CHAPTER II
REVIEW OF LITERATURES, CONCEPTS, AND THEORETICAL FRAMEWORK

1.1. Review of Literatures

There are three studies reviewed in this study that was taken from previous students of English Department, Udayana University and also two studies from international journal; as following.

The undergraduate paper related to this study was written by Puspitasari (2013) entitled *Anthems and Logos in Manchester United and Liverpool, A Study of Social Semiotics*. Her study focuses on analysing context of situation context of situation in anthem’s lyric of Manchester United FC and Liverpool FC. This study also identified how the visual aspects of logo of Manchester United FC and Liverpool FC represent their values based on Berger’s theory. In her study, she could explain widely the message that contain in United FC and Liverpool FC anthems. However, in this study she used many theories that made the readers feel confused to understand which one the main theory and the supporting theory.

Aprinica (2013) with her study entitled *The Differences between Nokia Lumia 710 and Iphone 4S Advertisements Based on Semiotic Point of View*. This study concerns with verbal and visual sign differences between Nokia Lumia 710 and Iphone 4S advertisements. Using the theory of The Principle of Non-Verbal Communication proposed by Dyer in his book *Advertising as Communication* (1993), in her study, she found that the printed visual message that delivers by the
advertisement maker approaches as the equipment or tool that could help readers in their daily activities. The verbal message could explain every message in order to make the readers understand and interest with the advertisement. In her study she analyzed both verbal and visual components of the advertisement in a very detailed way. She also discussed about the role of verbal and visual signs in supporting whole messages of the advertisement. However, she did not mention clearly about the explanation of each icon in Nokia Lumia 710 and iPhone 4S and in her study. She only emphasizes kinds of visual sign communication elements and meaning of pictures.

Jayanti (2011) with her study entitled Anthems and Flags in the Second World War (1941-1945), A Study of Social Semiotics focuses on analysing context of situation in anthem’s lyric of Nationalsozialistische party and Communists Party of Soviet Union, which is divided into three such as: the field, tenor, and mode. This study also identified how the visual aspects represent the values of each party and relation between anthem and flag with their ideology. However, most of the sources or references in her study were taken from Wikipedia online, which is considered as invalid or unreliable source.

The journal that was reviewed entitled “A Semiotic Analysis on the Internet Marketing” focuses on how semiotics, which constitutes the “linguistic turn” in human sciences, is a powerful tool for revealing concealed meaning in Internet marketing. It is an international article journal from Tsotra was published in 2004. The theoretical basis for the analysis of the data was taken from the theory of semiotic by Saussure (1965) and Chandler (2002) who proposed a semiotic model
in the form of a dyad, comprised of a signifier and a signified. This study demonstrates that alternative visual categories are relevant to different groups. Because semiotic categories affect perception even when perceived unconsciously, the use of appropriate semiotic elements is essential to effective sign between the signifier and the signified that is between the aural or written form of the sign and the meaning it embodies. These are termed signans and signatum by Pierce, and significant and signified by Saussure. Pierce believed semiology to be the foundation of logic itself; he described logic “the science of the general necessary laws of signs”. Much of his work involves an attempt to classify signs according to the nature of the relationship between signifier, signified, and object. In linguistics, mainly in semiotics, sign can be divided into verbal (spoken or written) and non-verbal sign (face expression, gestures, colours, setting, nature, etc.)

The second journal that is written by Knight and Glaser (2012) entitled “When Typography Speaks Louder than Words” is discussing about using typography to explore the interaction between the look of type and what type actually says. The result of this study showed that in communicating a message, a balance has to be achieved between the visual and the verbal aspects of a design. Sometimes, however, designers explore the visual aspect of type to a much greater extent than the verbal; the visual language does all the talking. This article explores when the visual elements of typography speak louder than words. This article helps to understanding the role of verbal and visual sign. It is related in order to answer the second problem.
1.2. Concept

This part explains about some concepts which build this study. There are several concepts in this study; such as the concept of social semiotics, the concept of sign, the concept of logo, and the concept of movie in England.

1.2.1. The Concept of Social Semiotics

According to Saussure, semiotic or semiology is the study of signs, symbols, and signification. It is the study of how meaning is created, not what it is. Saussure (1983:15-16) states that the language is a system of signs that express ideas, the alphabet of deaf-mutes, symbolic rites, polite formulas, and military signals. But it is the most important of these systems. A science that studies the life of signs within society is conceivable; it would be part of social psychology and consequently of general psychology.

According to Eco (1976:7), he stated that semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it.

1.2.2. The Concept of Sign

According to Boulton (2005), Peirce proposed that signs could be defined as three categories; Icon, Index, and Symbol.
1.2.2.1. Icon

An Icon is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such Object actually exists or not. It is true that unless there really is such an Object, the Icon does not act as a sign; but this has nothing to do with its character as a sign. An icon can also be illustrative or diagrammatic, for example a ‘no-smoking’ sign.

1.2.2.2. Index

An Index signs is a sign where there is a direct link between the sign and the object. The majority of traffic signs are Index signs as they represent information which relates to a location (e.g., a ‘slippery road surface’ sign placed on a road which is prone to flooding).

In so far as the Index is affected by the Object, it necessarily has some Quality in common with the Object, and it is in respect to these that it refers to the Object. It does, therefore, involve a sort of Icon, although an Icon of a peculiar kind; and it is not the resemblance of its Object, even in these respects which makes it a sign, but it is the actual modification of it by the Object.

1.2.2.3. Symbols

A symbol has no logical meaning between it and the object. Unfortunately the web is littered with bad examples of this type of sign, but there are good ones - a homepage icon
which is a house for example. Other off screen symbols which may help explain the difference is flags. Flags are symbols which represent countries or organisations. Again, the crossover to design and branding is very evident in these signs.

Saussure however proposed a simpler structure of what a sign is:

1) A ‘signifier’ (significant) - the form which the sign takes

2) The ‘signified’ (signifi) - the concept it represents (source: online journal “icons, symbols, and a semiotic web”). Berger (1984: 33) believes that symbol has visual dimensions and it is important to understand. He proposes six points of visual aspects on symbol. They are: use of colours, size, spatiality, contrast, shape, and grain. These six points is used to analyse the appearance on the logos.

1.2.3. The Concept of Logo

By and large, logos are symbols that distinguish one model or brand from another. They function to evoke a certain brand in the consumer’s mind, and are generally clearly recognizable. Instead of looking for brand names, consumers are accustomed to, and look for, corporate logos as visual shortcuts (Selame, 1988). Logos represent a particularly fundamental method of identification and a crucial depiction of a corporation’s verbal and visual promotion tactics (Bennett, 1995).

The degree to which logo development is efficient is dependent on the feeling evoked by the logo (positive or negative), the intensity of the affective reactions, and how closely the logo is linked to the identity and mission of the
company. Positive emotions brought about by the logo can be achieved with, first, logo design and can be developed over time through increased logo exposure (Henderson & Cote, 1998; Zajonc, 1968). It also happened in Harry Potter movie logos. Their logos are also being their symbol to embody the characters.

1.2.4. The Concept of Movie

Movie, also called a film or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. A film is created by photographing actual scenes with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects.

1.3. Theoretical Framework

There are some theories used in answering the problems of this study. The detail of theories are as follows:

1.3.1. Social Semiotics

Semiotics has been defined as “the science of the life of signs in society” by Saussure (1974) which is breath-taking in its simplicity and in its comprehensiveness. In its term, everything in a culture can be seen as form it
communication, organized in ways in kind to verbal language, to be understood in terms of common set of fundamental rules of principles. Semiotics offers the promise of systematic, comprehensive and coherent study of communication phenomenon as a whole not just instances of it.

The two dominant models of what constitutes a sign are those of the linguist Saussure and the philosopher Peirce. These are discussed in turn. Saussure offered a ‘dyadic’ or two-part model of the sign. He defined a sign as being composed of:

A ‘signifier’ (significant) – the form which the sign takes. It is not the material sign of the language, the actual letters, sound and symbols used to represent what the speaker/writer wants to communicate.

The “signified” (signifie) – the concept it represents. It is not the material object but an abstract concept of what the signifier means.

Diagrammatically, it would look like this:

![Diagram](Taken from: Saussure (1983: 67))

In the whole that results from the association of the signifier with the signified (Saussure 1983:67, Saussure 1974:67). The relationship between the
signifier and the signified is referred to as ‘signification’, and this is represented in the Saussurean diagram by the arrows. The horizontal line marking the two elements of the sign is referred to as ‘the bar’.

If we take a linguistic example, the word ‘Open’ (when it is invested with meaning by someone who encounters it on a shop doorway) is a sign consisting of:

1. a signifier: the word open
2. a signified concept: that the shop is open for business.

A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified (Saussure 1983:101, Saussure 1974:102-103). A sign is a recognizable combination of a signifier with a particular signified. The same signifier (the word ‘open’) could stand for a different signified (and thus be a different sign) if it were on a push-button inside a lift (‘push to open door’). Similarly, many signifiers could stand for the concept ‘open’ (for instance, on top of a packing carton, a small outline of a box with an open flap for ‘open this end’) – again, with each unique pairing constituting a different sign.

1.3.2. Visual Aspect of Signs

Signs have visual dimension and it is important to understand the various aspects of the visual sign which might be considered in any analysis.

1.3.2.1. Use of Colour
According to Wierzbicka (1996: 287), colour is a universal human concept but is correlated to the seeing which considered universal, because colour is definable only via seeing. The colour conceptualization is different culture although there are also some striking similarities. There are six basic colour terms and they regarded incompatible in the same way and to the same degree. They are:

a. “Black” and “White”, “Dark” and “Light”

Black and white, these words felt to be opposite and closely related to the dark and light. The words dark and light are linked to the darkness of night and the light of day respectively. Seeing dark object reminds people of the experience of seeing things at time when it is dark and seeing light objects reminds them of the experience of seeing things at a time when it is light. The following lines can elaborate the words dark and light:

\[ X \text{ is dark} = \]
\[ at \text{ sometimes people can’t see much} \]
\[ when \text{ one sees things like } X \text{ one can think of this} \]

\[ X \text{ is light (in colour)}: \]
\[ at \text{ sometimes people can see many things} \]
\[ when \text{ one sees things like } X \text{ one can think of this} \]

Turning now to the English words black and white, their semantic structure would reflect both their status of “basic colour terms learnt by ostension” and their association with the concepts ‘dark’ and ‘light’. (Leonardo da Vinci’s comment made in his “Treatise on Painting”: “We shall set down white for the
representative of light, without which no colour can be seen; . . . and black for total darkness”. The lines to explicate the meaning of black are:

\[ X \text{ is black. (partial explication)} \]

\[ \text{when people see some things they say of them: this is BLACK} \]

\[ X \text{ is like this} \]

\[ \text{at sometimes people cannot see anything} \]

\[ \text{because the sun is not in the sky} \]

\[ \text{when one sees things like } X \text{ one can think of this} \]

For white (of which more will be said later) we could initially consider a symmetrical explication:

\[ X \text{ is white. (partial explication)} \]

\[ \text{when people see some things they say of them: this is WHITE} \]

\[ X \text{ is like this} \]

\[ \text{because the sun is in the sky} \]

\[ \text{when one sees things like } X \text{ one can think of this} \]

Explications of this kind amount both for the intuitively felt antonymous relation between black and white, and for the intuitively felt links between black and dark, and between white and light (Wierzbicka, 1996: 301).
b. Green

In many languages of the world, the nearest equivalent of the English word Green is either morphologically or etymologically relate to the words for grass, herbs, or vegetation in general. They associated the concept encapsulated in the word green with vegetation (things growing out of the ground). The concept of green can partially explicate in the following:

\[ X \text{ is green.} = \]

in some places many things pow out of the ground

when one sees things like \( X\) one can think of this


c. Blue

In numerous languages of the world, the nearest equivalent of English word blue is morphologically or etymologically, relate to the word for sky. Besides sky, people also associate the word blue with naturally occurring”big water places” such as sea or lakes. The following semantic component of the English word blue attempts to elaborate the meaning of this “basic colour terms”:

\[ X \text{ is blue} = \]

* At sometimes people can see the sun above them in the sky

When one sees things like \( X\) one can thing of the sky at these times

* In some places there is a lot of (very much) water

When people are far from these places
They can see this water

When one sees things like X one can think of this (Wierzbicka, 1996: 309).

d. Red

The nearest equivalent of the English word red is in many languages, etymologically related to the word for “blood”. Red is a rich warm colour. The words “rich” and “warm” are used metaphorically. The association between fire and red is supported by the existence of set phrases such as red-hot, red coals, or fiery red.

It is also worth nothing that fire-engines and other paraphernalia used by fire brigades are often painted red; that fire extinguishers are also painted red; that red is generally used as a symbol of danger or warning. It seems reasonable to suppose that all of these facts reflect a common association between fire and red. The colour initially can explain along the following lines.

\[ X \text{ is red} = \]

\[ \text{when one sees things like } X \text{ one can think of fire} \]

\[ \text{when one sees thing like } X \text{ one can think of blood} \]


e. Yellow

Besides red, yellow also considered as a “warm” because it is associated with the sun. Unlike red, yellow thought of as a light colour.

\[ X \text{ is yellow}. = \]
when one sees things like X one can think of the sun
at sometimes people can see many things
when one sees things like X one can think of this


f. Brown

Like pink, orange, grey and purple, “brown” too is often regarded as a composite colour, a kind visual mixture of yellow and black with an admixture of red that is, in effect mixture of orange and black. There are many browns in our environment. The earth, wood, leather, and human skin appear to contain different proportions of black and white. Brown can be thought of as the colour of the ground, or that colour make people think of the ground. The partial explication of the concept of English word brown is:

\[ X \text{ is brown. } = \]
When one sees things like X one can think of the ground (earth)
at sometimes people can't see much
when one sees things like X one can think of this

(Wierzbicka, 1996: 327).

1.3.2.2. Size

The change in scale emphasizes in the aesthetic components of the letters of the word rather than the word’s signifying (message) function (Berger, 1984: 33).
1.3.2.3. Spatiality

Some signs (such as supermarket advertisement) are very “busy” (or self-cluttered) and have relatively little display and differentiation due to a lack of “white space.” Other signs such as cosmetics advertisements in fancy magazines are extremely simple and understated and have a great deal of “empty” space. This empty or white space is, itself, a sign of elegance, refinement, quality (Berger, 1984: 33).

1.3.2.4. Contrast

Contrast is used for emphasizes and consists of oppositions such as light and dark, bright and dull, busy and simple, large and simple. Contrast is used to “selectivize” perception, and thereby generate “display” (Berger, 1984: 36).

1.3.2.5. Shape

Shape plays an important role in generating meaning in signs. For instance, the heart-shaped outline used in valentines that is associated with love. The meaning of the heart-shaped valentine is symbolic, not iconic. A heart does not look like a valentine. In other cases, meaning stems from the iconicity of the shape (Berger, 1984: 36).
1.3.2.6. Grain

Grain is also a sign of some utilities or, more precisely, a symbol. In grainy photographs, amateurishness or speed (due to something like danger). If we consider “soft focus” to involve grain, then we see soft focus images in terms of emotion, dreaminess, the imagination, and so on. Highly precise photographs, with no grain, suggest science, technology, and mechanization (Berger, 1984: 36).

1.3.3. Symbols

A symbol is a subcategory of a sign. It is a sign whose meaning is not completely arbitrary or conventional. The meaning of symbol is determined by convention in other words, its meaning is arbitrary; it is based upon agreement and learned through experience.

According to Berger (1984: 20), a symbol, from our perspectives, is something with cultural significance and resonance. It has the ability to excite, and it has great meaning. As has been pointed out already, the Saussurean view of symbols is that they are conventional; we learn that symbols mean and we associate the symbols with all kinds of events, experiences, and so on- many of which have powerful emotional resonance for us and for others.