CHAPTER II
REVIEW OF LITERATURE, CONCEPTS, AND THEORETICAL FRAMEWORK

2.1 Literature Review

This chapter is divided into three subchapters as follows: they are literature review, concept and theoretical framework.

The study reviewed three previous studies that have done by students of the English Department as their under graduate thesis and one international journal was searched from internet. There were some researchers, which related to this study. The first research was Semiotic Analysis in the Samsung Galaxy Tab and iPad Advertisement by Baladipa (2012). The previous study explained that Samsung Galaxy Tab and Ipad which dominated the selling of tablet computer used many of printed advertisement consists of verbal and visual that can lead the reader to discover the meaning conveyed.

The aims of the study were to identify visual and verbal sign delivered in printed advertisement of tablet computer, to analyze the meanings and functions of the signs in the advertisement. The theory used in the previous study was the semiotics theory by Saussure as cited in Chandler and the theory of meaning by Leech. This previous study only focuses on one kind of printed advertisement. In terms of data source, the study clearly mentioned the academic reason for selecting Galaxy and Ipad advertisement as the data. This previous study used methods and techniques of collecting the data in accordance to the topic of
discussion and the data sources. However, the background of previous study was not focus on the topic and only discussed about advertising.

Meanwhile, background of this study not only focuses on explanation of data source compared to previous study. In terms of data source, this study used two kinds of data sources those were music video and its song lyrics whereas the previous study used one data source. The theory used to analyze visual sign was different from the previous study. The study used theory of visual communication was proposed by Dyer. However, this study and the previous study which had relevance in topic on analyzing semiotics and the problem of study was the meaning by using the theory meaning of Leech.

The second research was written by Rahadiarta (2014) that entitled Verbal and Non Verbal Sign in Apple’s Official Video Advertisement. This study was aimed to identify and describe verbal and nonverbal sign presented in Apple’s official audiovisual advertisement, as well as their functions and meanings. The previous study used the two main theories those were the theory proposed by Dyer (1993) to analyze verbal and nonverbal aspects in advertisements and a theory of meaning and function proposed by Leech. Method used to collect the data were observation and documentary methods.

The previous study used Apple’s official video advertisement as data source. It was clearly mentioned in the study. This previous study explained the types of data sources chosen, how to obtain data sources, the benefits of data sources and reasons in selecting the data source.
Besides, the previous study explained the reason for the selection observation and documentation methods by mentioning clearly the definition of both methods in the study. Unfortunately, this previous study did not structurally explain background of study which refers to general things in advance to the particulars. The study only focuses on advertising and products used.

However, this study had relevance with the previous study in which both of these studies analyzed visual, verbal signs and the meaning of signs. This study used two different kinds of data sources and background of study which was structurally explained. This study did not analyze the functions of the sign.

The similar research was conducted by Beratha (2015), entitled Analysis of Semiotics Sign of The Poster “House At The End Of the Street” Movie. This study was mainly aimed at identifying and analyzing the semiotics signs that conveyed in those movies poster. This previous study was using qualitative and documentary method. The previous study used the main theory in which proposed by Dyer about Verbal and Visual Aspect. The supporting theories were the theory of semiotics proposed by Saussure, and the theory of colour term by Wierzbicka.

In terms of data source was only focuses on one type of movie posters titled “House at The End of The Street” to analyze visual and verbal aspects. The previous study had reviewed three theses of the previous students and described clearly the aims of the study, the theories and methods were used to analyze and collect the data, the results of the study and fully explained the similarities and differences between the previous study with three theses had been reviewed. This previous study also had the weakness that lies in the background of study. It was
greatly confusing and was not explained in sequence. In the first part of the background explained the semiotics and repeated explanation about it at the end of the section.

Besides, the previous study had the relevance of this study in terms of selecting semiotics as the topic of discussion and analyzing visual aspect based on the theory of Dyer. Meanwhile, the strengths of this study lies in data sources compared to the previous study. The study used music video and its song lyrics to analyze the visual and verbal signs while the previous study selected movie poster.

The last research was international Journal by Angela (2010). In this article entitled” Iconic photos of the Vietnam War era: A semiotics analysis as a means of understanding from “The Elon Journal of Undergraduate Research in Communications” focuses on analyzing visual sign of iconic photos in the Vietnam War era by using semiotics analysis. This article explained these iconic photographs have appeared repeatedly in the media, and they appeared in the history books as a visual representation of war. A semiotic analysis examined five iconic photographs to determine the general quality of specific photos to iconic status. Results indicated the general meaning of emotional outrage, the portrayal of innocence, and the sense of powerlessness existed among the iconic photos. The reason in using the article as the supporting literary review of this study which was related to the topic of discussion and this article discussed about visual sign as the main point. The weak point of this article was on the problem which was only limited to visual sign.
1.2 Concepts

There are three concepts that need to be discussed in analyzing data relate to the study that is concept of visual sign, concept of verbal signs and concept of the music video and its song lyrics. The explanation of those concepts could be clearly shown below:

2.2.1 Visual Sign

Visual sign is generally referring to the picture. Visual sign is used as a means of communication that is usually delivered without words through gesture, appearance, facial expressions presented in the form of the picture or image. Picture is a group of colored points that looks the same as something else. A picture is able to attract the audience or viewers and it is also very helpful the people in understanding the messages conveyed. As Dyer (1993:86) said that pictures are easier to understand and have more impact than words. Visual sign could be found in the music video. It presents the models images in interesting photograph to attract public attention. Besides, the models images can describe the storyline of a song through their action in the music video.

2.2.2 Verbal Sign

Verbal sign is related to word, phrase or sentences. Dyer (1993:32) stated that word not only describes things, communicate feelings, associations and attitudes, but they also bring to our mind. For instance, the name of lipstics bring certain ideas to mind such sleek peach, hanky pinky, quiet flame and warm coral.
Aspect of verbal signs could be found in the song lyric of a music video. Moreover, Goodwin (1994) suggests that the verbal sign of video music is about a song lyric which performed as a text. The song lyrics contain the words that can describe the meaning of a song. As Hornby (2010:891) in *Oxford Advanced Learner’s Dictionary* defined that lyric which is the words of song.

### 2.2.3. Music Video and Its Song Lyrics

A music video is a short film combining songs, pictures and produced for promotional or artistic purposes. Music video is one form of advertising. The correlation of the music video with the advertisement which is it can be used to promote or distribute something for the audience. MTV Turn Ten (1991: 3) said that music video clip is one medium or form of advertisement since it can be used to promote song through the representation visual sign. Leech (1966:25) stated that advertisement is directed towards a mass audience with the aim of promoting sales of a product or service.

Music video uses a wide variety style of video creation techniques, including animation, live action films, documentaries, and non-narrative approaches. In the modern era, the music video has a major impact on the music industry and is able to attract public attention around the world. Meanwhile, song lyric is the main element of music video contains words that make up a song consisting of verses and choruses. The lyrics usually convey a meaning. Music video and its song lyric are related to each other and through them, people can understand what the song is talking about.
2.3. Theoretical Framework

In order to make the appropriate description, the study based on theories which are theory of Dyer and Leech to analyze the problems of study. The theory of visual communication was proposed by Dyer (1993:97) in his book Advertising as Communication used to analyze the elements of visual signs presented in the music video. The theory of meaning was proposed by Leech (1983: 9) used to analyze the meanings of verbal signs in the song lyrics of music video.

2.3.1 Theory of Semiotic

The term “semiotic” is derived from Greek “semeion” which meaning “sign”. Semiotics also refers to semiology or semiotic studies. Peirce defined the term called "semiotics" (which he sometimes spelled as "semeiotic") as "the doctrine of quasi-necessary, or formal doctrine of signs", "which is abstract" and “what should be the character of all the signs that are used by the intelligence capable of learning from experience. (Chandler, 2002:3). “The term “semiotic” or semiology coined by Saussure to signify social science of sign. Saussure defined it into the statement:

“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 semeion, sign “. (1983:15).

Semiotics refers to the study of signs and the whole thing in which involve of meaning as a part of communications. The two dominant models of what constitutes a sign are those of the linguist Saussure and the philosopher Peirce. Saussure offered a 'dyadic' or two-part model of the sign. He defined a sign as
being composed of ‘signifier’ (signifiant) and a ‘signified’ (signifié). The definition of a signifier is the form which the sign takes; and the signified is the concept it represents.

Saussure gave the examples as follows: 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 (as cited in Chandler, 2002:15)

In contrast to Saussure’s model of the sign in the form of a ‘self-contained dyad’, Peirce offered a triadic (three-part) model consisting of:

1. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such) called by some theorists the ‘sign vehicle’.
2. An interpretant: not an interpreter but rather the sense made of the sign.

Pierce divided the fundamental of signs which is relate to the object into three types those are: icon, index and symbol.

1. Icon

Icon/iconic: a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling
like it) - being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, 'realistic' sounds in 'programme music', sound effects in radio drama, a dubbed film soundtrack, imitative gestures;

2. Index

Index/indexical: a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified - this link can be observed or inferred: e.g. 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), measuring instruments (weathercock, thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal 'trademarks' (handwriting, catchphrase) and indexical words ('that', 'this', 'here', 'there').

3. Symbol

Symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags
2.3.2 Theory of Visual Sign

Hornby (2010:1661) in *Oxford learner’s Dictionary* defined that visual is a picture, video, etc. used to make an article or a talk easier to understand or more interesting. Visual sign of music video is picture. Dyer (1982:86) states that pictures are easier to understand and have more impact than words and they are generally offered greater opportunity for the communication of excitement, mood, and imagination.

Dyer (1993:97) implies that in order to understand the feature of human subjects we need to delineate the principle non-verbal means by which people communicate. Dyer divided these elements into three parts as follows: appearance, manner, and activity.

Dyer (1993: 97) delineates the elements of nonverbal communication in visual sign as follows:

2.3.2.1. Appearance

The appearance was divided into seven parts as follows:

2.3.2.1.1. Age

The age of people in ads is a crucial focus of identification and an important factor in how we view the product. Research indicates that the age range of people in ads is typically narrow. The preferred age of the model / actor is between 18 and 35. Particularly where women are subjects, the emphasis is on youth.
2.3.2.1.2. Gender

The display of a character’s gender refers to conventionalized portrayals of culturally established correlates of sex. Analysis of ads suggests that gender is routinely portrayed according to traditional cultural stereotypes: women are shown as very feminine, as ‘sex subject’ as housewives, mother, homemakers and men in situations of authority and dominance over women.

2.3.2.1.3. National and Racial

Those characteristics are usually related to stereotypical views of other people and are frequently used as sources of humour.

2.3.2.1.4. Hair

This is a part of the most potent symbols in cultural communication. The colour, length, texture and style of a person’s hair are important qualifier of their overall appearances. Dyer (1993:107) states that colour can be used to give a dramatic or mysterious atmosphere. Colours can be soft and muted or impact a dreamlike or nostalgic quality.

2.3.2.1.5. Size

Size is an important signifier of meaning. Relative size can convey social weight and superior status, power, authority, rank, etc. Men usually take precedence over women in this respect, although as Goffmann notes there are a few exceptions that prove the rule of women are sometimes pictured taller than
men when the men are inferior in social class and thoroughly costumed as craft-bound servitors 1975, p. 28)

2.3.2.1.6. Body

This can be thin, fat, short, tall clothed or partially clothed. The naked body is, of course not value-free carrying meanings according to a particular society’s norms. The body may be presented in such a way as to convey exhibitionism, narcissism. Lips, eyes, legs, finger nail or hands are shown divorced from the body.

2.3.2.1.7. Look

Looks related to the overall class, age, style, and impression created by a character. Looks needless to say are conventionally’ good looks’ which refer to handsome men, beautiful women, cherubic children, kindly old folk.

2.3.2.2. Manner

Manner indicates behavior or emotion at any one time, and is manifest in three main codes of non-verbal communication as follows:

2.3.2.2.2 Expression

The face and facial expression are a particular focus of attention. Most expressions are based on socially learned, conventionalized cultural codes, which vary from culture to culture. The expression is meant to underwrite the appeal of a
product and arouse our emotions. Normally expression of the ‘actor’ will be positive, contented, purposeful, delighted, happy, gleeful etc. There is considerable empirical evidence to suggest that in our society women smile more than men both in reality and in commercial scenes.

2.3.2.2.2. Eye Contact

The attention of the actor is significant whether it be directed towards audience/ camera, at an object towards other people or to middle – distance. Covering the face or mouth with the hands is one way of hiding an emotion like remorse, fear, shyness or laughter. The aversion of the eyes and lowering of the head can indicate withdrawal from a scene and symbolize dependency and submissiveness. Eyes may be covered up or shaded by hair, hats, hands, dark glasses.

2.3.2.2.3. Pose

This can be static or active and sometimes corresponds to expression. Pose can be composed, relaxed, leisurely, passive, learning, seductive, snuggling. Bodies can be vertical or horizontal. An individual can use another to act as a shield or as an object to lean against, or rest hands or legs on. Pose is also related to social position and status, hence women are often seen in a lower position than the man, for instance sitting at their feet.
2.3.2.4. Clothes

There are obviously extremely important carriers of meaning, even when they are not the object being sold. They can range from the formal (egimental or work costume), to the informal (leisure, relaxation, sportswear), and can be smart glamorous, elegant trendy or casual.

2.3.2.3. Activity

Body gestures, movement and posture can be related to what the actor is doing.

2.3.2.3.1 Touch

The finger brought to the mouth or face can signify thoughtfulness but of a dissociated kind; women and children are often shown with the tips of their fingers in the mouth. Finger to finger touching similarly implies dissociation.

Hand-holding can be a significant gesture and often is used to allow the man to protect or direct the woman. Self-touching is something than women do more than men; it conveys the impression of narcissism, admiring one’s own body and displaying it to others so that everyone can share the admiration of this delicate and precious thing. Something the act of touching is displaced onto things; sun, wind or water on the naked body when sunbathing or swimming.
2.3.2.3.2. Body Movement

This might be quite functional that simply related to what the actor is doing cleaning the kitchen floor, making beds, filling up the car with petrol, playing football, gardening and etc. These movements may be exaggerated, ridiculous or child-like, calling into question the competence of the performer. Bodies particularly women’s often not treated seriously that is lowering the body in front of others superior, lying or sitting down, ritually bending the knee or lowering the head. An example of body movement is where two people are engaged in’ mock assault’ and this is sometimes seen in advertisements, men usually playing these games on women.

2.3.2.3.3. Positional Communication

The relationship between actors and actors, actors and objects are extremely significant, and are shown by their position within the frame of a picture. Superiority, inferiority, and rank can be signified by people’s position, size, activity, and their relationship to space around them, the furniture and to the viewer.

Non – verbal communication is associated mainly with’ actor’, but we must not forget there other visual elements as follows: they are stage props and other objects (like grass), the setting (including weather), and of course the product. Physical objects can convey meanings to us in both literal or objective ways and also more subtly by suggestion and association.
Dyer (1993:104) divided the other visual elements into two parts as follows:

2.3.2.4. Props

Props can be as prominent as the product or relatively insignificant. Props can be selected because they help demonstrate the product’s use. They are more likely to appear, however, with signifying as well as a functional role to play. The prop is intended to convey a special meaning; good tastes and superior quality. If coffee is shown in a coffee, the prop is there for functional reasons. If a bunch of freshly-cut daises placed next to it, it suggests that the coffee is as fresh as a daisy.

2.3.2.5. Setting

Actors sometimes have non–specific backgrounds. Like objects, setting are carriers of meaning and rarely value–free. They act as context which qualifies the foreground. One way of categorizing settings is to decide whether they have been staged. There are two types of setting: outdoor and indoor. Outdoor setting generally look ‘real’. Indoor setting can vary from looking extremely natural to highly contrived or even surreal.

2.3.3. Theory of Verbal Sign

Verbal sign is related to texts in form of sentence, phrase and word. Dyer (1993:32) states that word not only describes things, communicate feelings, associations and attitudes, but they also bring to our mind. The song lyric is
verbal sign of music video. As Goodwin (1994) suggests that the verbal sign of video music is about a song lyric which performed as a text. Sometimes, a text is hard to understand. In analyzing it, one person has different argument with the other about it. As Dyer argued in his statements:

“Different people ‘read’ and interpret texts in different ways, and it is possible to ask different groups of consumers how they interpret or understand a specific text” (1986:87).

According to statements above, it is clear that the people have their own ways in interpreting and understanding the text. Dyer (1986:87) stated that there are two ways to identify the meaning of a text as follows: non-textual analysis and textual analysis. In non-textual analysis, to identify the meaning of a text someone has to ask the producer/author what she or he meant. On the other hand, textual analysis is based on the meaning described by an interpreter/analyst.

2.3.4. Theory of Meaning

Geoffrey Leech (1983:9) proposes seven types of meaning, which need to be distinguished as the following:

2.3.4.1. Conceptual Meaning

Conceptual meaning sometimes called denotative or cognitive meaning. It is considered as the central factor in linguistic communication. Leech (1983: 11) claims that the aim of conceptual meaning is to provide, for any given interpretation of a sentence, a configuration of abstract symbols and shows exactly which needed to distinguish the meaning from all possible sentences meaning in language. The conceptual of meaning of a language can be studied in terms of
contrastive feature, for example; the word woman could be specified as + HUMAN, - MALE, + ADULT, as distinct the word boy, which could be defined as + HUMAN, + MALE, - ADULT.

2.3.4.2. Connotative Meaning

Connotative Meaning is the communication value an expression has by virtue of what it refers to over and above it is purely conceptual content. Leech (1983:12), in talking about connotation, we are in fact talking about “real word “experience one associates with an expression when on uses or hears it. Leech also indicates that connotative meaning is peripheral compared to conceptual meaning in which connotative is relatively stable. Connotative meaning varies considerably according to culture, historical period, and the experience of the individual. Connotative meaning is indeterminate and open-ended in sense in which conceptual meaning is not.

2.3.4.3. Social Meaning

Social Meaning is that which a piece of language conveys about the social circumstances of its use. Some words or pronunciations as being dialectal as telling something of the geographical or social origin of the speaker; other features of language tell something of the social relationship between speaker and hearer.

Leech adopts the theory English style proposed by Crystal and Davy in their book Investigating English Style and adds some examples of the categories of usage on each dimension:
Variation according to:

- **Dialect**: The language of a geographical region or of a social class
- **Time**: The language of the eighteenth century
- **Province**: Language of law, of science, of advertising
- **Status**: Polite, colloquial, slang
- **Modality**: Language of memoranda, lecturer, jokes
- **Singularity**: The styles of Dickens, of Hemingway

### 2.3.4.4. Affective Meaning

Affective Meaning is a sort of meaning in which reflects the personal feelings of the speaker including his attitude to the listener or his attitude to something he is talking about. Affective meaning is often explicitly conveyed through the conceptual or connotative content of the words used. Someone who addresses: ‘You’re a vicious tyrant and villainous reprobate, and I hate you for it!’ is left in little doubt as to the feelings of the speakers towards him. But, there are less direct ways of disclosing our attitude than this: for example, by scaling our remarks according to politeness.

With the object of getting people to be quiet, we might say either: I’m terribly sorry to interrupt, but I wonder if you would be so kind as to lower your voice a little or will you belt up

Affective meaning is largely parasitic category in the sense that to express our emotions. Emotional through styles come about, for instance, when we adopt
an impolite tone to express displeasure. On the other hand, there are elements of language are chiefly interjection whose chief function to express our emotion.

As *Oxford Advanced Learner’s dictionary* (2010:785) defined interjection is word or phrase spoken suddenly to express an emotion. Example of interjection that are *aha!*, *hey!*, *oh!* and etc.

Based on *Merriam Webster’s Dictionary* defined those interjections as follows:

a. Interjection “*aha*” is used to show when something is suddenly seen, found, or understood

b. Interjection “*hey*” is used to attract someone’s attention or to express surprise, or anger and indicate that something is not important, that you are not upset about something, etc.

c. Interjection “*oh*” is used to express shocked, surprise, happiness, disappointment, or sadness. It also used to address someone directly and response the physical sensation such as pain.

2.3.4.5. Reflected Meaning

Reflected Meaning is the meaning which arises in cases of multiple conceptual meaning, when one sense of a word forms part of the response to another sense. The synonymous expression of *The Comforter and The Holy Ghost*, both referring to the Third Person of the trinity, Leech found his reactions to these terms conditioned by the everyday non-religious meanings of *comfort* and *ghost*. The *Comforter* sounds warm and comforting while *The Holy Ghost*
sounds awesome. One sense of a word seems to ‘rub off’ on another sense in this way only when it has a dominant suggestive power either through relatively frequency and familiarity or through the strength of its associations

2.3.4.6. Collocative Meaning

Collocative Meaning is consists of the associations a word acquires on account of the meaning of words which tend to occur in its environment. For example, the word pretty and handsome share common ground in the meaning ‘good – looking’, but may be distinguished by the range of nouns which they are likely to co-occur. For example, the word pretty is collocated with girl, boy, woman, flower, etc. While the word handsome is collocated with boy, man, typewriter, etc. (Leech 1983:17). The ranges may well, of course, overlap: handsome woman and pretty woman are both acceptable although they suggest a different kind of attractiveness because of collocative associations of the two adjectives.

2.3.4.7. Thematic Meaning

Meaning is meaning that communicated by the way in which a speaker or writer organizer the messages, in terms of ordering, focus, and emphasis. It is often felt, for example, an active sentence has a different meaning from its passive equivalent 2) although in conceptual content they seem to be the same as shown in the example below:
1) Mrs Bessie Smith donated the first prize

2) The First Prize was donated by Mrs Bessie Smith.

   According to Leech (1983: 19) thematic meaning is mainly a matter of choice between alternative grammatical construction, as in:

3) A man is waiting in the hall

4) There’s man waiting in the hall