

## CHAPTER II

### THEORETICAL REVIEW

This chapter deals with the discussion of general theory of semiotics, Roland Barthes theory on semiotics, theory of symbols, theory of denotative and connotative meaning, general concept of Roland Barthes theory about denotative and connotative and the definition of song lyrics in literature and literary criticism.

#### **2.1 General Theory of Semiotics**

Discovering knowledge may be analyzed as someone who always tries to gain what, is called as truth. In this case, someone tries to see a reality objectively, and tries to paint it in the name of truth. Trying to gain the truth here is mediated by semiotics discussion and it is brought by the semiotician.

Semiotics is a science to study a sign in human life. It is agreed as the study method in the first conference, Association for Semiotics Studies in 1974. A sign is something that means something else for someone. On etymology, semiotics is taken from the Greek word, *semeion* that means a sign. A sign at that time means a thing that is referred to other thing. And on the terminology side, semiotics is the study of object-scale, culture, event, as a sign, said Umberto Eco. Semiotics is concerned with everything that can be taken as a sign.

According to Berger, this study has two founders; they are Ferdinand de Saussure and Charles Sander Pierce. They developed this study in different method and place and did not know each other. Ferdinand de Saussure is from Europe and his background is Linguistics. Charles Sander Pierce is from United States of America and his background is Philosophy (Tinarbuko, 2008).

Semiotics has two classification studies based on their background. Then, they will focus on structural aspect as de Saussure's classification and pragmatist (human role or subject) as Pierce's classification.

To understand the descriptive study of a sign, semiotics, firstly should be explained the definition of a sign. And it will help compare the basic that developed by de Saussure and Pierce works, but the writer will focus on Ferdinand de Saussure concept that is developed by Roland Barthes (denotation and connotation).

According to de Saussure, a sign as Janus head character, it consists of signifier/*signifiant* and signified/*signifié*. Signifier is defined as an abstract form or an expression and signified is meaning or concept. Signifier is something like material aspect of a sign (sounds, images) and meaning or conceptual aspect that is pointed by a material aspect is called signified, but the description of those may be sensed in cognitive. Signifier creates material aspect of language and then signified creates meaning aspect of language (Al Fayyid, 2005).

To describe the illustration above, it may take the diagram below,

Signifier ( <i>signifiant</i> )	Sign
Signified ( <i>signifié</i> )	

(Figure I, The sign model of de Saussure)

De Saussure stated that the sign relation (signifier + signified = sign) as structural-relation that is a sign is described as unity between something that a material aspect (signifier) and something that a mental or conceptual (signified). And this cannot be separated as like sides of a paper. For example, the word Axe perfume could be a sign; it has signifier (the word itself) and signified (the water composition that can give well smells). The unity of the word and the water composition gets Axe perfume to be a sign (something that is a product that could give well smells when it is sprayed).

To scheme the example above, it may be described as follow,

<b>Signifier/</b> Axe perfume	<b>Sign/</b> Axe product
<b>Signified/</b> The water composition that could give good smell to the body when it is sprayed	

(Figure II, The meaning elements of a sign from de Saussure)

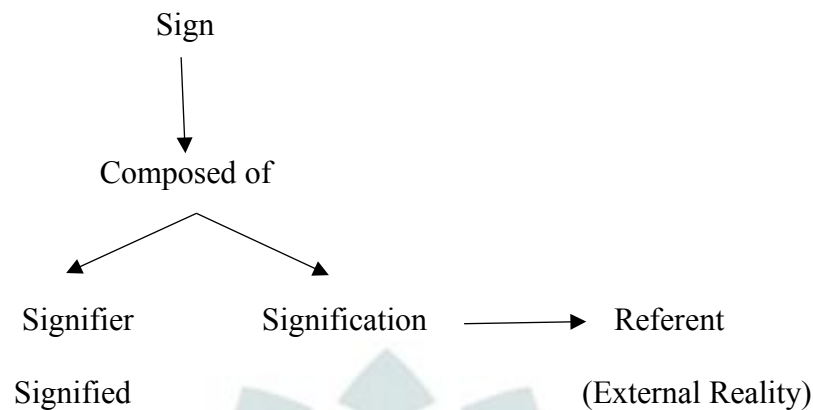
In other hand, every sign could not be stated away from the contextual role of a sign (reference) in the reality. However, the context could give meaning as what is expressed (Al Fayyad, 2005). For example, a rose flower has two different meaning when it is in garden (just a plant) and it is picked and sent to a girl (a symbol of love). It means that the meaning of a sign (a rose flower) should be based on the contextual role as social convention of sign users because the meaning of a sign is arbitrary, the meaning of a sign could sometime be changed.

De Saussure said that a sign consists signifier/signifiant and signified/signifié and they are being a unity as sides of a paper like structural aspects and also the relation of a sign to the context of a sign, the sign users (society) as reference. To draw the example above, here is the scheme,

Signifier	Signified
A rose flower	<ul style="list-style-type: none"> <li>• It is a <b>plant</b> when it is in the garden.</li> <li>• A <b>symbol of love</b> when it is given to a girl.</li> </ul>
<b>Sign</b>	

(Figure III, The sign model of de Saussure)

De Saussure on Course in General Linguistics said that *sémiologie* or semiotics is the study of sign role as a part of society. Semiotics learns the relation between the sign components (signifier and signified), and also the relation between the sign components to the sign users (society) as reference (Piliang, 2003).



(Source Mc Quail 2000)

In the following discussion about a sign from Saussure above, there are actually three principles of de Saussure's concept about a sign. The first is structural relation, the second is unity and then the last is the convention of sign users as reference.

The first principle, de Saussure saw that the structural relation, a sign is consists of signifier as the material aspect and the conceptual aspect or meaning that is pointed by signifier as signified. The second principle is unity. A sign is consists of signifier, material aspect (sounds, words, images) and signified, conceptual aspect (meaning, idea); this unity is like sides of a paper. And then the last principle is the contextual role of sign users (convention). The structural relation between signifier and signified depends on what is called convention, the social agreement.

In other hand, the development study of a sign, semiotics, is used and developed by Roland Barthes to criticize the cultural phenomena in French, he

used and developed it as study method. However, he still applied the concept of de Saussure (*signifier/signifiant* and *signified/signifié*) or Europe tradition to his concept, even though he criticized de Saussure concept to be dynamic then.

## 2.2 Roland Barthes Theory on Semiotics

Roland Barthes is a French literary critic and social theorist who extended Saussurean semiology to all fields of contemporary mass media, especially popular culture. The current paper in this focuses on his signification system due to the media being figured out, the internet. In the first instance, Barthes has developed a staggered system that is likely to create multilevel meaning that is called the order of signification that consist of denotation and connotation.

In semiotics, denotation and connotation are terms describing the relationship between the *signifier* and *signified*, and an analytic distinction is made between two types of signifieds, a denotative signified and a connotative signified. Meaning includes both denotative and connotative (Chandler, 2002).

Outside its literal meaning (denotation), almost every sign, in this case-text or image has its connotation (figurative language). It is different at the level of the signified. In semiotics, the dichotomy is used to describe the relationship between the sign (*signifier*) and its concept (*signified*). Denotation is treated as definitional, 'literal', 'obvious', or 'common sense' meaning of a sign, while the connotation refers to additional cultural meanings found from the image or text.

Denotation as the first order of signification contains a signifier and a signified, meanwhile connotations is the *second order of signification* that uses denotative signs as its signifier and relates it to additional signified. This makes the denotation as the basic and primary meaning of the sign.

Another basic concept that Barthes proposed is about codes and message. In this life, people constantly send the messages that are consists of different signs. These messages (basically anything from making a phone call, waving hands or the clothes they wear) are based on codes, culturally defined system's relationship. Living in a certain environment internalizes sets of codes that affect the semiotics behavior, whether it is recognized or not. Barthes claimed that there is not only one exception to the rule "no messages without a code", the photographic image because it shows us something reproduced without human intervention (by men of a mechanical-chemical process). This idea has been much criticized, particularly after the break thought of digital photography (Barthes in Chandler, 1995).

In the semiotic world, Ferdinand de Saussure played a major role in the eradication of Structuralism, he also introduced the concept of semology (*sémiologie*; Saussure, 1972). Based on his opinion of the langue that is a sign system that expresses the idea there is also a system of alphabetical sign for speech, symbols in ritual ceremonies, signs in the military field. Saussure argues that the langue is the most important system. Therefore, there can be established another science that examines the signs in social life that are part of social

psychology; he named it *sémiologie*. The word comes from the Greek *sēmeion* meaning "sign".

In 1956, Roland Barthes who read Saussure's work, *Cours de linguistique générale* saw the possibility of applying semiotic to other fields. It has a contrary view with Saussure about linguistic positions as part of a semiotic. According to him, on the contrary, the semiotic is a part of linguistics because signs in other fields can be seen as a language that expresses the idea (meaning, meaningful), an element formed from the markers, and contained within a structure.

In Barthes's semiology, denotation is the first-level significant system, while connotation is the second level. In this case, denotation is more associated with the closing of meaning. In reaction to resisting this oppressive denotation of nature, Barthes tried to get rid of and reject him. For him there is only connotation. He further says that the meaning of "literal" is a natural thing known as the signification theory. This theory is based on the theory of the sign proposed by Ferdinand de Saussure, it's just done the expansion of meaning with the meaning that goes in two stages, as shown in the following diagram,

1. Signifier R	1 2. Signified	Denotation (Primary meaning)
Sign I Signifier	RII II Signified	
III Sign		Connotation (Secondary meaning)

The diagram. Expansion of Meaning



Based on the diagram above, the meaning takes place in two stages. Sign (signifier and signified) in the first stage and together so it can forming a signifier in the second stage, then at the next stage of the signified and this unified signifier can form a new signified is an expansion of meaning.

For example, a signified (sound, image), a rose has a relationship of R1 (relation) with the signifier (concept) "flower that violate composed with fragrant". Once these signifier and signified come together, a second stage of meaning is expanding. The sign of the second stage is called connotation, while the meaning of the first stage is called denotation. Barthes not only expressed the meaning, but also featured an extension of the form he called metalanguage.

As has been described above that the same process occurs, but there is a difference, namely that once these signifier and signified come together, what emerges is the second stage of the form expansion. The marker in this second stage becomes "Ross". This signifier is called metalanguage. Actually the term denotation and connotation has long been known. The role of Barthes is to show the process of the occurrence of the two terms so that it becomes clear from where the meaning of the expansion comes.

Thus, Barthes's semiology is composed of the levels of the language system in two levels of language. The language at the first level is the language as the object and the second level language that it calls the metalanguage. This language is a sign system containing marker and marked. The second sign system awakened by making first-level signifier and signified a new marker that then has its own new signifier in a new sign system at a higher level.

The first sign system is called the term denotation or terminological system, while the second level sign system is called a connotation or rhetorical or mythological system. The connotation and meta language are mirrors that are opposite to each other. Meta languages are operations that make up the majority of scientific languages that play a role in applying the real system, and are understood as markers, beyond the unity of indigenous markers, beyond the descriptive realm. Meanwhile, connotations include languages that are primarily social in terms of literal messages providing support for the second meaning of an artificial or ideological order in general.

In textual studies, especially literary works, Barthes use structural narrative analysis (structural analysis of narrative) that he developed. Using this method, Barthes analyzes various manuscripts, such as Balzac's *Sarrasine* novels, manuscripts by Edgar Allan Poe and verses from the Gospels. According to Barthes, structural narrative analysis is methodologically derived from the initial development of so-called structural linguistics as in the eventual development known as the semiology of text or semiotics.

Thus, a simple structural narrative analysis can be referred to as the semiology of the text as it focuses on the text. The point is the same that is trying to understand the meaning of some work by rearranging the meanings are scattered in a certain way. To provide more space for the dissemination of meaning and the plurality of texts, he tries to sort out the signifier on the narrative discourse in a series of succinct and successive fragments he calls *leksia* (*lexias*), the unit of readings with varying short lengths.

A piece of text piece that, when isolated will have an effect or has a distinctive function when compared to other text around it, is a lexia. However, a lexia can actually be anything, sometimes just a word or two, sometimes a word group, sometimes a few sentences, even a paragraph, depending only on the "easy". The dimensions depend on the density of the connotations that vary according to the moments of the text. In the process of reading the text, the lexia can be found, either on the first contact level between the reader and the text or when the units are sorted in such a way as to obtain various functions at the highest organizing levels.

Therefore, every linguistic sign consists of two elements, namely (1) the signifié, signifié = elements of meaning and (2) significant, signifiant = element of sound (sobur, 2006). Actually signifié are nothing other than the concept or meaning of something sound-image. While the signifiant is the sounds that formed from phonemes language concerned. So, in other words every linguistic sign consists of the element of the sound and meaning elements.

Efforts to understand the meaning, actually is one of the oldest problems of philosophy in human life. One method used by the experts to discuss the larger meaning is to distinguish between the denotative meaning and connotative meaning.

### **2.2.1 Theory of Symbols**

A symbol is a thing that suggests more than its literal meaning, it generally does not "stand for" any one meaning, not for anything definite. Symbols,

specifically in the fiction or in the novel tend not to be abstract terms, but to be perceptible objects (Kennedy, 1983).

Symbol is more complex than in daily activities. A symbol is applied by a word of the sentence. Holman and Harmon, said that “symbol is a drop that combines a literal sensuous quality with an abstract or suggestive aspect” (Harmon, 1984).

Symbolism can be defined as a literary representation at one level of reference by an appropriate reality in another. A French symbolist Stephane Mallarme has thought of symbolism many years ago in 1891 and defines it as, Chadwick said art arouses an object little by little so as to express a feeling or, conversely" the art of choosing and rejecting and drawing from it an etat d'ame. The definition conveys symbolism born from the mood in the form of words. Techniques to express the mood themselves never appear in a single rendering, but spread in part in many strategic places to increase the power of suggestion to the reader. In addition, it implies that expressing ideas and emotions is deliberately described indirectly to give suggestive impression to the reader (Chadwick, 1973).

Thus, Chadwick has definition of symbolism can therefore be defined as the art of the expressing ideas and emotions not by describing them directly, not by defining them through over comparisons with concrete images, but by suggesting what these ideas and emotions are, by re-creating them in the mind of the reader through the use of explained symbols (Chadwick, 1971).

Symbolised as a literary device depends on the pliability of language that may be exercised at four levels of expression, animism, metaphor, simile and concrete image. Those levels are formed in so-called symbol. According to Holman and Harmon, a symbol is an image that evokes an objective, concrete reality and suggest another level of meaning. It is a trap that combines a literal and sensuous quality with an abstract or suggestive aspect (Harmon, 1983). While according to Guth, the symbols are images that have a meaning beyond themselves. Symbol is a detail, a character, or an incident that has a meaning beyond its literal role in the narrative. In order to fully respond to a story, it is necessary to become sensitive to symbolic overtones and implications (Guth, 1997).

Literature, structure, Sound, and Sense, states that a symbol may have more than one meaning. He adds that it is most effective a symbol is like many faceted jewels. It flashes different colors when it is turned in the light. Furthermore, the area of the symbols possible meaning is always controlled by the context. Therefore, it can be said that the meaning of a literary symbol must be established and supported by the entire context of the literary work that means that a particular symbol it has meaning within the story (Perrine, 1974).

It reveals that the reader is given a big chance to explore the text to find the meaning of symbols by using his or her optimum ability and knowledge to get the most satisfied meaning. That it bears an element that is regarded to be a symbol can mean many things, though it is an opposite meaning to the conventional symbol.

## 2.2.2 Theory of Denotative and Connotative Meaning

### a. Denotative meaning

The first step in social cultural life, sign users define a sign just as denotation meaning, meaning of a sign as common sign, and it is being caught by senses of sign users the first time that is R1 between E1 and C1 (Hoed, 2011). Denotation is what is exactly shown (the level of explaining the relation (R1) between signifier/E1 and signified/C1) or it is a sign in that refers to a reality. It would produce the meaning explicit, and direct as social convention. For example, an image photo of my face on Senior High School Certificate (signifier/ E1) is (in relation to/ R1) what I look like in real life now (signified/ C<sub>1</sub>). So that, denotation is a simple sign (signifier in related to signified), the real meaning of a sign in that the signifier has the level of social convention and Barthes stated that this is as *primary sign system*.

However, in case why a sign interacts with emotional, gender, psychological, belief, and cultural of sign users. It is used by the sign users to mean a sign to get meaning, a subjective meaning of sign users. Barthes said that it is the secondary sign system that getting meaning or interpreting a sign as more complex that called connotation meaning.

### b. Connotative meaning

Based on sign users, the *relation* (R) between in the context E1 – R1 – C1 (primary sign system) will push to the extension of *secondary sign system* that is E2 – R2 – C2. And Barthes added that secondary sign system has two orientations. They orient to the extension of *expression* and the extension of

*content/concept (contenu)*. The first that is the extension of *expression*,  $E_2 = (E_1 - R_1 - C_1) - R_2 - C_2$  is called *metalanguage* and the second is *connotation*,  $E_2 - R_2 - C_2 = (E_1 - R_1 - C_1)$ .

Secondary sign system that orients to signifier/expression (E) is the extension of signifier (expression/E<sub>2</sub>), but to the content/concept/signified (C<sub>2</sub>) is not changed. Barthes stated that it is *metalanguage* that the process of relation (R) between (E) and (C) is informed by using the difference expression (E) (Hoed, 2011).

#### Image, Metalanguage

E <sub>2</sub> (Signifier)	C <sub>2</sub> (Signified)	
	R <sub>2</sub>	
	E <sub>1</sub> (Signified)	C <sub>1</sub> (Signified)
	R <sub>1</sub>	

Secondary Sign System Metalanguage Primary sign System

(Source, Barthes 1967)

For example the word women, this word has signed the word of women (E<sub>1</sub>) as expression, in relation to (R<sub>1</sub>) the real women as content (C<sub>1</sub>). This word is extended and related (R<sub>2</sub>) to be the other kinds of women such as Mrs., Madam, Girl and Female as the expression (E<sub>2</sub>), but the content is the same, the definition of women (C<sub>2</sub>). This system is oriented to the extension of expression/signifier (E<sub>2</sub>) that is called Metalanguage. It can be described as scheme below:

E <sub>2</sub> /Mrs, Madam, Girl, and Female. R <sub>2</sub>	C <sub>2</sub> / The definition of women	Secondary sign system
E <sub>1</sub> / The word of women R	C <sub>1</sub> /The real women in reality 1	Metalanguage Primary sign system

(Source, Barthes 1967)

In addition, sign users as subjective position also want to extend to the secondary sign system that orients to the content/concept (C) is the extension of signified/content (contenu/C<sub>2</sub>). However, the signifier/expression (E<sub>2</sub>) is not changed. This is called as *connotation*. Connotation is a process of the relation (R) between (E) and (C) that is interpreted by the sign users to develop the content, concept, signified (C).

#### Image, Connotation

E <sub>2</sub> (Signifier)	R <sub>2</sub>	C <sub>2</sub> (Signified)
E <sub>1</sub> (Signifier)	C <sub>1</sub> (Signified)	
R <sub>1</sub>		
Secondary sign system Metalanguage Primary sign system		

(Source, Barthes 1964)

For example back to the word women, this word is extended and related (R<sub>2</sub>) to be the other description of women such as sexy and beautiful person or as complex description like dependent person, powerless or sexual-object; it is as the extension of content/signified (C<sub>2</sub>). However, in other side the expression is the



same, the definition word of women (E2). In this case, what has explained is the extension of content/signified (C2), but the expression/signifier is not changed and Barthes called this extension as connotation.

To paint the example above, here is the scheme,

E <sub>2</sub> /The definition of women person, sexual-		R2	C <sub>2</sub> /Beautiful, sexy, dependent object	Secondary sign system Connotation
E <sub>1</sub> /The word of womenR1	C <sub>1</sub> /The real women			

(Source, Barthes 1964)

### 2.3 Song Lyrics in Literature and Literary Criticism

Song lyrics are a collection of words that are shaped into lyrics and sung to entertain other people. Song lyrics are based on musical compositions and have a beautiful rhythm and tempo to listen, and listeners really enjoy the lyrics.

On the other side, except giving a joyfulness and pleasure, usually the author puts some moral message inside the lyric to the listeners. Generally, the author tells about his daily life, culture, adventures, and something that can touch the listener's heart (Petit, 1994).

Then, music is certain that composer have set to express emotion, and that listeners have felt to be present in the composer's music since music does have an emotional effect on the listener (Cooke, 1989). He also said that the composer knows by experiencing that certain patterns of tone setting correspond to certain emotional reaction the listener's part.

Music is divided into two kinds. First, is music instrumental. It refers to the music that is performed only by one or several kinds of musical instruments. Second, is a song it is a short metrical composition played by one or several musical instruments that, accompanied by someone who sings the lyric within. It can be mentioned song is combination of instrument or melody and lyric. Meanwhile, the lyric is referring to the line of sentences that sung by a singer.

The song could be a good media to hear a message since most people listen to it anywhere and any time. It can understand since the song is pleasant and entertaining. The song also can be a good device for communication. Music and words may be composed together, or music may be fitted to the word and vice versa. Based on Pane, said both song and language are the same. They pronounce word. Respiration is important for them. They emphasized accent and need time to exhale or inhale.

Song has information that could be shared with the listener, but so many people do not realize about it. The listeners think the song is only as a device to entertain themselves. Most people do not aware that music or song is also knowledge, it's because music emphasizes more on the art side and more on leisure aspect (Pane, 1996).

On the other side, Mahmud said the song is a statement written in a well-made from containing a message that can impulse the listener's heart. It is full of aesthetic aspect. Moreover, it's useful for helping children's brain development, including three aspects, cognitive, affective, and psychomotor, implicitly contains

a social function, especially for children's education. A song can help develop their intelligence, social interaction, emotion, and psychomotor (Mahmud, 1995).

Songs has some advantages for children's progress of development, song enables to add children's vocabulary, especially when they learn foreign languages, around the social interaction by singing together, and make the children's joy, it improves children's psychomotor aspect since song can bring the move unconsciously.

According to Cooke (1989), in a piece of musical work, at first, a songwriter or composer gets something passing his mind that he wants to convey. It is a certain complex of emotions seeking an outlet, a means of expression, of communications to others. Then, all the things gather and set up a conception. He added, conception is a vague sense of the nature, mood, and shape of the work to be composed, with the actual material (musical instruments) as yet unrealized. It means that is just a theme of the work. He does not think yet what kind of music fits of themes. A songwriter or composer gets the inspiration. It is the sudden materialization of musical idea comes into the composer's mind.

A song writer must have many reasons why he creates his song, it can be said, he makes a song as a medium or device to express his feeling emotions, or states his point of view the situations that he faces.

A song writer also makes it to give education or to share information, a song created can be affected by many factors in the example environment, time and style have been trending at that time. Music is something close to the

children, adult, old, and everybody has a pleasure tendency to listening to the music.

Song lyrics are part of a literary work. However, the lyrics of the song is a form of literary work that has a rhythm and rhythm and accompanied by music. The author in making some work does not be carelessly took and used the word that is conveyed to the reader. A keen writer will insert words that interest the reader to be more interested in his work. The words are then called by diction in some work. To add interest to some of the works presented, must be in each work there is a choice of words that are presented thoroughly and very interesting to know.

The notion of choice of word or diction is much broader than what is reflected in the relationship of those words. This term is not only used to express that words are used to express an idea or an idea, but also includes phraseology, style, and expression (Keraf, 2008). An author when determining a word in writing, is not originally in choosing a word, but the word will be chosen will be followed by a variety of things that surround it. It involves where, when, and what purpose is using the word. All of it is intended to give a style or color to attract the reader's attention, provided that the intent or message the author wishes to convey can be conveyed. The idea or idea that is poured, whether in the form of writing or in verbal form requires a vast vocabulary, but not the origin of the vocabulary it has in writing. Diction or word choice always contains the accuracy of meaning, suitability of the situation and the value of trust that is in the reader or listener.

Keraf presents three main conclusions about diction that is, (1) the choice of words or diction covers the meaning of that words will be used to convey an idea, how to form the correct groupings of words or use appropriate phrases, and that style is best used in the situation (2) the choice of words or diction is the ability to distinguish precisely the nuances of meaning from the idea to be conveyed, and the ability to find a form appropriate to the situation and sense of value of the audience (3) The correct and appropriate choice of words is only possible by the mastery of a large number of vocabulary or vocabulary of the language. Whereas the vocabulary or vocabulary of a language is the whole word that is owned by a language (Keraf, 2008).

Based on the above opinion, it can be concluded that the intended with diction is the selection of words and the use of words correctly with the idea or ideas to represent the thoughts and feelings to be conveyed to and expressed in a sentence either orally or in writing to create a function or effect for the reader.