CHAPTER II

LITERATURE REVIEW, CONCEPTS, AND
THEORETICAL FRAMEWORK

2.1 Literature Review

This part of study consists of three reviews from undergraduate thesis which were written by previous English students and one journal about verbal and visual communication. The reviews contain the problems, theories, findings, and the differences between the thesis and this study. To get the deeper understanding in analyzing visual and verbal communication sign in “Under the Scars” video clip it is necessary to reconsider several studies and undergraduate study that had been conducted previously correlated with the topic of verbal and visual sign. It is also possible to strengthen the theory of analyzing character and how to apply it into the study.

The first study is “The Meaning of Visual and Verbal Aspect of Paramore Video Clips” by Fitria Maulita in 2013. The data of this study comes from the Paramore band video clip. For the paper Fitria Maulita analyzed two problems. The first problem is what steps of visual aspect did the video clip use, and the second problem is what the meaning of the lyrics are based on. The data source of this undergraduate thesis is different from this study. The data of this study was taken from Burgerkill video clip entitled “Under the Scars” while the data of Fitria Maulita was taken from the Paramore’s video clips. The aims of this study
is how to analyze the meaning of the lyrics based on the verbal aspect in the Burgerkill’s clip while the aims of Fitria’s study is how to classify the step of visual aspect used in Paramore’s clip. The analysis of her study shows the use of semantic theory of sign and meaning. By using those theories, she describes the visual communication elements used in the Paramore’ clip.

The sign or the representing object can have any material manifestation as long as it can fulfill the representational function: a word, a novel, a gesture, a reaction in the brain, a city, etc. On the status of the represented object nothing is made explicit by this definition. It may be material or mental, fictitious or factual, real, natural, or artificial. From this it follows that something which is a sign in one context may be an object in another and vice versa. Signs do not constitute a class of objects. A sign is a “functional” unit. The way in which they visually and mathematically structure the world that is the focus on their inquiry, without however looking in much detail at how scientists attend to each other as living, meaningful bodies, or structure what they seeing through the organization of talk-in-interaction.

The second undergraduate thesis entitled “Visual Communication Elements Used in the Michael Jackson’s Video Clip” by Agung Candra in 2010. The data of this research come from the Michael Jackson’s video clip. This undergraduate thesis analyzed about visual communication elements used in the video clip. There were two problems from this study which were analyzed by Agung Candra. The first problem is what elements of visual communications are commonly used in his paper. And then the second problem is what message does
the music video clips have. This study is different from Agung’s study in the data source. The data source of this study is from Burgerkill while the data of Agung’s study from Michael Jackson. To support his thesis, he used the theory of semiotics by Saussure and the theory of meanings by Dyer.

He wants to make the viewers interested in looking the video clip by stop motion technique. It can also attract of viewers and for the result the viewers had a reasons to watch it again and spread that video clips to others. And for the band or the singer who used the stop motion technique in their video clip, their creation can be appreciated and it must be good news for their next career.

The third undergraduate thesis entitled “The Correlation Between Visual Communication and Lyrics Meaning in Music Video Clip” by Wikarsana in 2011. The first problem of Wikarsana is what kinds of visual communication elements are used in the video clip and the second one is how the lyric represent from the song. Theories applied in this study were different from Wikarsana’s thesis. The current study has just focused on the meaning of visual and verbal aspect while Wikarsana’s study used theory of visual communication and theory of Paralanguage. He focused on symbol and function of visual communication. Sign as a means of representation and the meaning construct ideology within themselves through the intervention of external codes which are located within society. It uses objects which are signified of ideological systems and thought that already exist and then makes them signifiers of another structure. Its connotation process depends on our knowledge of the forms of ideology that advertisements employ.
The important context, and therefore ideology here cannot be understood, for when readers or viewers engage with verbal or visual signs, their interpretation is the result of the background cultural codes they introduce to unify the signifier and signified. He clarifies these concepts in his treatment of the semiotics of publicity images, where he discusses the levels of meanings in advertising images. The denotative level of meaning in advertising images is referred to as non-coded iconic message, while the connotative level is termed a coded iconic, or symbolic message, which is grounded on underlying pragmatic, cultural, patriotic, historic, or aesthetic background knowledge.

From the three undergraduate thesis reviews above, it can be seen that they have similar topic in this writing. The similarity is in terms of the analysis of the visual and verbal communication elements contained in the video. However, what makes this writing differ from those three undergraduate thesis that this study discussed about visual communication elements and the messages of music video clip are analyzed to see the correlation with the song lyrics.

“In the Journal of doing Multimedia Analysis of Visual and Verbal Data” Lemke (2005). He explained that in video transcripts, we have parallel transcriptions of speech and still images or video clips of what was visible during the time of that speech. Visual and verbal representation are co-deployed to make meanings that go beyond what either would make alone. Obviously, such an analysis needs to build on what we already know about discourse analysis. By knowing the semiotic system and visual semiotics that are already searched on these journals, the messages of each music video clips could be explained.
Moriarty (2002) in “The Journal of the Symbiotic of Semiotics and Visual Communication” is focused on semiotic analysis is particularly relevant for messages that rely on visual communication cues. The theory is that Peircian semiotics, rather than Saussurian semiology, can provide central organizing perspective for analyzing how the “stands for” function in sign systems produces meaning in nonverbal communication situation.

She makes the argument that there is no unifying theory of communication, nor should there be, but instead, there is a set of assumptions that can unify the diverse traditions of communication theory. Likewise, visual communication has emerged from a diverse set of traditions as, in his words, an “interdisciplinary clearinghouse”. The search for a “field” of visual communication also parallels the work of Eco who has conducted a similar effort to define the “field” of semiotics. The first elements is about scalability.

Visual communication systems of the future can support individuals, and scale to thousands of users. The second element given users choices how to access video. In addition to real time calls, the visual communication system of the future will support new applications such as streaming, recording, and video content management, as well as scalable distribution through Content Delivery Networks and IP multicast. The third element gives users the choice where to communicate. While today’s enterprise video communication is mostly in conference rooms, future visual communication will allow users to access video on the road and from home. The fourth element is about the increased choices users will have which
device to use for video. Room-based and personal telepresence system will be complemented by PCs and mobile devices, all seamlessly communicating.

2.2 Concepts

There are two concepts that need to be considered in analyzing the data related to the title of this writing “Visual and Verbal Communication in the Burgerkill Video Clip Entitled “Under The Scars”. The key concept is related to this study include Concept of Visual Communication Element and Concepts of Meaning.

The explanation of these concepts can be seen as in the sub chapters below

2.2.1 The Concepts of Visual Communication Element

Visual communication is one form of non-verbal communication. In this case, the communicator is producer while the communicant is the consumer. The activities of visual communication can be in the forms of explanation, statement, news, posters, songs, displays, etc. Visual communication is also one way of delivering a message visually, that is, through something that can be seen, may include images, illustrations, text or other forms, as well as in principle, as long as the message can be seen. Visual communication itself, in fact, is a process of delivering a message, using the appeal form composition, composition both in terms of the use of color, or even the selection of the type of letter, which is
usually tailored to the moment, or situation, or context to whom the message as addressed. Dyer (1993:97-105)

Studying visual communication are taught the basic physics of light, anatomy and physiology of the eye, cognitive, and perception theories color theories, gestalt psychology, aesthetic, natural reading patterns, design principles, semiotics, persuasion, camera/filming actions and image-types, and so forth. Colleges for visual communication differ in their approach. Visual communication is characterized to have so-called image aspects. Strictly speaking visual elements such as for instance images, logos, photos, figures, graphic designs, and drawings want to be interpreted. The fact is that the interpretation of images and other visual communication elements turns out to be subjective. Therefore, a logo, photo or image can have multiple meanings especially under the circumstance if a logo, photo, image is going to interpreted by several different and independent people.

2.2.2 Meaning

Meaning in the Encyclopedia Americana (1969) can be defined as a characteristics attributed to signs in a very wide sense of the word, including not only linguistics expression, but also markings on map, road signs, smoke signals and the other various signals. If we are talking about meaning, we cannot avoid talking about semantics. Both visual and verbal signs have power to affects minds, because it is also the center study of human mind though process, cognition and conceptualization.
2.3 Theoretical Framework


2.3.1 Theory of Visual Communication Element

This theory is taken from Dyer’s book entitled *Advertising as Communication* which was published in 1993 by Methuen & Co.Ltd in London. The chosen of this theory is because it has complete elements to be chosen as devices to analyze music video clips, through the use of each elements we may know the meaning and the purpose of every act in music video clips. The use of any things and the way something appear in music video clips must have purposes to be put in it. That is why, to be able to know that purposes, this theory is the appropriate way to know it and reveal the messages which is conveyed by the music video clip.

According to Dyer (1993:97-105), there are six main elements of visual communication, they are:

2.3.1.1 Appearance
Appearance or Human physical appearance refers to look of human beings. Physical appearances of human, in particular those attributed which are regarded as important for physical attractiveness, are believed by anthropologists to significantly affect the development of personality and social relations. Some differences in human appearance are genetic, others are the result of age, lifestyle or disease, and many are the result of personal adornment. Some people have traditionally linked some differences in personal appearance such as skeletal shape with ethnicity. Different cultures place different degrees of emphasis on physical appearance and its importance to social status and other phenomena. Appearance can be related to the following:

a) Age : the age of people is crucially the focus of identification and an important factor in how we view the visual representation.

b) Gender : the display of characters gender refers to conventionalized portrayals of culturally established correlated sex.

c) Nationality : these characteristics are usually related to stereotypical views of other people.

d) Hair : the color, length, texture and style of a person’s hair are important qualifier of their overall appearance.

e) Body : the size of the body may be presented in such a way to convey exhibitionism, narcissism, power and superior status.

f) Looks : the looks are related to overall class, age, style and
impression created by characters.

2.3.1.2 Manner

Manner is behavior of emotion at any one time. Manners are the unenforce standards of conduct which demonstrate that a person is proper, caring, non-grouchy, polite, and refined. They are like laws in that they codify or set a standard for human behavior, but they are unlike laws in that there is no formal system for punishing transgressions, the main informal punishment being social disapproval. They are kind of norm. Considered mannerly is highly susceptible to change with time, geographical location, social stratum, occasion, and other factors. Manner can be divided into:

a) Expression : the face and facial expression are particular focus of attention in visual representation.

b) Eye Contact : the attention of the actor is significant whether it will be directed towards audience.

c) Pose : it can be static or active and sometimes corresponds to expression.

d) Clothes : these are obviously important carrier of the meaning in the clips based on their uniform.
2.3.1.3 Activity

Activity refers to any kind of bodily movement or posture, including facial expression, which transmits a message to the observer. Every part of the human body, either in motion or stillness, conveys a meaning which depends upon the physical, social, and cultural context of the action. The message may be deliberately intended, expressed in some sort of accepted code as when a person points, shakes a fist, or nods the head or they may be involuntary gestures of response, as when someone grimaces or cries aloud in pain.

Activity can be divided into:

a) Touch : it can be illustrated with finger to finger with actors or grasping.

b) Body Movements : it can be related to what the actors doing such as walking, dancing, running, etc.

c) Positional Communication : the relationship between actors and subjects are extremely significant and are shown by their position within the frame of pictures.

2.3.1.4 Props

Props refers to an object placed beneath or against a structure to keep it from falling or shaking; a support or one that serves as means of support or assistance. Props can be selected because they help in presenting visual communication elements in visual sign. Some props occur so frequently that they have gained a conventionalized or symbolic value.
2.3.1.5 Setting

Setting refers to the place or type of surroundings where something is positioned or where an event takes place. Setting can be divided into:

a) Outdoor: generally looks real.
b) Indoor: it can be vary from looking extremely natural to highly contrived or even surreal.

2.3.1.6 Photographs or images

Images may be two-dimensional, such as a photograph, screen display, and as well as a three-dimensional, such as a statue or hologram. They may be captured by optical devices such as cameras, mirrors, lenses, telescopes, microscopes, etc. and natural objects and phenomena, such as the human eye or water surfaces.

The world image is also used in the broader sense of any two-dimensional figure such as a map, a graph, a pie chart, or an abstract painting. In this wider sense, images can also be rendered manually, such as by drawing, painting, carving, rendered automatically by printing or computer graphics technology, or develop by a combination of methods, especially in a pseudo-photograph. Analyzing photograph or images can be divided into:

a) Focus and depth of vision: these two elements can make
things appear clear and crisp, misty, or to make the picture emphasized and fade away.

b) Close up: to show the object larger than life appearance.

c) Lighting and color: for making dramatic or mysterious atmosphere.

d) Cropping: cutting up the picture to have an attention into certain part of object.

e) Camera angle: to produce a different moods and unusual effect for control of the connotation.

f) Special effect: to give the picture the impression of dynamism and excitement.

2.3.2 Theory of Meaning

Proposed by Leech (1974:9-23), theory of meaning is concerned with Conceptual Meaning and Connotative meaning. But actually, the other five types are stylistic meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.
2.3.2.1 Conceptual Meaning

Conceptual meaning is widely assumed to be the central factor in linguistic communication. It can be shown to be integral to the essential functioning of language in a way those other types of meaning are not, which is not to say that conceptual meaning is a way the most important element of an act of linguistic communication.

2.3.2.2 Connotative Meaning

Connotation is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. Connotative meaning is equally obvious that connotation will vary, to some extent, from individual to individual within the same speech community. Connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe are open ended.

2.3.2.3 Stylistic Meaning

The aspect of communication which have to do with the situation in which an utterance takes place is the Stylistic Meaning. It is a piece of language conveying about the social circumstances of its use. The stylistic meaning decoded as a text through the recognition of different and levels of usage within the same language.

2.3.2.4 Affective Meaning
Affective meaning is often explicitly conveyed through the conceptual or connotative content of the word used. The language can also reflect the personal feelings of the speakers, including their attitude to the listener.

2.3.2.5 Reflected Meaning

Reflected meaning is one of the less important types of meaning involve an interconnection on the lexical level of language. It is the meaning which arises in cases of multiple conceptual meaning, in which one senses of a word forms part of our response to another sense.

2.3.2.6 Collocative Meaning

Collocative meaning consists of the association a word acquires on account of the meaning of words which tend to occur in its environment. Pretty and Handsome share common ground in the meaning ‘good-looking’, but may be distinguished by the range of nouns with which they are likely to co-occur or collocate. But not all the differences in potential co-occurrence need to be explained as collocative meaning, some may be due to stylistic differences, others to conceptual differences.

2.3.2.7 Thematic Meaning

What is communicated by the way in which speaker or writer organizes the message, in terms of ordering, focus and emphasis are the thematic meaning.
It is often felt for example, that an active sentence has a different meaning from its passive equivalent, although in conceptual content they seem to be the same.

By learning deeply about the conceptual and connotative meanings, the message on the lyrics can be revealed. After knowing the message from the lyrics, it can be correlated with the visual aspects in the Burgerkill’s video clip.