

The Jungian analysis of symbols and visuals in the BTS' Song *Blood, Sweat and Tears*

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Abstract:

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This paper explores the significance of art, architecture, visuals of setting and different symbols in the song Blood, Sweat and Tears, sung and performed by the South Korean Music Band Bangtan Sonyeondan, also known as (BTS). The existence of different symbols throughout cultures around the world is an attempt to preserve what humans have perceived about themselves and the world around them in different phases of cultural history. These symbols are embedded in our cultural and religious behaviour. Such religious and cultural imprints have been examined in the lead song, Blood, Sweat and Tears, of the album The Wings, made and performed by BTS. Blood, Sweat and Tears is a piece of decadent literature. This song has attracted the attention of music critics and art and literature students due to its allegorical beauty and rich symbolism. The music video is loaded with symbols conveying an implicit story of psychological complexities in the background concerning the conflict between good and evil in human nature. BTS is communicating a deep meaning behind the curtain of a symbolic setting. The researcher has attempted to interpret the song's art, architecture, and symbols through the Jungian psychoanalytic perspective.

Keywords: Symbolism, Music, Wings, Bangtan Sonyeondan, Individuation, Archetype, Carl Jung, Cultural symbols, Symbolic architecture, Decadent literature.

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1. Introduction

Blood, Sweat and Tears is a Korean song sung by South Korean band Bangtan Sonyeondan (BTS). Bangtan Sonyeondan is a boy band, consisting of seven boys named Kim Namjoon, Kim Seokjin, Min Yongi, Jong Hoseok, Park Jimin, Kim Taehyung, and Jeon Jungkook. They are commonly known by their stage names which are RM, Jin, Suga, J Hope, Jimin, V and Jungkook, respectively. The song was recorded in two languages, originally in Korean and then in Japanese. "Pi, ttam, nunmul" in Korean and "Chi, ase, namida" in Japanese, the song is liked for its fresh vocals, artistic choreography, and ear soothing music.

The lyrics of the song are written in collaboration with CEO BigHit, band members Kim Do-Hoon and Pdogg. The Korean version of the song was released by BigHit Entertainment, the entertainment company founded by Hitman Bang also known as Bang PD. On October 10, 2016, the song was released to the public in Korean language. The Japanese version of the song was released on May 10, 2017, under the flag of Universal Music Japan. The Korean version of the music video is directed by Yong Seok Choi. The song is included in BTS' studio album "wings". Video uses decadent settings, baroque style symbols and ancient art in the background. Music video is about discovering a museum and performing choreography. The inspiration of choreography is Tropical house and Mombahton style. Chorus chose a "circuitous" style to sing na pi, ttam, nunmul.

The economic success of this song is enormous. It appeared on "Gaon Digital Chart" and till May 2019, 2.5 million copies of the song were bought by the public. Reviews given by music critics are optimistic and appreciative. It has appeared on Billboard and GQ lists of the best K Pop songs and remained a nominee for "Song of the Year". The theme of the song is influenced by Herman Hesse's bildungsroman novel "Demian, the story of Emil Sinclair's Youth" (2013). Originally written in German, this novel is heavily influenced by analytical psychology. Herman Hesse uses events and characters from his own life to show how one grows up by identifying his/her uniqueness. Carl Jung's concept of collective Individuation, collective unconscious and archetypes are there in bildungsroman. His novel was the result of his psychotherapeutic sessions with Doctor JB Lang who put Hesse on his internal journey. According to band leader RM and senior member Suga, this song teaches one how to choose and make decisions by evoking your own capabilities of judgment.

Characterization and storyline of the song is taken from "Demian, the story of Emil Sinclair's youth". Some characters are seen to play the role of Sinclair, confused, hesitating, and scared. Some of them have played as Pistorious while the ancient art used in the setting is also depicting characters from the novel, with specificity, those characters which rise from Sinclair's unconscious. There are references from the bible as well, showing the eternal conflict of good and bad and humans' own striving to get through this conflict of binary opposites.

Carl Jung's theory of individuation is a theory which talks of one's internal journey and discovery of true authentic self. Self is a stage of human psychological development in which he or she lives with his or her conscious and unconscious. He or she is one complete whole of all the binary opposites of personality. One is good and evil, at the same time, they have light and darkness as well. Humans are born with these dualities. However, self is achieved when these sides are fully recognized and accepted the way they are. There is a marvellous tie between the work of Jung and this Song of BTS. This song belongs to the first concept album

of BTS, called WINGS which contains songs like *Boys Meet Evil*. BTS talks very less about the hidden meaning of the song. They say that this song belongs to those who watch and interpret it. it's open to the observer only.

2. Literature review

Blood, Sweat and Tears is the lead song of solo Album, *The Wings* released by South Korean boy band Bangtan Sonyeondan (BTS). The inspiration of the album is German bildungsroman novel *The Demian* written by Herman Hesse (2013). The Novel carries a significant influence from Carl Jung and Friedrich Nietzsche; hence the song is rich and complex in terms of themes and symbols. The intense masochistic lyrics, decadent setting and the use of baroque architecture make it a content for deep reflection.

Pierrot elaborates that decadent literature is a kind of narrative which works with mythical and legendary characters, using an intoxicating and dreamy atmosphere with drugs and fluids for the purpose of encountering unpalatable realities through escape into the world of dreams (Pierrot, 1977). In this way, Sato (2009) in his research “*Masochism and Decadent Literature, Jean Lorain and Josephine Paladin*” ties its link with masochism. He points out that masochism depends on conjuring unreal and extract pleasure standing on the edge of fact and fantasy (Sato, 2009). BTS is renowned for their artistic storytelling. BTS weave their stories as artists and brand. Typically, BTS produces content that is specific to their own coming of age stories, through lyrics or concept album. They produce their stories that are thematically link their work (Šarić, 2022).

Trialosa (2017) used the lens of intertextuality to crack the symbolic and thematic sophistication of the song. Intertextuality refers to the shaping of the text's meaning by another text as certain fictions, dramas, and performances relate to similar sources, exhibiting intertextuality. Trialosa discusses how the characters of the novel *Demian* are portrayed in the song *Blood, Sweat and Tears* by BTS. For her, all actors in MV reflect different characters of the Novel. Jungkook, Jimin and Jin represent Sinclair of the novel, who, in the beginning of the novel knows only goodness and is unaware of the evil counterpart in him, hence he is reluctant to accept his true self. The roles of the other characters in relation to Sinclair are played by the other members of Bangtan Sonyeondan (Trialosa, 2017).

Lee (2108) the renowned K-Pop writer in his article, argued that the theme of *The Wings* is about coming in the grip of temptations and losing innocence. Without considering any theoretical framework, he approached the song through artistic pieces used in the music video, the symbols, the colours, and the biblical references. He takes every event into account without considering lyrics. In his discussion, he refers to the scene of climax in which the performer Kim Seokjin kisses a statue with broken wings, signifying fallen angel or devil. Kissing is considered a sealing contract between the two parties; hence he concludes that MV ends in successful seduction of humans and his failure before the devil (Lee, 2018).

According to a Tumblr article, the study draws a marvellous comparison between the meaning of song and colours, fluids, the statues, and paintings. However, the article endorses that the end of the MV is highly confusing, meaning a lot of things, yet to be interpreted (Tumblr Article, 2016). Enigmaticfish (2018) talks about Amor Fati, Wabi Sabi and Kintsugi in the work of BTS. The visual content of BTS often uses Scars and Eruption on face and skin to

show the inner psychological chaos. After this chaos, there is beauty, strength and uniqueness, the acceptance of self as whole, not a part (Enigmaticfish, 2018).

Miranda in her article published in Harvard Crimson, illustrated that the lyrics of the song are about sin. She argues that at first glance, the video and lyrics don't appear in harmony; however, upon a second view, the video seems to be directed by lyrics. Both the lyrics and video amazingly chew over the nature of humans (Eng, 2019).

Astuti (2020) in her comparative analysis between *Demian's* story of Emil Sinclair's Youth and BTS' "*The Wings*" titled as *Intertextuality in Hesse's Demian: The Story of Emil Sinclair's Youth and BTS' The Wings*" highlights the thematic and symbolic complexities through Symbolic Interactionism and Intertextuality. Using the dimension of trans-medial adaptation and Jung archetypes, the paper provides significant theoretical background to the *Blood, Sweat and Tears* (Astuti, 2020).

Wolf (2020) analyzed the content's resemblance with that of Heather Lee, however taking references from Nietzsche, her conclusion is different. She alludes to the scenes of kissing from the MV and the splitting of the statue of the Mother Mary in the background and calls it the eruption of chaos, in correlation with the quotation of Nietzsche from *Thus Spoke Zarathustra* which says: "one must have chaos in oneself in order to give birth to a dancing star" (Wolf, 2020). The quotation appears in the video just after Kim Seokjin kisses the statue. She also included references from *Demian*, *The Story of Emil Sinclair's Youth*, which is the actual inspiration of this song. She viewed the end of the song as the acceptance of the self. As the time goes by, humans acquire knowledge of good and evil, of light and dark, while in childhood, the child knows good and light only. With this new knowledge of good and evil, the forge world of good, of heaven and of light can no longer exist (Wolf, 2020).

BTS and Kang (2023) in their book *Beyond the Story* say that the word temptation is all that encapsulates this song. Bang PD made it a song of youth who are stepping into the depressive world of adulthood and encounter numerous setbacks before recognizing their true selves. It truly depicts the transition of pain and pleasure (BTS & Kang, 2023).

The resources available on the song *Blood, Sweat and Tears* most of the time focus on the visual content of the song and all efforts are to dispatch its meaning by contrasting it with *Demian: The Story of Emil Sinclair's Youth* or to build the concept through establishing links between the objects, symbols and events in the story. This paper investigates the song through the perspective of Carl Jung's concept of self and individuation. His theory of individuation is used as the theoretical framework for the reinterpretation of the song. Jung's symbolism and archetypes which accelerate the process of individuation will go side by side. The architectural designs in the background, the decadent setting and baroque symbolism is establishing a direct link between Jung's concept of aesthetic symbols and its relationship with the human psyche, especially upon future inspiration in mind.

3. Theoretical framework

Theoretical framework is the pillar upon which the whole building of research stands. It is a theoretical framework which gives distinctive values to the research. In this study, "Theory of Individuation" and "Theory of Archetypes" by Carl Gustav Jung is used to study the theme of

the song. Carl Gustav Jung was a German psychologist who has done marvellous work on human's progressive psychology. He was a disciple of Sigmund Freud, however his revolutionary theories about the human unconscious segregated him from Freud and he established his own school of thought by the name "Analytical Psychology".

Individuation, as said Murray Stein, is the inner work. It is the process of identifying the true authentic self. Individuation means the totality of personality. When all the elements of personality are in order and the person is recognized with high mental stability, the person is known as an "individual". For Jung, it is an unconscious process, and its nature is spontaneous, however it must be triggered by wearisome experiences. Individuation is the process of getting in terms with the unconscious. This process requires deviation from the prevailing state of mind with the help of extrinsic figures. This initiation is then propagated by a very conscious care to create the self (Stein, 2005).

Achieving self is the ultimate purpose of the life of every person. Jung (1957) in his book "The undiscovered Self" One can't achieve wholeness of personality if he/she moves far away from instinctual foundation. In this way, one must challenge the artificial moral grounds and has to come in contact with evils (as the society calls it). This process is chaotic, challenging, and painful, because it requires break up with that prevalent grand psychic material. Jung in his Collective Works himself argues that meeting with shadow is the first step towards self (Jung, 1957).

While appropriating his content upon individuation for the common reader, Jung gives the concept of the archetype. The archetype means the symbols loaded with meaning which have become part of the human unconscious. The archetype is the uncorrupted model of a person or an ideal. These are the myths and mythical creatures that are part of the human unconscious. They are the very basic motifs of the human behaviour, which have been idealized through evolution.

The Persona is the part of the soul which we represent to the world. It can be compared with a mask or cover which keeps our authentic self in curtain from the eyes of the outer world. It is the social face of human beings. The Shadow: Shadow is the evil counterpart of the soul. It is the opposite to persona as we always try to keep it hidden. It includes emotion, desires, secrets, and is considered the inferior part of the human psyche.

The Anima or Animus is the female part in male while animus is the male part in female, which have been inculcated to the soul or unconscious due to a long evolutionary history of living together. Anima is symbolized by the image of an idealized woman, and it forces male to act like females. Animus on the other hand is a female's tendencies towards masculinity. A woman possessed by is ruthless and aggressive, while a woman whose animus is under her control is assertive, analytical, and vital.

The Self is the final stage of individuation. It inculcates all, shadow, collective unconscious, anima, and animus. It is the combination of the consciousness and the unconsciousness. The Self is the archetype of completeness, stability, and wholeness. Like the mandala, it is the combination of all the aspects of personality in definite proportion. Marked as the last stage in the process of self-actualization, this archetype is the goal of the process of the individuation (Jung, 1912).

Much like Sigmund Freud, Jung is also of the view that the human psyche is made of interacting portions. However, his division is different than that of Freud. His three main ones are ego, personal and collective unconscious. His identity archetype or that part of the mind that helps the individuals identify and feel their selves in different way than the others is Ego (Mcclod, 2014).

4. Research methodology

4.1 Research design

The song *Blood, Sweat, and Blood* by Bangtan Sonyeondan has been analyzed through a descriptive qualitative approach. This study gives analysis, explanation, and interpretation of the song, not including any sort of numerical data. Methods used for data collection include videos, audios, and texts. Researchers have used Music Video and lyrics as primary source of data, while relevant literature from various sources like books, articles, and explanation videos as secondary source of data. The aim of qualitative descriptive study is discovering novel themes in the selected subject, as well as to develop an in-depth understanding of the subject.

4.2. Data analysis

Bogdan and Biklen (1998) has declared that qualitative research is a kind of description, which means that this approach of research helped in designing phenomena related to the personality, to the environment and setting used in the MV and themes which was expected as the long term social and psychological goal of the song. The method of descriptive qualitative methods was the most appropriate because of the two reasons:

Firstly, a piece of language in the form of the lyrics of the song is analyzed, which is dealt with as phenomena of language used in utterance. The utterance could not be judged by quantitative and experimental methods, only observation and descriptions work, hence, this study has used qualitative descriptive approach to the lyric of the song to interpret the implied meaning of its lyrics.

Secondly, the Music Video (MV) is analyzed through the psychoanalytic perspective of Carl Jung, using the symbols shown in MV to get an access to the theme and message of the song, for which qualitative description is suitable. The developmental traits of personality are observable and describable which is the basic theme of the visual content and symbols. Catherine Belseys's rule for textual analysis was applied to the video. According to her, to find new meaning in text, use of secondary sources should be minimized. This is because borrowing ideas from other sources and not originally from the selected subject can corrupt your own ideas.

4.3. Data sources

The main data source in this research is music video shared from the official YouTube channel of Hybe Label (former BigHit Entertainment) and translated lyrics from Genius Lyrics. Observation and analysis based on extensive reading and watching are used throughout the data collection. The primary data sources are Official Music video, lyrics and translated lyrics and secondary data are articles, explanation theories, explanation videos.

5. Data analysis and discussion

This part is divided into two categories the Analysis of lyrics and analysis of the music video. Both data have a remarkable thematic connection, that is, becoming a SELF or an INDIVIDUAL after one's personality breaks up with primitive psychic material, and this path is not easy, but rather full of chaos and breakdown.

5.1. Analysis of lyrics

The approach used to analyze datum 1 is thematic approach. The theme of the lyrics is linked with the symbolism loaded music video to get to the deep philosophical meaning of the song. The lyrics of the song are written by the collaboration of Pdogg PDOGG, HITMAN BANG, KIM NAMJOON, JUNG HOSEOK AND MIN YOONGI. The artists who have given vocals to the song are (stage names only) RM, JIN, SUGA, J HOPE, JIMIN, V AND JUNGKOOK. The same list of singers has acted in the music video as well. Together, they are known as BANGTAN SUNYODYNE, the famous South Korean band. The lyrics are attached as annexure 1.

5.2. Explanation to the lyrics

The pre-chorus of the song starts with the words, "*Blood, sweat and tears*". Blood, sweat and tears is uncommon; hence a deviant phrase in Korean language which is used to reflect hard struggle' a place where one has invested a life to achieve something. It talks about the last dance, which means a final pleasure, the last happy moment a person left with. With all such essentials, yet the singer is offering to someone else and in a state of frenzy, he appeals to someone to take all of it.

In the second couplet, another phrase, cold breath is used, which is reflection of frozen emotion in and outside the body. All the words and phrases in a simple way say that the person inside the lyrics is not all fine with whatever he is facing. The pre-chorus is followed by rap lines which throw even more light upon the psychotic state of a person's mind, as here, he is offering his body, heart and soul to that unknown entity and declares that till he keeps them, he will be in pain as neither of these belong to him anymore.

These lines are followed by the couplet of RM, loaded with meaning, which comment upon the overall theme of the song and its visual content. The singer uses "peaches and cream" phrase, which at one hand symbolizes beauty and innocence, on the other hand whiteness and purity, immediately followed by the strange phrase of "chocolate cheeks" which, according to annotation given by Genius lyrics says about the transformation of a white and pure thing into something dark and processed. "Chocolate wings" in connection with the prior term talks about how this pollution and impurity with sweet and addictive taste has given the poet power to fly. The confidence that comes after rebelling, but in the next immediate line, the singer again enters the state of pain and disturbance. It is the consciousness of pain when the singer realizes that these wings are the wings of the devil and after this plunge in the river of ecstasy and sweetness, there come more bitter things, more unpalatable things are to come.

The lines sung by J Hope are completely masochistic in tone, as he appeals to "Unknown You" and compares him with whiskey. The singer asks for a destruction of his personality to achieve

the peak of the pain, in other sense, forget how pain feels like. He wants to drink the whiskey to completely go under the spell. The chorus sings of an irrational demand, careless of all the destruction it could offer but still the singer wants it. The following lines, sung by J Hope and Suga sing the glory of the same chaos. In his lines, J Hope demands someone to hold him tight so that he finds no way out of him. In the lines sung by Suga, he compares his addiction of that unknown person with poisonous grail, which though was injurious, but the singer still wants to get imprisoned there. The outro talks about how the singer is helpless now. He can't fight against his irrational desires, so he demands to be murdered. He finally reveals that his escape is not possible just because that person has a freaking cuteness and beauty.

Throughout, the lyrics of the song reflect the symptoms of masochistic addictive love, an appeal to something that is not healthy, that is poisonous, chaotic, and irrational. But which has become the tool of pleasure for him. He calls it something with extraordinary cuteness and he doesn't want to escape out of it. Chaos, as dictionary defines, is nothing but an inherent discontent which forces us to do more and more. Masochism is a lustprinzip or pleasure desire principle (Benevenuto, 2003), in a broader sense, as Bieber (2016) says, "it is a nuclear issue in psychoanalysis" and Kerslake (2016) in his paper points out that Deleuze in 1961 uses the word "Enigmatic" to highlight its position in analytical psychology. Deleuze further elaborates that masochism is not the perversion of *Thanatos* only (Freudian view) rather a positive energy from Eros which combines pain and pleasure. Masochism carries the profound desire for creation, bringing space-age androgynous beings to the world (Kerslake, 2006).

Henceforth, the lyrics encounter the usual content of the song, which extensively features the psychological growth of humans, the process of becoming individual or achieving self. Hence the unknown person the poet addresses continuously in the lyrics is poet's own self for which he is searching, and which is achieved through pain and experiencing evil doing. "Nothing in the world is more distasteful to a man than to follow the path that leads to himself" Hesse (2013).

5.3. Analysis of MV

The most superficial interpretation of the MV is discovering a museum in which pieces from ancient art have been displayed. There are paintings, sculptures, and statues of strange creatures: half human and half monsters. Members of the band BTS just roam about, observe and dance to music. While discovering this museum, the art pieces kept around them become the lens of their inner psyche and their thought process in connection with their actions come to play. MV, overall is reflective decadent art, an art that is focused on the rare psychological aspects of human beings. According to Carl Jung, art is psychological phenomenological. And its psychic significance is unquestionable (Lagana, 2019). Hence the action in collaboration with the art behind, make this MV a "coming of age" story taking Jung's "Theory of Individuation" which is the process of achieving self or becoming individual in its broader account. Art in this museum are biblical or mythical creatures. Myths are powerful tools that draw listener dreamer or reader to a character, symbol or situation as if in recognition of something deeply known, that Carl Jung termed as Archetype (Imhasly-Gandhy, 1992).

The "Wings" is a comeback album after the trilogy of HYYH (Most Beautiful Moment in Life) which focus on the idea of "Boys Meet Evil", a representation of them letting go of the innocence of youth as depicted by Suga, riding bicycle, Jungkook hanging with lollipop and

Jimin carrying the slingshot This is BTS' *kunstlerroman* (Qing, 2016). In both the Korean and Japanese music videos, these members are depicted in a state of "transition," moving away from the belief in pure human nature to embracing the idea that human nature also contains elements of evil. This journey of development is supported with mythical legends (Amino, 2017). This is because that Jungian perspective of healing from traumas and finding individual identity is not mere cognitive therapies, it is a mythical journey which inculcate death, rebirth and transformative rituals and healing through such a procedure brings the grandeur of purpose (Mello, n.d.).

This video starts with singers entering to a museum full of ancient art. Six out of the seven boys roam in pairs, while one of them stands quiet and alone. The pair of Suga and Jimin takes its position near the statue of the scratching Venus, RM and Jungkook with the two pillars of half white colour while J Hope and V walk here and there. The camera focuses on the solo member Jin who stares at a painting hanging from a wall, a wall which is suffixed between a black and a white door. The painting on the wall is "*the fall of rebel angels*" by Pieter Bruegel. The painting comments on the historical battle of angels with God which become the reason of their fall from heaven. But in this apparent story of fall and devaluation, there lay the secret of the genesis of the world of soil and water, full of life and colours.

Figure 1: Fall of Rebel Angels



Figure 2: Jin standing in front of the "Fall of the Rebel Angels".



The painting is the very first hint upon the Jungian perspective of individuation. To achieve a transcendent function, one goes through an analytical phase in which differentiation from *great mother* or *primordial psychic material* occurs. This differentiation is not peaceful and straightforward and adolescent rebel against those who have put them in to the world. Murray Stein in his paper, "Upon Individuation" says that it wasn't the oedipal hatred due to which he

wished to kill his father, rather some other motives. Hence, the opening of video is about *Principium Individuation* (Stein, 2005).

Jin stands between the two doors, out of which one is black, the other is white, the archetypal colour of good and bad. The singer is shown in state of conflict within his mind. The beginning of conflict, as Jung says, is the awakening of one's own consciousness. In his *Spirit Mercurius*, Jung elaborates that capability of judgment comes when one moves away from Participation Mystique, when everything is necessarily good, and evil comes not from the perspective of oneself but from the perspective of Mother (Stein, 1995).

In the next moment, the scene shifts, and all the singers sit in a cluster. The room is coloured dark blue. The room's interior is of the Giuglio Quaglio taste. Behind the boys, an art piece of the Ascension of Jesus shows, in front of which there's a glass door with phrase "the Tempter" written on it through neon lights. Suga covers the eyes of Jimin with his hand and first note of the music rises.

Figure 3: Blue room



Onward this scene, each member becomes a narrator of the grand theme of the song. The music and choreography are influenced by MOMBARTON and TROPICAL HOUSE. While dancing in the museum, the youngest member of band, Jeon Jungkook is shown hanging from a swing, but the pose doesn't show whether he is enjoying. Having a lollipop in hand, he is also in state of deep thinking. The room is coloured in dark yet, the doors are open, and the light is coming in. Behind him, a historical painting is hanging. The painting is named as "Lament for Icarus" by Herbert Draper, influenced by Greek legend of Icarus and Daedalus. A son who disobeyed his father and drowned. Icarus was overwhelmed by the heights and his proximity to the sun. In order to find more pleasure, he simply forgets his father's advice (Deanniejennie, 2019). This legend symbolizes the urge of youth to find their individuality.

Jung, on symbols state that symbols that are living and full of meaning, pull unconscious' archetypal response to the conscious. Symbol is bridge between consciousness and archetype, hence bridging artist and audience's unconscious (Jung, 1912). In this way, the phenomenological explanation of the scene is: a young boy fighting with fear of discovering a new world which could challenge the advice of his father or that "great mother" psyche. He finds it hard to break with participation mystique. Similarly, the painting of the ascension of Jesus is no more in front but lies at the back. All this setting comments upon *Principium Individuationis*, separation from Pleroma or totality of divinity, an all and none pool of powers.

Figure 4: Lament for Icarus



Figure 5: Jungkook hanging in front of “Lament for Icarus”



The swing scene is followed by Suga shown in a room made of glass with smoke over his head’ showing his confusion and indecisiveness. On the other hand, it deems like “conformity archetype” or mask. Mask keeps our self-concealed. It is also called persona. It is the part of soul for the outer world. Jung says that to break up with persona or stop identifying self with persona is relatively harder and very deceiving. Persona is what society expects us to be, an “obedience to expectations” to appear good to the world (Stead, 2019).

Analogy that can help here is that of Heracles and his shirt of Nessus. One has to tear up this shirt to see the wonders of Self. The lyrics he sings this time is the reflection of his shadow, setting in his journey towards self.

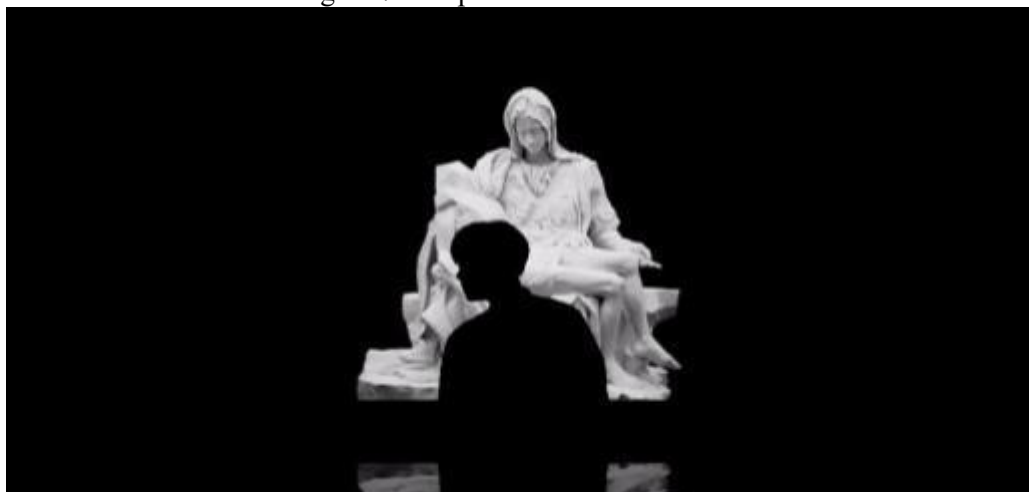
Figure 6: Suga with clouds



In the following scene, RM shows up. In the band, RM is considered as leader and a man of knowledge. This is shown by the setting in the MV as well, racking books behind him, and the way he prepares Absinthe like an alchemist. As per the storyline, he is guiding his young partner, Jungkook, who in the former scene was shown hanging in the lines too he is warning that there come many bitter things after the temporary sweetness of the blissful youth. He thinks of intoxicating Jungkook. The use of Absinthe here from the perspective of Jung could be interpreted as says Luigi Zoja in his interpretation of Jungian theories, that, use of drugs and alcohols has become an archetype of reaching adulthood (Zoja, 2000). Mary Aden says that the idea behind Alcoholic Anonymous was that alcoholism, though illusory but gives a sense of wholeness (Addenbrooke, 2012).

Then comes the story of Pieta and J Hope. Pieta is a historical sculpture made by the famous Michelangelo in which a young Mother Mary holds the body of crucified Jesus. It depicts Mary's Lament on the death of Christ yet in elegance and grace. (Merrel, 2020) Once again, the archetype of primordial psyche is used in the form of Mother Mary. However, this sculpture is controversial just because it has a young Mary instead of aged, hence it could also be Jungian archetype of Anima. Anima in male signifies the movement of person from mother figure to the figure of another woman. J Hope sits on the brink of a tub containing black water, there he sees the reflection of Pieta in it.

Figure 7: J hope in front of "Pieta"



With this a scene resembling the biblical story of “Last Supper” shows up. Last supper is also a painting by Da Vinci that describes the events mentioned in the Gospels in which Jesus expresses his suspicion of betrayal (Zelazko, 2018).

Last Supper is the story of betrayal and even rebellion against the kind God. Certain sources and the events to come in the songs say that V here is Juda who betrayed the holy Jesus. Even a scene prior to the Last supper shows V rolled up in a curtain hint on this interpretation. In other sense, V is evil counterpart of the apparent personas sitting over there, hence the hated one. This evil counterpart of psyche is termed as “Shadow” by Carl Jung. Shadow is part one always wants to keep repressed under the thick curtain of social consciousness. This is illustrated in j hope’s act of shooting V’s portrait with an arrow, suggesting that we always run from our shadows. Shadow is typically comprised of aggression and lust and other immoral aspects. Its repression certainly leads to repression of personality, overall.

Figure 8: The Last Supper



The coming scenes in the MV are transitions from confusion and indecisiveness to clarity. The boys are getting nearer to their appointed destiny. Clouds are moving away from Suga’s room, Jungkook has taken Absinthe and now lying in the same room with RM at the same level. Suga tightens a blindfold upon Jimin’s eyes, means that he wants to help his pair now. He is now acting as guide in the storyline. At this moment, the window of his room opens, and V is shown jumping from height with a playful smile on his face, the scene showing “The landscape with the fall of Icarus” by Bruegel in the background. This painting symbolizes the apathy of the world towards the stress and problem of an individual. This just hints that V is Shadow and doesn’t fear falling. Its implication to the scene inside the room is “the elder ones are trying to take their young ones on the path that they have just crossed. Suga has achieved clarity of minds as there is no cloud in the room at all. Jungkook is shedding feathers while hanging from the same swing and V is slowly unveiling.

Figure 9: V jumping from height and “Landscape with the Fall of Icarus”



Figure 10: V coming out of the Curtain



Shadow, as Stein highlights, is the first step to distinctiveness. Shadow is from unconscious which is the pool of archetypes from collective unconscious. It must be recognized to become one whole. It is interpreted as Satan's idea.

In the storyline, only the solo member Jin is left to achieve this wholeness, hence he is focused again. He is shown leaving a balloon in space. RM recites a quote from the "Demian, the Story of Emil Sinclair's Youth" which states: He too, was a tempter; he, too, was a link to the second, the evil world with which I no longer wanted to have anything to do" and Suga plays "passacaglia" by "Buxtehude". This scene also belongs to the Demian, in which the therapist Pistorius used to play it on an organ. Meanwhile all the boys leave the museum through the same door meaning that they are the same mental level right now. Jin stays behind. Seeing him hesitating, V comes forward and closes his eyes. When he removes his hands, a magnificent statue is there with large black wings. On one side of this statue, there is devil statue, on the other side, the statue of an angel. This statue is identified by the sources as the statue of Abraxas. Jin, who has just shown his willingness to let go blissful youth from his hands in the previous scene, is not yet a whole of them. So, he moves on and kisses Abraxas. With this kiss, Jin completes his process of identification of self, accepting the temptation from shadow and realizing his evil counterpart. Abraxas, as in the Demian, Hesse glorified that he is the god of balance between good and evil, god of wholeness. For Carl Jung, Abraxas is the driving force of individualism, a drive for maturity (Roth, 2019). Abraxas is a substitute of outspread names of supreme deity, from whom comes the Nous (mind), the vitality, the word, the providence and the wisdom (Botha, 2011).

Music is resumed with very high notes, just like a celebration upon some achievement. The statue of Mother Mary splits into pieces, marking complete break up with *pleroma* or primordial psychic material to become *creatura*. Jin now stands before a mirror. Around the frame, a quotation from the Nietzsche's "Thus spoke Zarathustra" is scribbled, saying.

"Men mus noch chaos in sich haben um einen tanzenden stern gebaren zu konen". In English this quotation means that, "one must first bear a chaos inside in order to give birth to a dancing star" (Nietzsche, 1883).

Figure 11: Jin leaving his balloon



Figure 12: Jin with question of Nietzsche



In front of Jin, there is a vase which has white flowers, however its reflection in the mirror is purple. In colour theory, white symbolizes unpolluted purity while purple is the combination of masculine and feminine colours, the blue and the pink, hence it is also reflection of complete self. It is also the colour of wisdom, creativity, royalty, power, ambition, and luxury, magic, extravagance, peace, pride, independence (Cherry, 2023). In the concluding scene, the face of Jin splits like that of Jimin and Abraxas in the previous scenes, signifies for last time that all boys have defied authority and recognized shadow.

Figure 13: Jin in front of the Mirror



These concluding scenes have a marvellous interpretation in the theory of Carl Jung. In his book, “Seven sermons to the dead”, Jung talks of three stages of development. In the first stage, everything is undifferentiated. The second stage keeps goodness and evil distinct with the help of a succinct curtain so that they can’t diffuse. Conscious tries its best not to mingle both, however, this stage can turn one neurotic and faraway from Self. Third stage is accepting good and evil as essential binaries of one energy. He took Abraxas as symbolic representation of such kind of personality. Abraxas is a supreme deity, the union of dawn and dusk, a deity which is superior to good Christian God. It has both the good and the evil. For him, Abraxas is symbolic force behind the process of Individuation. Individuation is the process of becoming one whole than becoming one half, just like Abraxas (Maier, 1999).

Figure 14: Abraxas



Figure 15: Jin sealing contract with Abraxas



The storyline of the song is designed to show how one becomes one whole after facing many intrapersonal complexes, social and religious challenges. Identifying shadow is the most essential step towards individuation. “Individual” is not a pure entity conscious sacredness, neither entirely unconscious. It is assimilation of both. In this way, one can live with both conscious and unconscious (Kellen, 2015).

Moreover, the art which is displayed in the setting of museum comments on the same fact that nature is not divided in good and bad, rather like binary opposites, both goes side by side. The same museum has Christ and “Crouching Venus”. It has “Torso” of Ares and “Diana” of Versailles. There is “Venus at the forge Vulcan” the symbolic painting of Venus charming Vulcan. There is Virgin Mary and Aphrodite sharing the same setting. God of punishment is there. The hero Perseus is shown holding the head of evil Medusa. Such kind of art is interpretive of Jung’s Archetypes. With archetype produced by unconscious, one identifies his/her own soul.

Concluding, the word Self used in the theory of individuation is becoming a psychological individual, discovering the inner uniqueness of one’s own personality. For a psychological individual, lust doesn’t stand only for sexual desire, it stands for passion as well. Hence, the individual is an awesome whole of good and evil, of light and dark, of beauty and ugliness, which though are differentiated but accepted as two implications of one energy and essentials of a balanced personality. The symbols from the unconscious must be a DRUCHBELT to achieve self. The music video of the song “*Blood, Sweat and Tears*” by Bangtan Sonyeondan gives a bang-up account of this intrapersonal human struggle (Ladkin et al., 2013).

6. Conclusion

This research has presented an in-depth analysis of the Korean song “*Blood, Sweat and Tears*” sung by the South Korean band “Bangtan Synyeondan”. The focus of this research is to give a psychoanalytical interpretation of the art used in the performance of its music video “*Blood, Sweat and Tears*”, through Jungian psychology. Through this research, writers have attempted the interpretation of symbols and to establish a thematic link between the lyrics and mv (music videos) of the song. This song was part of the 2016 released album “*Wings*” which was an inter-textual representation of Hermen Hesse’s bildungsroman novel “*Demian, the Story of Emil Sinclair’s Youth*”. In this way, “*Blood, Sweat and Tears*” is about the mental and psychological development of human being.

Taking Jungian notion of art that it’s not just the art we see, rather a potential presentation of human psyche. The art used in the video is ancient Greco-Roman set-in decadence and each piece has its story and illustration. Each piece of art mirrors a certain psychological perspective. Temptations, a withdrawal from usual social conduct and rebellion against the established moral conduct is the overall theme, showing how to choose your own path, your own uniqueness, and your own individuality. This theme is supported through Carl Jung’s concept of “Individuation”. This song is the story of rebirth after the chaos and the formation of new androgynous being.

The lyrics of the song speak of addictive and painful love which seems an enjoyable activity to the lyric writer. In this way, the song is reflective of masochism. Deleuze takes masochism, unlike his predecessors, a vitality and passion which has the ability to produce a person with unique individuality. Both lyrics and songs are pieces of decadent literature which aggressively love pain and have a strong faith in repair. This song wants everyone to make these rebels, traumas, chaos and pain a living experience in order to achieve a self which has both conscious and unconscious aspects and which is different from the pattern of personality that has been given to one by mother, father or society. Carl Jung ha names this process of psychological development as the process of individuation.

Not giving a proper account of the storyline of the song, which is connected to other songs of the album; however, this research has given an exhaustive interpretation of symbols and art pieces. The young ones, shown in a state of confusion and ambiguity through clouds and blindfolds, turn into individuals who can take the door of their own choice; they shed feathers for a new being, they accept Abraxas as their supreme deity, and they know the importance of corruption and pollution in the nascent youth. The story in the songs ends with the message that nature is not essentially divided or sharply differentiated into good and bad; rather, both are essential binary opposites, just like Abraxas and the circle of Yin Yang. Complete personality is like a circle or mandala which carries both perspectives, of light and dark, of black and white and of good and evil.

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Annexure 1: Lyrics of the song

Intro: Jimin and Jungkook

*My blood, sweat and tears, and my last dance
Take it all away
My blood, sweat and tears, and my cold breath
Take it all away
My blood, sweat and tears.*

Verse 1: Suga, RM, J Hope

*My blood, sweat and tears
My body and mind and soul
I know well they're all yours
This is a spell that will punish me
Peaches and cream, sweeter than sweet
Chocolate cheeks and chocolate wings
But your wings are the devil's wings
There is a bitter next to your sweet
Kiss me, it's okay if it hurts
Just make as tight
As that I can't feel the pain anymore
Baby, it's okay if I get drunk
I'll drink you in deep now
Deep into my throat
The whiskey that is you*

Chorus: V, Jungkook, J Hope

*My blood, sweat and tears, and my last dance
Take it all away
My blood, sweat and tears, and my cold breath
Take it all away
Want it more and more
More and more*

Verse: 2, J Hope, Suga

*It doesn't matter if it hurts
Tie me up so I can't come to my senses
Kiss me on the lips
A secret just between the two of us
Deeply poisoned by the jail of you
I cannot worship anyone but you and I knew
The grail was poisoned but I drank it anyway*

Chorus: Jimin, V, J Hope

*My blood, sweat and tears, and my last dance
Take it all away
My blood, sweat and tears, and my cold breath
Want it more
More, more, more*

Bridge: V, Jungkook, Jin

*Kill me softly
Close my eyes with your cares*

*I can't resist it anyway
I can't even escape anymore
You are too sweet, too sweet
Because you are too sweet*

Outro: Jimin

*My blood, sweat and tears
My blood, sweat and tears*

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