marked by a line of interconnected streams that emerged historically, differentiating them from typical religious practices. The academic discourse of esotericism was first defined in the later 17th century as a discrete field of study, primarily in the polemical controversy of Protestantism in Germany. Fundamental progress in the 19th and 20th centuries strengthened its academic standing and cultural salience. One of the definitional elements of esotericism is that of concealed or secret knowledge, sometimes for elite with a deeper awareness of religious realities, known as "gnosis." This inner awareness constitutes part of the central element of much esoteric teaching, which offers insight to which the general public cannot gain access.(Zander, 2021).

The development of esoteric traditions has generally been influenced by polemical rhetoric, especially in Protestantism, where it has been usually placed against mainstream religious perspectives. For instance, the anti-apologetic tradition in Protestant theology was opposed to syncretism between pagan philosophies and Christian doctrine, which influenced the perception and categorization of esoteric knowledge. Esoteric traditions also have a "referential corpus" of primary texts that provide the framework for understanding their pertinence in history and relationship with each other, traditionally known as a common "air de famille." Antoine Faivre and Ehregott Daniel Colberg are leading historical writers whose work has heavily contributed to scholarly research of esotericism. Their definitions and categorizations have helped to solidify esotericism as a distinct field of study, further rooting it in its historical presence. (Magee, 2016).

1.2.5.2. Relationship between Esotericism and Freemasonry. The mutual relationship between esotericism, Freemasonry, and other orders is complex and deeply engaged in the broader context of Western religious and cultural history. Esotericism is a range of beliefs and practices often characterized by secret knowledge reserved for initiates, which has evolved significantly since its construction in the late 18th century (Zander, 2021). Freemasonry, as one of the great esoteric currents, shares common roots with mystical philosophies and practices like alchemy and Kabbalism, illustrating the interconnected nature of these systems **(**Magee, 2016). Scholars argue that esotericism is not only a modern phenomenon or synonymous with New Age movements, but a pertinent current that has influenced numerous religious discourses throughout history (Stuckrad, 2008). This exchange reflects broader socio-cultural change and the quest for new knowledge in response to crises in traditional religious teachings .Their relationships thus have to be interpreted using a nuanced approach that is sensitive to their historical and philosophical contexts.

1.2.6. Academic Discourse on Symbolism in Popular Media

The perception of Masonic symbolism within music videos is one confined largely to internet forums and anecdotal observation, rather than to formal academic discourse. While numerous comment on and refer to the prevalence of geometric shapes, number sequences, and specific visual motifs as being reflective of Masonic influence, such analyses are not formalized in their methodology and are by their nature subjective. This stands in marked contrast to the absence of strict, peer-reviewed research in the fields of musicology, media studies, and cultural studies that have yet to produce a substantial body of literature having concentrated on this specific examination. (Myers ,Lancaster University)

This scholarly void may be attributed to the perceived lack of relevance of scholarly endeavor, the inherent difficulty in establishing tangible links between artistic intent and symbolic expression, and the potential for subjective interpretation undermining objective examination. Curiously, while historically there has been research on Masonic symbolism in classical music, for instance, in Mozart's works, its application to modern music videos is largely unexplored. Most significantly, the complexity of symbolic interpretation demands a firm analytic framework, as the meaning of any visual element is extremely context-dependent and prone to misinterpretation. (Myers ,Lancaster University)

Furthermore, the ubiquity of geometric shapes and other symbols in non-Masonic contexts complicates the assignment of exclusive Masonic meaning. Therefore, there is an apparent necessity for upcoming scholarly effort that addresses this topic in an objective manner and upon verifiable sources, to bridge the gap between general online commentary and intimate scholarly investigation. (Myers ,Lancaster University)

Conclusion

This chapter established a tone for the comprehension of semiotics basing it on the work of Ferdinand de Saussure and Charles Sanders Peirce in describing how signs produce meaning in the various modes of communication. It afterwards switched to Freemasonry, describing the history, beliefs, and thick symbolism of the movement, from its origins from ancient Egyptian motifs, to embracing esoteric traditions. By highlighting the disconnect between popular culture and academic studies on Masonic symbolism in popular music videos, the chapter highlighted the relevance of semiotics in interpreting multi-level meaning and introduces the reader to a close analysis of this trend in the next chapter.

Chapter Two: Field Work

Introduction

This chapter outlines the methodological framework of the study for dissertation that investigates the use and presence of Masonic symbolism in Katy Perry's "Dark Horse" music video. Drawing on semiotic analysis, the study examines the explicit and hidden meanings embedded within the visual and audio elements of the video. Based on Roland Barthes' semiotic theory, the study employs a qualitative analysis to examine the types of signs and symbols present, rather than quantifying their occurrence. The primary unit of analysis is the officially published music video for "Dark Horse" chosen on the grounds of popularity, rich amount of visual content, and symbol density making it a compelling case study to apply this interpretative analysis.

2.1 Research Methodology

2.1.1 Research Design

Semiotics provides the tools to decode both the manifest (denotative) and hidden (connotative and mythical) meaning present within the video. The application of semiotics is logical because of its suitability for the analysis of visual media like music videos, in which meaning is conveyed through a dense combination of visual and audio elements. The research will be guided by Roland Barthes's theoretical paradigms in providing an integral analysis of the symbolic content of the video.

This research is qualitative in nature, as it seeks to explain and understand the type of signs and symbols rather than quantify their frequency. Qualitative research is suitable for exploring rich and multifaceted meaning of cultural artifacts like music videos. Qualitative research is said to be interpretive, and reflexivity is said to be crucial when conducting analysis.

2.1.2 Unit of Analysis

The primary source of data used in this analysis is the official music video for Katy Perry's *Dark Horse* with Juicy J. The version used is the official version on YouTube. This verson was selected due to its popularity, detailed visual content ,and use of symbolism.

The artist was chosen because she is well known for making controversial statements regarding Freemasonry, and also because of the implications that are contained in her interviews and performances. She has a large and broad audience base, especially in the Arab world. Teenagers make up most of her fans and admirers, hence she influences her especially among teenagers. Katy Perry and Juicy J [Video]. YouTube)

And for the music video, it was selected because of the immense outrage it generated, primarily because of a scene that was perceived as attacking Islam. The scene was subsequently cut and edited to appease the masses of Muslims. Secondly, the video contains obvious Masonic symbols that hide behind Pharaonic Egyptian iconography. Aside from the controversy it generated when it was first released, the video has also recently been in the public eye because of similarities between the visual aesthetic of the singer and many celebrities and social influencers, particularly in the Arab world, in their own videos. .(Katy Perry and Juicy J [Video]. YouTube)

The primary reason why this video has been chosen is that it has numerous Masonics symbols, both concealed and explicit, which resonate with the allusions in the song lyrics. That makes it an appropriate case study to examining the questions posed in this research and achieving the study s objectives. Katy Perry and Juicy J [Video]. YouTube)

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2.1.2.1 Verbal and nonverbal elements. Both verbal (lyrical) and nonverbal (visual) aspects of the video will be examined in this research to understand their interaction and deeper significance. The lyrical content will be examined for its manifest (denotative)

meaning and for its latent (connotative) meaning in an effort to obtain an insight into thematic and symbolic aspects. Concurrently, the visual elements starting from setting, mise-en-scène, clothing of characters, objects and props, action and gestures, camera movement and angle, and color and lighting will also be analyzed to determine how they help comprise the overall narrative and symbolism. These analyses will be systematically integrated into the data analysis procedures in order to provide due regard to understanding how nonverbal and verbal signs co-act in this specific study**.**

2.1.3. Background of the Video

The song "Dark Horse" by Katy Perry, released on September 17, 2013, on her fourth studio album, Prism, is a prolific setting for analysis. Directed by Matthew Cullen and produced by Dawn Rose, Danny Lockwood, Javier Jimenez, and Derek Johnson, the video employs elaborate set designs and special effects and mixes ancient Egyptian symbols with modern pop styles (Cullen, 2013).

This blending of the two styles creates not just a visually appealing effect but also is consistent with the broader cultural trends of the period, which saw increased interest in fantasy and escapism within popular music (Harrison, 2015).

The thematic content of the "Dark Horse" video is a narrative that blends love, power, and mysticism, with Katy Perry playing a powerful queen who seduces a suitor, played by actor Mads Mikkelsen, in an Egyptian-inspired setting. The narrative embodies the theme of seduction and the love game of relationships, with Perry showing power as well as sexiness (Perry, 2013).

The symbolism in the video, for example, the use of mystical effects, and the transfiguration of the suitor, enriches the story, hinting at destiny and fate as romance themes (Barthes, 1972).

According to researchers, the use of symbolism in music videos isconsidereda channel through which complex information and feelings are transmitted, and in this case, it supports the overall story of the video (Cook, 2013).

The cultural context to which "Dark Horse" was released is also of note and comes during a genre-bending era in pop music as artists began to fuse hip-hop and electronic influences (Harrison, 2015).

The aesthetic and narrative of the video are in line with broader cultural developments like the empowerment of women in mainstream popular culture and a sustained search for self-expression and identity (Gill, 2016).

Katy Perry's visual style as an artist is characterized by bright, offbeat imagery, heavy use of fantasy elements, and a playfully naughty approach to pop music .Her own previous work, such as "Teenage Dream" and "Firework," is inclined towards empowerment, love, and self-acceptance, legitimated by sensational music videos that use fantasies and narratives (Perry, 2010).

In "Dark Horse," the use of mystical and retro elements is typical of Perry's approach to creating visually pleasing material, but darkness and mystery in this video are a subtle deviation from her earlier, unquestionably cheerful and celebratory theme videos (Perry, 2013).

As scholars maintain, an artist's style and body of work will influence how the next piece will be understood, and in this case, Perry's style and subject matter are indicative of her artistic vision as a whole (DeNora, 2000).

In short, the background information regarding "Dark Horse" provides sufficient background for analysis and presents a rich blend of cultural, thematic, and artistic components. By examining the video's production information, thematic content, cultural context, and artist's style, we can gain a deeper understanding of the song's meaning and significance. As scholars have noted, music videos can be seen as a form of cultural text, reflecting and shaping societal values and norms (Goodwin, 2014).

2.1.4. Data Collection and Analysis Procedures

This part presents the systematic process undertaken for data collection.

2.1.4.1 Data Collection

a. **Video Recording**: involved looking for videos related to the study topic that are publicly available and obey copyrights. The chosen videos were gathered from a streaming medium, such as YouTube, in order to ease access and security.

The video data was then cut up into seven discrete scenes, and each scene is comprised of a series of images that were selected because they are relevant to the research question. The guidelines for the selection of scenes and images were clear-cut and included their relevance to the research question and whether they could answer the research question. The shots were then analyzed using Barthes' Model of denotation, connotation, and myth, as a guide for decoding the meaning and significance of the visual information.

In addition to the video data, lyrics to tracks were also transcribed and analyzed. The transcription procedure involved repeated listening to the audio recording for accuracy, and transcription of the lyrics word for word, with great attention to linguistic subtlety, tone, and delivery. Uncertainties and unclear sections were noted and rewritten, and the final transcription was checked for accuracy against available lyric databases.

Detailed Observation and Recording of Visual Elements

The observation and recording approach for the visual data will involve frame-by-frame video scrutiny augmented by note taking upon screening. Visual elements of interest in the visuals to be categorized include dramatic moments, repeated symbols, and interaction among characters. Screenshots are also going to be used to spotlight vital visual details to facilitate elaboration and presentation of findings in theme discussion.

b. Thematic Analysis

For responding to the methodological, structural, and stylistic issues in the provided section, will give a rewritten version with thematic analysis and semiotic analysis based on Barthes' model in a systemic and systematic manner.

The use of thematic analysis will enable researcher to identify recurring patterns and themes throughout the verbal and visual information. This involves a process of coding the data step by step, where components of the video and lyrics will be coded for reasons of pointing to applicable themes related to Masonic symbolism. The coding will be done inductively, where themes will be developed from within the data itself rather than being placed upon the data. Each theme identified will be analyzed at length, bearing in mind the context under which each appears in the video, to facilitate a comprehensive understanding of the messages being transmitted.

The themes emerging from thematic analysis will be subjected to semiotic analysis using Barthes' model, which provides a framework for accounting for the meaning and import of signs. The application of Barthes' model involves three steps: denotation, connotation, and myth. The denotative examination will be focused on discovering and defining the literal, dictionary-level sense of the verbal and visual signs of the video. This will be through close

examination of the lyrics and visual elements to provide a baseline level of familiarity with the material.

Following the denotative analysis, the connotative phase will disassemble the subjective, emotional, and cultural meaning that the signs possess. This will entail examining the wider cultural context and the likely implications of the language and imagery used in the video. The connotative analysis will examine how the signs are interpreted and understood in the cultural context and how they function to convey the message of the video.

Lastly, the mythological critique will analyze the possible ideological or cultural myths entailed or undermined by the video in its use of signs. This will involve a critical evaluation of how the visual and word signs uphold or undermine the prevailing narratives within the culture. Mythological analysis will investigate how the use of Masonic symbolism within the video contributes towards the perpetuation or deconstruction of cultural myths and how this answers the research questions of the existence, purpose, and significance of Masonic symbols.

The synthesis of thematic analysis and semiotic analysis through Barthes' model provides a comprehensive way of examining the visual and textual data of the video. Employing an inductive and systematic method of coding and theme derivation, and a strict implementation of Barthes' model, the research here aims to provide a nuanced and detailed examination of the role played by Masonic imagery in the video, and how this helps to create the overall meaning and cultural value of the work.

Section Two: Data Analysis and Interpretation

2.2.1 Semiotic Analysis of Verbal Elements (Lyrics)

The following is a line-by-line interpretation of the lyrics, examining both their literal meanings (denotation) and symbolic or emotional connotations (connotation). This analysis seeks to reveal the underlying themes and messages contained within the song.

Lyrics:

Yeah, y'all know what it is
Katy Perry, Juicy J, uh huh
Let's rage

I knew you were
You were gonna come to me
And here you are
But you better choose carefully
'Cause I, I'm capable of anything
Of anything and everything

Make me your Aphrodite
Make me your one and only
But don't make me your enemy (enemy)
Your enemy (your enemy), your enemy

So you wanna play with magic?
Boy, you should know what you falling for
Baby, do you dare to do this?
'Cause I'm coming at you like a dark horse

Are you ready for, ready for
A perfect storm, a perfect storm?
'Cause once you're mine, once you're mine
There's no going back

Mark my words
This love will make you levitate
Like a bird, like a bird without a cage
But down to earth
If you choose to walk away, don't walk away

It's in the palm of your hand now, baby
It's a yes or a no, no maybe
So just be sure before you give it up to me
Up to me, give it up to me

So you wanna play with magic?

Boy, you should know what you falling for
Baby, do you dare to do this?
'Cause I'm coming at you like a dark horse

Are you ready for, ready for
A perfect storm, a perfect storm?
'Cause once you're mine, once you're mine
(Yo, dreaming!) There's no going back

Uh, she's a beast (beast), I call her Karma (come back)
She eat your heart out like Jeffrey Dahmer (whoo!)
Be careful, try not to lead her on
Shawty's heart was on steroids
'Cause her love was so strong

You may fall in love when you meet her (meet her)
If you get the chance you better keep her (keep her)
She's sweet as pie, but if you break her heart
She'll turn cold as a freezer (freezer)
That fairy tale ending with a knight in shining armor
She can be my Sleeping Beauty
I'm gon' put her in a coma (whoo!)

Damn, I think I love her
Shawty so bad, I'm sprung and I don't care
She got me like a roller coaster
Turn the bedroom into a fair (a fair)
Her love is like a drug
I was tryna hit it and quit it
But lil' mama so dope
I messed around and got addicted

So you wanna play with magic?
Boy, you should know what you falling for (you should know)
Baby, do you dare to do this?
'Cause I'm coming at you like a dark horse (like a dark horse)

Are you ready for, ready for (ready for)
A perfect storm, a perfect storm? (A perfect storm)
'Cause once you're mine, once you're mine (mine)
There's no going back

The Analysis

Dark horse

Denotation of "Dark Horse"

A "dark horse" is an unknown or underestimated competitor or entity who has the potential to

succeed unexpectedly. It is likely to involve some element of surprise in a competition.

Connotation of "Dark Horse "

The "Hidden Knowledge" theme in the "Dark Horse" song matches Masonic concepts of esoteric truths and enlightenment for those who seek them out, and is also blended with power dynamics, where relationships are defined by asymmetrical knowledge and control, mirroring Freemasonry's hierarchical systems. The occult symbols in the video, such as the Eye of Horus, are also connected to Masonic symbolism, representing ancient wisdom and the quest for enlightenment, with the "Dark Horse" phenomenon embodying Freemasonry's intrigue and mystique, fostering an aura of mystery that's as captivating as it is terrifying. Lastly, the song forewarns the peril of knowledge, which is likewise a subject of Masonic philosophy, in that seeking to know more can bring power, yet also unforeseen consequences, echoing both the complexities and nuances of Masonic teachings and the search for esoteric knowledge.

1. "Yeah, y'all know what it is"

Denotation: This line states a shared understanding or knowledge of past events or facts.

Connotation: It carries a sense of power and belonging, like a Masonic initiation where the members acknowledge a shared history and identity. It suggests that the speaker is part of elite that possesses information that others may not necessarily know or comprehend.

2. "I knew you were / You were gonna come to me"

Denotation: This is a request for a meeting or an appointment.

Connotation: It invokes a preordained relationship, in the tone of Masonic philosophy of brotherhood and destiny. The acceptance that some relationships are meant to happen is within the Masonic belief in an overarching plan and the importance of brotherly bonds.

3. "But you better choose carefully"

Denotation: This is a reminder to make informed decisions.

Connotation: It emphasizes the importance of caution in Masonic choices and loyalties. In Freemasonry, one's decisions would carry profound implications, reflecting the solemnity of devotion to the fraternity and its ideals.

4. "'Cause I, I can do anything"

Denotation: An assertion of capability and potential.

Connotation: A sense of hidden power, such as the hidden wisdom and abilities that Freemasons supposedly possess. It's that with knowledge and initiation is the potential to accomplish great things.

5. "Make me your Aphrodite"

Denotation: The statement is a please for love and affection, appealing to Aphrodite, the Greek goddess of beauty and love.

Connotation: Beyond its literal interpretation, it is a deeper quest for beauty and illumination, much the Masonic quest for truth. But it is also dual; while Aphrodite is the embodiment of love's beauty and charm, she is also linked to seduction and uncontrolled passion. This aspect enslaves the spirit, rendering men weak, blind, and lost in illusion, against the background of the complex dance between love, desire, and the potential for disillusionment.

6. "But don't make me your enemy"

Denotation: Threat of betrayal or hostility.

Connotation: This stresses complementarity in relations, highlighting fidelity and the Masonic brotherhood code. It suggests that betrayal can lead to a breakdown of the bonds central to Masonic ideals.

7. "So you wanna play with magic?"

Denotation: An offer to do something extraordinary or life-changing.

Connotation: It reminds me of the beauty of esoteric knowledge and Freemasonry's

mysterious aspects. This conveys the message that invading this world necessitates courage and willingness to head into the void.

8. "'Cause I'm coming at you like a dark horse"

Denotation: Metaphor of an unknown or unexpected force.

Connotation: This is the latent potential of the Masonic order, which suggests that there are degrees of knowledge and power that are not visible but can be unleashed.

9. "Are you ready for a perfect storm?"

Denotation: A question about being ready for chaos or turmoil.

Connotation: It symbolizes the rocky path of self-awareness and illumination that is typically linked to the Masonic path. It suggests that true growth is frequently a product of overcoming adversity and struggling through difficult circumstances.

10. "This love will make you levitate"

Denotation: A metaphor for emotions or experiences that are on a higher plane.

Connotation: It symbolizes the redemptive force of love and knowledge, just like the elevation that one receives from Masonic instruction and brotherhood. It suggests that true connection can take one to a higher level.

11. "It's in the palm of your hand now, baby"

Denotation: A comment on being in charge of a situation.

Connotation: Represents responsibility accompanying Masonic power and knowledge. Implies greater knowledge, the greater the responsibility, which forms the crux of Masonic faith.

12. "So just be sure before you give it up to me"

Denotation: Ask for considering before committing.

Connotation: This emphasizes the seriousness of commitment in love and Masonic vows. It conveys the seriousness of promises made and the importance of understanding the

consequences of such vows.

13. "There's no going back"

Denotation: This implies a feeling of finality in choices made.

Connotation: It conveys the irreversibility of the Masonic path once one has chosen to seek wisdom. This is in line with the belief that, once a person is on the path of discovery and knowledge, no turning

14. "Uh, she's a beast (beast), I call her Karma"

Denotation: This phrase is used to refer to a strong woman, implying strength and fierceness.

Connotation: The term "Karma" embodies the Masonic idea of balance of acts and their reactions. Since Masons believe that acts will return to them, this line also emphasizes the two aspects of love—its ability to elevate and its power to bring about repercussions. In Masonic teaching, the understanding of every act having a reaction is crucial, reflecting the idea of love being both positive and burdensome.

15. "She eats your heart out like Jeffrey Dahmer"

Denotation: This metaphor is a usage of eating one's heart out.

Connotation: The reference to Jeffrey Dahmer introduces a darker element of human nature into the equation, suggesting that love can be the source of intense emotions, including betrayal and obsession. Masonic teachings have a tendency to explore the complexities of human nature, like the potential for darkness within. The line reminds the reader that while love can be passionate in its nature, it has the potential to reveal the darker side of desire and attachment, leading people to tread their emotions with caution.

16. "Be careful, try not to lead her on"

Denotation: This is a line of caution against misleading her.

Connotation: It also points out the importance of honesty and integrity, values which are the foundation of Masonic principles. Masons are taught to stick to honesty and truth in all their

dealings, and the line stresses the importance of being truthful in dealings. Deception can lead to psychological disarray, in line with the belief in Masonry that an individual should be his word for the sake of maintaining harmony and faithfulness.

17. "Shawty's heart was on steroids / 'Cause her love was so strong"

Denotation: This metaphor conveys overwhelming love.

Connotation: The enthusiasm of love being described here mirrors the close bonds that are formed within the Masonic brotherhood, where love and affection are cherished more than anything else. Masons would discuss brotherhood and the close bonds formed because of shared belief and experience. Such a line reflects how such intense emotional connection could carry people away, and give them the sense of belonging and purpose in the Masonic brotherhood.

18. "You may fall in love when you meet her"

Denotation: This line provides a comment about attraction.

Connotation: It suggests the redemptive potential of bonding, like that found in Masonic brotherhood. As Masons have a tendency to form close bonds through shared rituals and teaching, so does this line suggest that close relationships have the ability to change and improve a person. The redemptive nature of love is something that resonates strongly within Masonic ideology.

19. "If you get the chance you better keep her"

Denotation: This is some guidance on holding on to relationships.

Connotation: It suggests the importance of maintaining knowledge and relationships within the Masonic brotherhood. Masons are encouraged to value their ties, both with fellow members and the knowledge they acquire. This line is a reminder that it is important to foster these ties for personal and community growth, in line with the Masonic principle of the value of fellowship and support.

20. "She's sweet as pie, but if you break her heart / She'll turn cold as a freezer"

Denotation: This line represents opposite emotions.

Connotation: It emphasizes the bivalent character of love and consequences of betrayal, appealing to Masonic emphasis upon faithfulness and trust. Masons learn the importance of healthy bonds and how things turn when faith is broken. The line serves as an alert concerning thinness of bonds, exemplifying how warm and loving love could be, as well as cold and bloodless, when betrayed, appealing to the bipolar character of human feeling to which Masonic education is likely to relate.

21. "That fairy tale ending with a knight in shining armor"

Denotation: Heroic rescue, idealized character.

Connotation: This line suggests a pretense of selfless virtue, in which the "knight" is a social trope created to attain power and status in a society. The "fairy tale ending" is the achievement of highly sought-after status through such a social trope, and perhaps not through inherent moral character.

22. "She can be my Sleeping Beauty / I'm gon' put her in a coma

Denotation: Amusing metaphor for carnal love.

Connotation: «Sleeping Beauty" suggests possibility to dominate or possess, but "coma" is a false move of domination that annihilates resistance, rendering people helpless to be used in private. This brings to mind unannounced control unions characteristic of secret societies.

23. "Damn, I think I love her"

Denotation: Expression of strong feelings.

Connotation: This type of "love" is an instantaneous appreciation of the worth of a person as a commodity in a graded system with utilitarian appreciation featured more prominently than passionate desire. It is appreciation of the usefulness of a viable partnership.

24. "Shawty so bad, I'm sprung and I don't care"

Denotation: Infatuation and attraction.

Connotation: The "badness" suggests an attraction of prohibited power or knowledge, and being "sprung" suggests being ensnared by this attraction. Disregard for consequences suggests readiness to violate ethical borders to gain access to this power or its secrets.

25. "She got me like a roller coaster"

Denotation: Ups and downs emotionally.

Connotation: The metaphor outlines the precariousness of finding one's way through the mysteries of Freemasonry, where flashes of illumination are balanced by adversity and disillusionment, echoing the stormy journey in such a secret society

26. "Turn the bedroom into a fair (a fair)"

Denotation: Romance and intimacy.

Connotation: "Bedroom" is an inner sanctum, and the "fair" is a bazaar of secrets and hidden deals. Intimacy here would be sharing secret information or making concealed alliances.

27. "Her love is like a drug"

Denotation: Addictive love.

Connotation: The "drug" is the dizzingly enticing knowledge of the mystic and the supposed greater state of Freemason membership. Addiction leads to failure of judgment and the establishment of dependence on the occult.

28. "I was tryna hit it and quit it / Butlil' mama so dope"

Denotation: Casual relationships as add-ons.

Connotation: The early superficial attraction is reflective of a self-interested appeal to Freemasonry, while the "dope" represents the unintended depth and susceptibility to manipulation within the organization, drawing in more serious relationships afterward.

29. "I messed around and got addicted"

Denotation: Intense attachment or addiction.

Connotation: The "addiction" is to a plunge into Freemasonry's mysteries and rituals, which heralds loss of control over one's life and awareness of being in the hands of the group's concealed agendas.

30. "So you wanna play with magic?"

Denotation: An invitation to perform something unusual or supernatural.

Connotation: Suggests an alluring attraction of forbidden knowledge and the risk of exploring the unknown, akin to the dark side of Freemasonry where one might gain access to hidden truths that break moral boundaries.

31. "Boy, you should know what you falling for"

Denotation: Warning of love decision consequences.

Connotation: Warning of the true character of Freemasonry, to give attention to ulterior motive and loyalty compromises involved in membership, and the suggestion of a point of no return.

32. "Baby, do you dare to do this?"

Denotation: To dare to go or risk the unknown.

Connotation: The activity leads the topic to defy the hidden truths and threats of Freemasonry, rather than embracing secrecy and the radical changes that are involved in the initiation process, as a devotion to something unknown.

33. "'Cause I'm coming at you like a dark horse"

Denotation: A metaphor for an unexpected or surprising force.

Connotation: Symbolizes the hidden, perhaps evil potential that can emerge from within, resonating with the transformative yet dangerous processes in Freemasonry, where ambition is followed by moral compromise.

34. "Are you ready for, ready for / A perfect storm, a perfect storm?"

Denotation: Question of if one is ready for impending chaos or hardship.

Connotation: Suggests the wild and perhaps destroying process of self-discovery in Freemasonry, where one must be willing to endure the chaos that could be unleashed by pursuing forbidden knowledge and power.

35. "'Cause once you're mine, once you're mine / There's no going back"

Denotation: A vow of commitment and irreversibility.

Connotation: Suggests the binding nature of the Masonic path, that once embarked upon this world of secrets and power, there is no going back from the moral and ethical dilemmas one is likely to encounter, echoing the idea of being ensnared by darker forces.

Myth of the Dark Horse of Freemasonry

The Dark Horse myth can be interpreted as a metaphorical reflection of Freemasonic belief, exemplifying themes of mystery, fate, and potential for transformation within an era typically characterized as dark or unknowable. As a creature of mystery and fate, the Dark Horse symbolizes boundless potential and the value of firm commitment among initiates. With Barthes' semiotic theory, the Dark Horse's denotative meaning is tied in with hidden power and hidden knowledge, as a metaphor for occult knowledge. The close reading of connotative meaning shows multi-layered ideological and symbolic significance. "Choose wisely" evokes the sense that the path to enlightenment is fraught with peril, and the focus is on discrimination, responsibility, and the acceptance of risk—key tenets of Freemasonic philosophy. This connotation reaffirms the notion that personal improvement involves transcending danger and selecting wisely in quest of truth.

Moreover, the Dark Horse legend describes Freemasonic principles in its construction as metaphor for the potentially perilous enterprise of self-improvement. It is being compared to a "perfect storm" of inspiration—both fostering and risky—and is symbolic of the magical potential built into Freemasonry. The references to "playing with magic" and learning forbidden knowledge raise issues of secrecy and exclusivity, in accordance with older

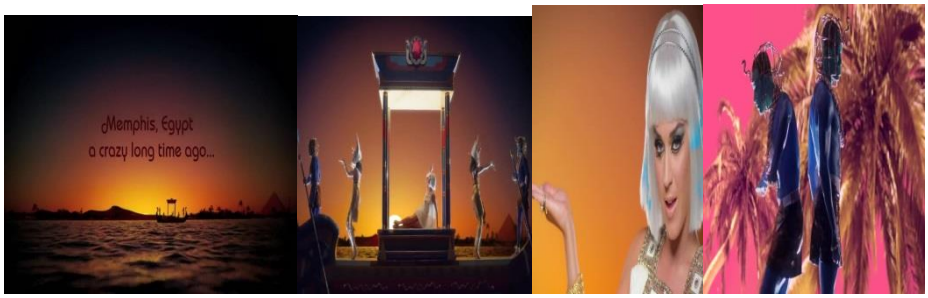
Masonic principles of esoteric knowledge kept from the profane.

Symbolic language such as "devils as foul as any fairy-tale bane" calls attention to the fact that aspiration towards truth and real change includes risks and challenges in its essence. In order to reason further from a position of greater understanding, the language has to be interpreted as symbolic of the conflict between enlightenment and adversity, underlining the need for resilience and moral strength. (Youtube, 2019)

The thirteenth test, which stands for one of the original colonies, is symbolic of Freemasonry's focus on personal development and self-perfection. The tests of courage, honor, loyalty, and wisdom upon which they are based are allegories for the promises and virtues that make up a Freemason's path, and affirm the importance of moral virtue and adherence to the principles of the fraternity. (YouTube, 2019)

Lastly, the Dark Horse is a guardian and instructor, symbolizing the enigmatic and transformative force that resides in those who seek illumination. The members of the Order, sworn by oath and tied to the Dark Horse legend, belong to an esoteric tradition rooted in mystery, veneration, and pursuit of knowledge beyond common understanding. (YouTube, 2019)

2.2.2 Semiotic Analysis of non-Verbal Elements (Visuals)



Scene 01

Scene Description This scene is the first scene in the clip, in which the setting of the clip being described. Then a boat appeared where the singer [Katy Perry] starts her song.

Denotation

The pictures depict a scene at sunset on a barge moving on a body of water. The background is established by the first picture as "Memphis, Egypt, a crazy long time ago." Silhouettes of figures on the boat and a pyramid in the landscape background can be seen. Subsequent images reveal further details: a central figure, presumably Katy Perry, dressed in ancient Egyptian attire, a white dress, blue-adorned short white wig, and golden jewelry. She reclines on a canopy on the boat. Other figures on the boat are blue-skinned people and decorative headpieces, some with staffs, and one other figure whose head resembles a cat. By looking very well to the first image it seems like an eye.

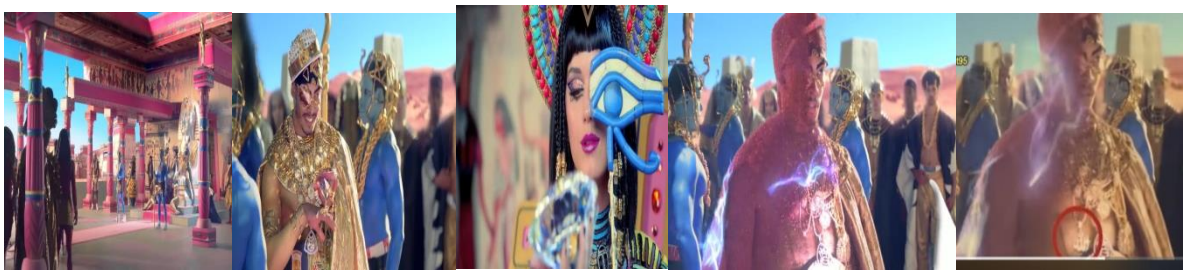
Connotation

The boat may indicate a journey, and the water [Nile] suggests fertility and the cyclical nature of existence. The silhouette of a pyramid connotes power, mysteries, eternity and a connection to the divine. [Memphis] stand for the ancient origins, [a crazy long time ago] adds a sense of distance, mystery and even a touch of the fantastical. The sunset or the sunrise connote the end of one cycle and the beginning of another, a rebirth or the journey between the world of the living and the dead in many ancient cultures. And the eye it is the All Seeing Eye of Freemasonry that stands for knowledge.

Myth

Freemasons believe that Memphis is the origin of Freemasonry because they want to root Freemasonry in history. This scene symbolizes the birth journey of the goddess Isis, embodied by Katy Perry. Egyptians also believe that the sun dies at sunset and is reborn, which corresponds to the Phoenix ritual in magical rituals that are of interest to Freemasonry. The boat resembles the cosmic gateway for Freemasons or the entrance to the temple through

which those seeking enlightenment or joining Freemasonry pass. The entrance consists of two columns, Boaz and Jacin, and at the top of the entrance is a serpent, a symbol of demonic energy and kundalini, through which esoteric magicians reach nirvana and union with devil.





Scene 02

Scene Description

In this scene Katy Perry was portrayed as a queen, she receives precious gifts from influential people from all over the world. The scene shows a man with Eastern Arab features holding a jewel in his hands as a gift to the queen. After he presents it to her, she uses the Eye of Horus as a magnifying glass to see the jewel and then uses magic to burn the man, who turns to ash. Then, a jewel appears in his ashes in the shape of an eye, which she takes and wears in her teeth. In this scene, a statue of Sphinx is shown glowing from within, and Katy Perry appears among a group of statues with a snake wrapped around them.

Denotation: The images depict an interior space resembling an ancient Egyptian temple or palace. The building has large, pink pillars that are ornamented with golden characters and hieroglyphs. Walls are adorned with colorful depictions of ancient Egyptian scenes and

individuals. There are several individuals on hand. One of the principal characters, presumably Katy Perry, is dressed in advanced Egyptian-inspired attire, including a black braided wig and a brightly colored headdress. She holds a large, blue Eye of Horus prop. Another familiar character is a man in gold jewelry and crown, wearing a patch over one eye. Other characters include individuals with blue skin and golden headgear and attire, some holding staffs. A large statue of a figure with glowing eyes towers over one image. Another picture is of a hand placing a jewel on a red sand mound, and another is of the central woman with jewels in her mouth. The final picture appears to be a statue of various Egyptian gods or figures.

Connotation The elaborate costumes, hieroglyphics, and architecture highly connote ancient Egypt, royalty, and ritual. The Eye of Horus is a recognizable Egyptian symbol of protection, royal power, and good health. The use of gold connotes wealth and status. The blue color of some figures connotes the fantastical or divine. The eye-patched man in his elaborate attire can suggest a controlling leader or a person with a concealed or injured aspect. The radiant statue gives the supernatural or divine presence element. Placing gems on sand and the gem-studded figure in her mouth could suggest offering, change, or testing. The last statue amplifies the imagery of ancient Egyptian mythology and pantheon of gods.

Myth In this scene, Katy Perry embodies the goddess Isis, who has two armies of genies: the blue lunar genies and the red solar genies. This relates to the lunar magic practiced by women in ancient times to worship Ishtar or Isis, and the solar magic practiced by men to worship Horus. It is also a way to unite with Satan and practice magic. There is also another meaning, which is that Katy Perry embodies the Freemasonry, to which kings and influential people, such as celebrities and politicians, submit their riches or face the wrath of this organization. The jewel symbolizes the prism, which is also a magical ritual. As for the eye, it embodies the all-seeing third eye, which is activated by joining Freemasonry and practicing all its rituals.

We also notice her burning the Eastern man who was wearing a necklace with the name of Allah in Arabic, which is a clear attack on Islam and Muslims and an attempt to destroy them. These intentions were confirmed after the clip's producers removed it to appease the anger of Katy Perry's Muslim fans





Scene 03

Scene Description This scene is a continuation of the previous scene, but this time this man who looks like an African comes and offers spicy chips to the queen, but the queen does not like the taste and asks the man to give her something to drink, but he shows her that the drink is finished, so she gets very angry at him and burns him with magic, and she turned him to a big cup , and then she drinks from the big cup with the black liquid.

Denotation: The images depict an interior that resembles an ancient Egyptian temple or palace. The architecture features enormous, pink columns with golden hieroglyphs and figures on them. Walls are decorated with colorful depictions of ancient Egyptian figures and scenes. Several people are present. One, who appears to be Katy Perry, has elaborate Egyptian-style attire, including a black wig with braids and a headdress that is multicolored.

She is also holding a large, blue Eye of Horus prop. One of the other main characters is a man wearing gold jewelry and a crown and with a patch over one eye, also he seems like Africans. Some of the other characters are people with blue skin and gold headpieces and attire and some with staffs. A huge statue of a character with glowing eyes dominates one picture. Another image is of a hand placing a jewel on a pile of red sand, and another of the main figure with jewels in her mouth. The final image appears to be a statue of various Egyptian deities or figures.

Connotation: The hieroglyphs, ornate costumes, and architecture strongly connote ancient Egypt, royalty, and religious ceremonies. The Eye of Horus is an easily recognized Egyptian symbol for protection, royal power, and good health. The use of gold everywhere suggests wealth and status. The spicy chips indicate that the man is from South Africa.

Myth This clip exposes a new plan by Freemasonry, which is targeting Arab-African countries. Freemasonry is devising plans to control the wealth of these countries and strip them of it, and this is evident in the video through the fat man who appears to be Arab-African offering gifts to the queen. However, the new thing here is that this organization has its eye on Africa's greatest treasure, which is oil, and this is very clear in the black liquid that the queen drinks at the end of the scene. And also symbolizes the overthrow of the ruling systems in Arab countries.





Scene 04

Scene Description In this scene, a black man pulls a golden chariot with a bull's head on it and starts dancing. The queen and her followers also start dancing. Then, an Egyptian statue appears. As the camera pans toward this statue, it splits into two, revealing rapper Juicy J who starts singing. Meanwhile, Katy Perry dances on a pole, half-naked. The queen turned the black man to two dice. Finally, one of the queen's followers hangs two dice on the golden chariot.

Denotation The images are a series of vignettes set in an Egyptian-themed setting. We can see individuals in highly stylized and ornate Egyptian dress, e.g., Katy Perry in various ornate garments and headdresses. There are individuals in cat-like masks and golden body makeup, maybe deities or attendants. There is a man in sunglasses with an Egyptian-style headdress. There are individuals engaging with a golden sarcophagus with Anubis symbolism. Shimmering symbol dice are noticed being manipulated. A character is seen dancing on a pole among cat-masked figures in the background of a scene. Hieroglyphs and Egyptian art motifs can be noticed on the backdrops.

Connotation The elaborate costumes and the homogenous Egyptian iconography unmistakably point towards ancient Egypt, royalty, and myths. The cat-masked faces are a clear reference to the goddess Bastet. The golden sarcophagus and Anubis iconography evoke death, the afterlife, and funeral practices in Egyptian religiosity. The dice with shining

symbols introduce chance, fate, or a game to this historical environment. The pole dancing scene offers a jarring juxtaposition of ancient Egyptian tastes and modern popular culture.

Myth In this scene, the man appears to represent the Negroes and blacks, whom Freemasonry seeks to get rid of, considering them less valuable. The chariot contains the head of a calf, and here we recall the story of the calf made by the Samaritans and worshipped by the Babylonians. The chariot also contains symbols of ritual sacrifice and offerings to the calf. We notice that the queen and her followers danced in a pagan ritual manner upon seeing the calf, and then the black man was sacrificed for the dice, which contain magic talismans. We also notice the Masonic eye in the Egyptian statue. As for Katy Perry dancing on the pole, half-naked, it is an explicit call to follow lust, sex, and obscenities, which are among the most important ideas of Freemasonry.



Scene o5

Scene Description This scene depicts a man wearing ancient Egyptian clothing, covering his face and carrying baskets filled with gold. He walks towards the queen. He then removes the cover from his face to reveal the face of a crocodile, an ancient Egyptian god. The queen then transforms this man into a small handbag.

Denotation The photographs illustrate diverse scenes in an Egyptian background. One is of a character wearing Egyptian clothing holding bowls filled with gold jewelry. Another illustrates a character dressing up in a golden crocodile-headed mask. A gold clutch handbag and a tiny tusk-like object are set upon a pink table.

Connotation: The depiction of numerous gold pieces of jewelry and elaborately decorated attire symbolizes wealth, power, and royalty of ancient Egypt. The crocodile-headed mask would likely represent Sobek, the ancient Egyptian crocodile god, symbolizing power, protection, and the Nile. The cat masks clearly point to Bastet, the Egyptian goddess of home, fertility, and protection.

Myth This indicates that Freemasonry has a pharaonic background, meaning it has a connection to the gods that existed at that time and the magic and rituals they performed. As for its transformation into a bag, this indicates the Masons' focus and pursuit of everything material and fleeting, and their emphasis on trivialities.



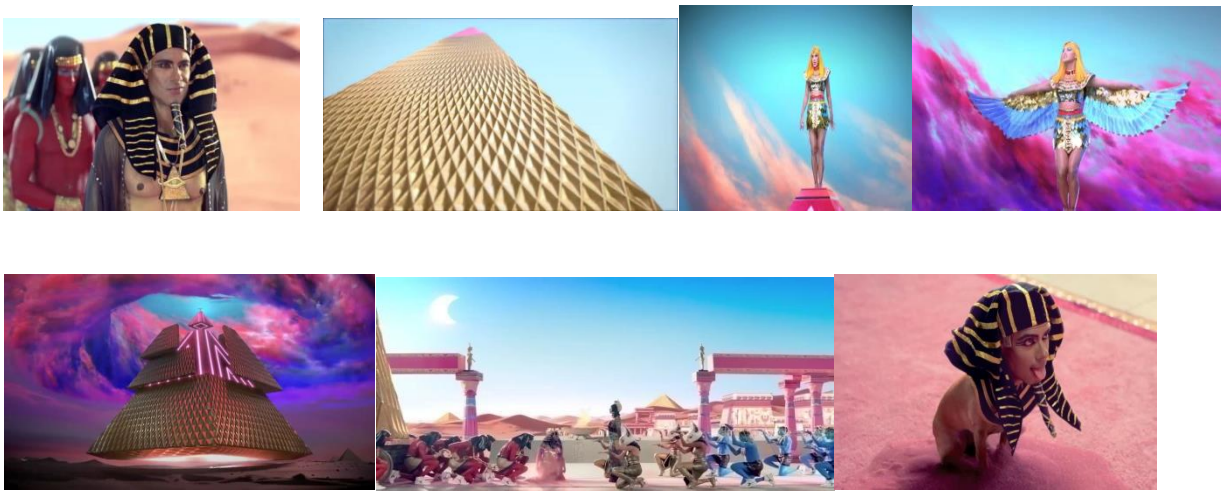
Scene 06

Scene Description This scene depicts a small dog walking towards Katy Perry's throne and when he gets close he gets scared and runs away quickly.

Denotation The pictures display a small, fluffy, brown-colored dog, likely a Pomeranian, wearing a gold snake-shaped collar. It is standing on a pink carpet in a procession towards Katy Perry, seated on a throne between two individuals in Egyptian outfits and cat masks.

Connotation The gold snake collar could signify royalty, prosperity, or even a connection to ancient Egyptian symbolism, where snakes were symbolic. The regal-looking striding towards Katy Perry by the dog can be seen to point that it is a cherished pet, a symbol of commitment, or even a satirical commentary on power dynamics.

Myth The Masonic organization believes that its followers must be as loyal as dogs, and must obey and carry out all its orders without question. They must remain fearful and loyal to it at all times, otherwise it will turn against them and invent various tortures for them.



Scene 07

Scene Description This is the last scene in the video, where the man in Egyptian clothing comes up to Katy Perry and points to the pyramid. Suddenly, Katy Perry appears on top of the pyramid in a completely different style , growing wings. The sky turns red. The pyramid disintegrates, a hole appears in the sky, and everyone in the audience kneels before Katy Perry. Meanwhile, the man transforms into a dog's body and a human head.

Denotation The scenes display a montage of visually appealing shots with a persistent Egyptian motif. We see people dressed in opulent pharaonic attire, like someone in a nemes headdress that has typical gold stripes and an Eye of Horus pendant. We observe shots of stylized pyramids, some of which appear old-fashioned and others sleek-looking with neon paint. Katy Perry is observed sitting atop a pyramid dressed in Egyptian-inspired garments and wing-like accessories. Another image shows a surreal scene with a small dog wearing a pharaoh's headdress. Finally, there is a scene with various figures in Egyptian-themed costumes, including those wearing animal masks, gathered around a central figure.

Connotation The pyramids and pharaonic costume strongly connote ancient Egypt, royalty, and power. The Eye of Horus is a common symbol of royal power and protection. The pyramids in the fantasy future setting incorporate both old and new aesthetics. Katy Perry's winged costume atop the pyramid suggests a powerful, perhaps divine, presence, evoking images of Egyptian deities like Isis. The dog in the pharaoh's hat is a humorous and surprising combination, perhaps commenting on deifying humans or blurring different cultural icons. The confluence of various Egyptian-themed characters suggests a ritual, a court scene, or demonstration of power.

Myth This man represents Freemasonry and Zionism, and with his coming he will usher in a new world order. He could also be the Antichrist. The goddess Isis is at the top of the pyramid. Isis is a symbol of love, passion, and promiscuity, which are the most important things the new order calls for. We notice the completion of the pyramid, which is a symbol of the new world order that the Freemasons are working on. The sky opens up like a starburst, symbolizing the black sun. The Sphinx statue indicates that there is no going back on this new order. Then the red and blue genies kneel and submit to the new order, and even the leader of Freemasonry becomes like a loyal dog and a faithful servant of Satan.

2.2.3 Analysis of the Interaction between Lyrics and Visuals

The "Dark Horse" music video effectively interlaces the words of Katy Perry with dramatic Egyptian imagery, creating a multi-layered experience that adds depth and width to the song's underlying themes. Lyrics tend to re-emphasize power, capability, and a sense of 'magic' held by the vocalist. Lyrical statements such as "'Cause I, I'm capable of anything / Of anything and everything" and "So you wanna play with magic?" are theatrically shown on screen, where Katy Perry is dressed as omnipotent Egyptian royalty. She is shown to be worshipped in adoration, possessing omnipotent abilities, and even transcending godhood, all which visually reinforce the lyrics' assertions of mastery and magical ability.

The imagery also adds to the work a rich undertone of esoteric and perhaps Masonic symbolism not intentionally present in the lyrics. The Eye of Horus, an ancient Egyptian symbol of protection and regal authority, is retold by Freemasonry as the All-Seeing Eye, symbolizing wisdom and spiritual insight. The pyramids, a leitmotif, are not merely symbols of ancient Egyptian potency but also of the "new world order" in certain readings.

While the song builds a relationship based on warnings and power dynamic (e.g., "But you better choose carefully"), the video adds to this tale to a mythic framework. Katy Perry's own self-transformation into goddess-like state, as well as repeated scenes of ritual and change, suggests a desced or initiation into deeper mysteries, a theme found in esoteric traditions.

Thus, the imagery provides a second level of symbolic narrative which is parallel to the interpersonal dynamics of the lyrics. There are instances of deliberate juxtaposition or contradiction between the images and the lyrics which make the overall message more complex. The lyrics develop ideas around power, love, and relationships, while the images describe scenes of power, control, and devastation.

Furthermore, the incorporation of modern elements such as spicy chips and pole dancing within the context of ancient Egypt generates an unsettling juxtaposition that compels the listener to consider the interrelation of the past and the present, and the profane and the sacred. As a whole, the juxtaposition between lyrics and imagery in "Dark Horse" generates a dense, multilayered narrative. The words establish a foundation of threat and power within the relational, and the images build upon these ideas as well as contribute layers of Masonic and occult symbolism. The images themselves do not merely reflect the words but expand, contradict, and complicate them, calling for multiple readings of power, change, and the danger and allure of forbidden knowledge.

This analysis offers a robust interpretive reading of how images and lyrics are connected in "Dark Horse," illustrating how visual elements reinforce and enhance the lyrical message. It is successful in being able to identify significant symbols (e.g., the Eye of Horus, pyramids, goddess iconography) and connect them back to more universal esoteric and Masonic meanings, enriching the analysis

2.2.4 Discussion

The analysis of the video clip applying Barthes model of denotation, connotation and myth, has provided insight into the function of its symbols within the story and their cultural environment. Explanations from the director and artist regarding the Egyptian environment have been offered; further close and in-depth analysis of the rest of the symbolic elements would be facilitated by contemporary theory on symbolism and cultural representation.

a)The Foundation of Egyptian Symbolism

The world of images in "Dark Horse" comes from Egyptian symbolism of the ancient civilization. The pyramids, sphinxes, and hieroglyphic writing take the spectator to this ancient and rich cultural setting. Director Mathew Cullen selected this setting deliberately to match the inspiration from Memphis, Tennessee's eponymous name being Egyptian-inspired. The setting is not only a backdrop but a participant in the video's thematic currents of mysticism, power, and exoticising attractions of the other. Specific color palettes, such as the turquoise of Perry's make-up, position the visual narrative in Egyptian antiquity.

b)Explaining Esoteric and Masonic Symbols Semiotically

The visual meaning of specific signs, such as the Eye of Horus, must be semiotically explained. This symbol is prominently displayed on a fan or monocle-like item held by Katy Perry. Although an ancient Egyptian symbol for the most part, its visual likeness and subsequent historical re-appropriation in a number of esoteric traditions, including some

interpretations bordering on Masonic symbolism, give it this possible reading within the context of the video. The owl hooting at the video's start can also be interpreted on esoteric grounds, some of which are sympathetic to aspects of secret societies or occultism. The recurrence of light and darkness, and transit through an imaginative "underworld," is found resonant with some esoteric traditions.

Denotatively, the Eye of Horus is defined as an Egyptian amulet that is employed in protection, royal power, and success. Connotatively, by diffusion in cultures and borrowing from the past, it has been borrowed and reinterpreted in various esoteric systems, and with applications concerning occult symbolism.

Applying Saussure's sign model, the signifier (the image of the eye in the video) evokes a signified beyond the original Egyptian association to encompass ideals of divine all-knowingness, knowledge, and control in other systems. Similarly, the object itself—monocle or handheld fan—can be deconstructed as a signifier. Although it exists in the Egyptian situation as a prop, its introduction into the scene can be said to represent ideas of focused vision or viewpoint, invoking meanings beyond the literal Egyptian situation.

Second is the meaning derived from Peirce's trichotomy. The Eye of Horus in the video is an icon since it resembles an eye. It is an index in the sense that it is part of the Egyptian setup, recalling that former context. But as a marker in some interpretive communities, it is wider, more general, and related to esoteric or Masonic concepts. The "chopped and screwed" vocal hooks of the video also lend themselves to semiotic interpretation. Denotatively a musical production technique, connotatively they belong to a distorted, trance-like atmosphere that accompanies altered states of consciousness or ritualistic rites.

With the cultural background of the video and the audience, the symbols can be interpreted to convey a variety of different meanings and messages:

Mystique and Esoteric Knowledge Having the Eye of Horus on display in the scene can give it an aura of secret knowledge and ancient mysteries and elicit an underlying message of control or influence.

Omni-power and Omniscience The omnipotent figure that accompanies the Eye of Horus has immense power and divine overwatch, pairing with the "dark horse" personality, suggesting mysterious power.

Self-Transformation and Initiation; The majority of esoteric activities involve symbolic journeys of self-discovery. The narrative of the video, as Perry transforms and eliminates suitor after suitor, can be interpreted as a symbolic transformation process.

Exoticism and Aesthetic Value ;To a mass audience, these symbols promote the video's luxury aesthetic and exoticism, creating visual beauty and reinforcing the ancient Egyptian theme.

Speculation and Ambiguity. The use of such symbols hinges upon ambiguity, allowing for multiple interpretations and sparking discussion regarding hidden meanings.

c) The Algerian Culture Appropriation

The problem of cultural appropriation in "Dark Horse" may be understood through semiotic theory. Appropriation has been found to occur when a dominant culture appropriates a symbol from Algerian culture and decontextualizes it, replacing its original meaning with a stereotype. The employment of powerful Egyptian symbols in the context of a modern pop song is subject to questioning regarding the danger of decontextualization.

Barthes' theory of myth suggests that frequent use of Egyptian symbols can create a "myth" of the exotic or of power without coming to terms with their rich historical significance. This re-signification can be understood as symbolic violence in the sense that the hegemonic culture re-appropriates and re-names the symbols of the other culture.

Saussure's foregrounding of the arbitrariness of the sign makes the point that the Eye of Horus's meaning is not inherent in its visual content but derives from its cultural and historical systems. Barthes's research on connotation and myth provides for comprehension of the way in which the denotations of the images can be imbued with higher-level ideological connotations.

Algerian Context

On reflection about the reception of the symbols of the video in an Algerian setting, it is worth distinguishing the directionality of cultural appropriation. The video, being a creation of Western popular culture, is the would-be appropriator of Egyptian symbols. The question to consider is how the video's presentation of these symbols could be received or reinterpreted in Algeria.

Semiotic theory contributes to examining this in the following ways:

Cultural Filters Algerian audiences receive the media through their own cultural filters, which include their history knowledge and local symbolism. This may lead to a reception of ancient Egyptian symbols different from the Western reception.

Denotation/Connotation: The denotative meaning of the Eye of Horus is constant, but the connotations may vary. In an Islamic nation like Algeria, mentions of occult practices can be viewed suspiciously.

Re-signification: Algerian artists would be re-signifying or commenting upon culture were they to use these symbols again and give them Algerian significations or critiques.

Myth of the West: Barthes' theory can be applied to how world pop culture creates "naturalized" explanations. Algerian spectators would be decoding the video symbols not just for their inherent sense, but for what they reveal about Western perceptions of the "other."

Effectively, semiotic theory provides a method of analysis for examining how Algerian subjects receive and interpret the "Dark Horse" symbols with the understanding that such reception is mediated by the local cultural, historical, and religious systems.

Finally, the mixing of Ancient Egyptian symbols in a new pop music video creates a system where original symbols interact with modern cultural codes. This symbol change between cultures demonstrates the flexible construction of meaning. The owl in the opening of the video, as a possible symbol of Freemasonry, demonstrates the way one sign can signify differently within different cultures. Barthes says that "The myth is not an object; it is a way

of signifying." This argument highlights that symbols are flexible and subject to redefinition in regards to their cultural context.

Music videos are powerful multimodal texts in which the visual, the music, and the words cross over to provide a dense narrative experience. In "Dark Horse," everything that is visual costume, choreography, symbolic set dressing—is contributing to the overall message. The "icy rhythms," "chopped and screwed" vocals, and bass lines up front provide an audio texture that buttresses the visual experience, compounding the general sensory effect.

Continuing examination of the video highlights the importance of critically analyzing visual texts, noting that one can discover several and contradictory meanings in the culture of globalization. Barthes' argument that "myth transforms history into nature" encapsulates the syncretism of ancient signs combined with contemporary themes, propelling further arguments within culture regarding representation, power, and the mystery of the past. As the viewers further dismantle the symbolic web of "Dark Horse," the video comes across as a cultural object that distills the complication of modern symbolism and interpretation.

Section Three: Summary of the Overall Findings and Recommendations

2.3.1 Summary of the Overall Findings

- The "Dark Horse" music video pictorially represents the Eye of Horus (plainly seen on a fan/monocle), various Egyptian symbols (pyramids, sphinxes, hieroglyphs), and an audible "owl sound" at the video's onset. These elements have been identified as potentially Masonic or esoteric.
- These symbols function as multifaceted signifiers, enriching the video's narrative and visual style. The Eye of Horus, while denotatively linked to ancient Egyptian concepts of health and protection, connotatively suggests insight, power, and occult knowledge. The Egyptian setting, beyond its historical literalism, symbolizes power, mysticism, and otherness. The monocle/fan embodies insight and stability, while the "chopped and screwed" bass lines and vocal samples create a hypnotic, trance-like atmosphere.

- The potential meanings and interpretations of these symbols are diverse. The Eye of Horus carries conventional Egyptian connotations of protection and royal authority, yet has been reinterpreted in esoteric contexts to symbolize divine omniscience. The owl's scream is interpreted as a manifestation of witchcraft and Satanic rituals, which, in some interpretations, connects to Freemasonry.
- Verbal and non-verbal elements within the video work in concert to establish and reinforce these symbolic meanings. This includes lyrical references to magic and evil forces, "icy rhythms," "chopped and screwed" vocals, the Sphinx's commanding voice, and the overall mise-en-scène, which together form a dense tapestry of symbolic expression.
- The use of these symbols carries significant cultural implications, leading to discussions around cultural appropriation, the popularization of ancient mysteries and esotericism on a mass scale, and a wide range of potential interpretations among a globalized audience.

2.3.2 Recommendations

1. Future researchers can investigate the same topic by analysing another video, or using another methodology.
2. Our research may be a foundation for another similar research
3. Algerian society and universities should draw more focus and attention on semiotic as a field of study.
4. Algerian Muslim society must have knowledge of Freemasonry and its symbols to protect adolescents and the weak-willed from its influence and plans.
5. Artists should have knowledge of Freemasonry to avoid using its symbols or promoting it intentionally or unintentionally.

6. The Algerian authorities must take this phenomenon and its symbols into account to maintain order within the country and impose censorship on clips and films to prevent people from being brainwashed with such ideas that contradict the teachings of our religion and culture.

2.3.3. Limitations

Along this research, multiple obstacles were encountered:

1. Lack of sources and information, especially about Freemasonry.
2. Lack of time, because this topic cannot be well analyzed in a few months.
3. Our study topic is new and may be the first in this field, so we faced the problem that there are no previous studies that would be as a background for us and serve as a basis for our study.
4. Our study topic is considered sensitive, because it enters into many fields such as politics and religion, therefore it was and still difficult limited to write or speak about it.
5. We wanted the case study to be from the Algerian society, but we could not due to privacy policy.

Conclusion

In conclusion, this chapter has outlined the methodology framework underpinning this master's thesis, which seeks to deconstruct the presence and use of Masonic symbolism within Katy Perry's "Dark Horse" music video. Under the cover of semiotic analysis, aided by Barthesian guidelines, this qualitative study has set its sights upon the official music video. This approach is deemed fitting for deconstructing the dense layers of meaning invested in the visual and aural texture of the video. The following chapter will proceed with the data

analysis, applying this methodological framework to interpret the identified signs and symbols in "Dark Horse."

General Conclusion

Reaching the end of this journey, this dissertation has traversed the complex landscape of visual semiotics and the deployment thereof as an analytical tool for the reading of Masonic symbolism in the cultural artifact of Katy Perry's "Dark Horse" music video. Through qualitative methodology based in Barthesian semiotic analysis, this research has attempted to unpick the strata of meaning potentially encoded within this global popular visual text.

Looking to the initial research questions, in this study have been discovered a number of visual features within "Dark Horse" that are suggestive of recognized Masonic symbols. These include a presentation of the All-Seeing Eye of considerable proportion, geometric shapes evocative of Masonic tracing boards, and architectural elements of the kind that bring temple space into conjunction with symbolic significance in Masonic tradition. By a close adherence to semiotic theory, making use of the seminal concepts of Saussure's signifier and signified, Peirce's icon, index, and symbol, and Barthes's denotation, connotation, and myth, this analysis has probed the potential meaning these symbols might express. The findings are that these symbols, while potentially open to various interpretations by the viewer, are part of a complex weave of meaning within the video. They suggest an atmosphere of power, knowledge, and even, perhaps, an insinuation of esoteric or secret histories, which complements some of the historical and philosophical foundations used with Masonic symbolism.

Observing the process of research, the use of semiotic analysis on an ever-changing visual source such as a music video gave rise to opportunity and challenge in equal measure. The density of visual information offered the possibility to analyze in a subtle way any potential

signs and their inter relationally. But the very subjectivity of interpretation required a systematic and thorough method, always basing the analysis on fixed semiotic principles and pertinent contextual data for both Masonic symbolism and general cultural context of the music video. It was the significance of taking into account more than one level of meaning, from literal denotation to culturally charged connotations and even possible mythical overtones that the research emphasized.

The implications of the research show the most important aspects that require academic investigation in the future. It has been earlier mentioned that the work is only an introductory one, and from this work further research can come up to examine a large body of visual materials such as other music videos, movies, and commercials. Comparative studies among various artists, genres, and cultural contexts might provide useful information on the spread and role of esoteric symbols in popular culture. Additionally, subsequent research may use reception analysis to examine how various audiences themselves understand these symbols, closing the gap between textual study and audience comprehension. The intention and potential of cultural appropriation behind the use of such symbolism by artists are of broader range to be researched in detail.

This dissertation is an attempt of the use of semiotic theory on the less researched field of Masonic symbolism on popular visual culture. This study adds to both the semiotics and linguistics disciplines, with a focus on the sub disciplines of visual semiotics and the cultural codes research area, by presenting a nuanced analytical framework and testifying to its application through a case study. It points towards the strength of semiotic techniques in analyzing sophisticated visual communication and revealing possible layers of meaning that may otherwise go unrealized. In addition, in the Algerian context, this research underlines the

necessity of critical media literacy and the necessity of scholarly investigation into the symbolic environments of popular culture in order to create well-informed comprehension and, perhaps, protect vulnerable consumers.

Lastly, this dissertation has shed light on the possible existence and interpretative potential of Masonic symbolism in Katy Perry's "Dark Horse" music video in accordance with semiotic analysis. In recognising the intricacy of interpretation and calling for further research, this study remains a rich resource for future research into how esoteric symbolism helps build meaning in modern visual culture. It underscores the enduring relevance of semiotic inquiry in a world increasingly saturated with visual messages and its potential to contribute to a more nuanced understanding of the cultural forces at play in shaping our perceptions and beliefs.

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Rrésumé

Cette thèse examine la présence et l'importance du symbolisme maçonnique dans le clip « Dark Horse » de Katy Perry à travers le prisme de la sémiotique visuelle. Adoptant une approche qualitative fondée sur l'analyse sémiotique barthésienne, l'étude identifie et analyse les symboles maçonniques potentiels intégrés aux éléments visuels de la vidéo. Elle révèle l'utilisation de symboles tels que l'Œil qui voit tout et des motifs géométriques, suggérant des significations à l'intérieur des significations en lien avec le pouvoir, le savoir et les récits ésotériques. Tout en développant le processus de recherche, l'article souligne la complexité de l'analyse des médias visuels dynamiques et souligne l'importance d'une approche systématique et théorique. Cette recherche est une étude pilote ; il est recommandé de mener des recherches plus approfondies sur un éventail plus large de textes visuels et de leur réception par le public. Elle contribue aux domaines de la sémiotique et de la linguistique en appliquant la théorie sémiotique à un domaine moins exploré de la culture populaire et démontre l'importance d'une éducation critique aux médias, notamment dans le contexte algérien.

Mots-clés : Algérie, Analyse de vidéoclips, Culture visuelle, Sémiotique, Symbolisme maçonnique

ملخص

تمحور هذه الاطروحة حول البحث في وجود الرمزية الماسونية ودلالتها في فيديو كليب "الحصان الأسود" لكاتي بيري من خلال عدسة السيمائية البصرية. واعتمادًا على منهج نوعي قائم على التحليل السيميائي البارثي، تحدد الدراسة وتحلل الرموز الماسونية المحتملة المضمنة في العناصر البصرية للفيديو. وتكشف الدراسة عن توظيف رموزٍ مثل العين الناظرة والأنماط الهندسية، مما يوحي بمعانٍ داخل المعاني فيما يتعلق بالسلطة والمعرفة والسرديات الباطنية. وفي الوقت الذي يوضح فيه البحث عملية البحث، يسلط الضوء على التعقيد الذي ينطوي عليه تحليل الوسائط البصرية الديناميكية ويؤكد على أهمية اتباع نهج منهجي قائم على النظرية. هذا البحث هو دراسة تجريبية، ويوصى بإجراء المزيد من البحوث على مجموعة أوسع من النصوص المرئية وتلقي الجمهور لها. ويساهم هذا البحث في مجالات السيميائية واللسانيات من خلال تطبيق النظرية السيميائية على مجال الثقافة الشعبية الأقل استكشافًا، ويوضح أهمية المعرفة الإعلامية النقدية، خاصة في الحالة الجزائرية.

الكلمات المفتاحية: السيميائية، الرمزية الماسونية، تحليل الفيديو الموسيقي، الجزائر