

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

This chapter offers crucial information for analysing the current research, including reviews of related literature and theoretical assumptions. To participate in this research, the earlier studies must be explained and added to. On the other hand, supporting theories play a crucial function in providing comprehension in line with the research's topic of discussion.

1. Literature

Literature is a broad and dynamic field of artistic expression that encompasses written or spoken works of imaginative and intellectual content. It serves various important functions in society, including entertainment, education, cultural preservation, and social commentary. Literature has the power to transport readers to different worlds, provoke emotions, and offer insights into the human condition. It plays a significant role in shaping our understanding of history, culture, and human nature.

Literature may be defined as a form of human expression that encompasses both written and spoken works. It is characterized by the inclusion of thoughts, opinions, personal experiences, and imaginative elements, all of which serve to reflect either reality or creative thoughts. These concepts are conveyed through the use of language, with the aesthetic aspects of the material improving the overall artistic value of the work. According to Sumardjo and Saini (1997:3), literature may be understood as a type of personal human expression that involves

experiences, thoughts, feelings, ideas, excitement, and values. This expression is manifested concretely through the use of language as a medium. Literature can be described as a captivating written writing, sometimes referred to as belle letter, which captures and conveys a subject matter by the use of language that is condensed, enriched, modified, abridged, distorted, or altered in some way using various aesthetic techniques (Eagleton, 1988:4).

One of the primary functions of literature is entertainment. It provides an escape from the mundane realities of life by offering captivating narratives, compelling characters, and engaging plots. Novels, short stories, poems, and plays are all forms of literature that entertain and captivate readers, providing them with an opportunity to explore different perspectives and experiences.

Literature also serves an educational function by conveying knowledge and ideas. It enriches language and vocabulary, enhancing communication and critical thinking skills. Many literary works provide insights into various subjects, making them invaluable resources for academic study. Moreover, literature often reflects the social, political, and cultural contexts in which it is produced, allowing readers to gain a deeper understanding of historical periods and different societies.

There are various genres and forms of literature, each catering to different tastes and preferences. Some common literary genres include fiction, non-fiction, poetry, drama, and essays. Within these categories, we find subgenres such as science fiction, fantasy, romance, mystery, biographies, and many more. Literature can be classified as classical, contemporary, or post-modern, and it

spans various cultures and languages, showcasing the rich diversity of human creativity.

2. Semiotics

Semiotics, also referred to as "semiology," is an academic discipline that examines the nature and function of signs and symbols, and their role in conveying meaning across different modes of communication and representation. The study of how people use signs and symbols to produce, interpret, and communicate in a variety of circumstances has many aspects. The field of semiotics explores the processes involved in the construction and transmission of meaning, rendering it a valuable instrument for comprehending language, culture, and communication.

Numerous authors have made significant contributions to the conceptualization and advancement of semiotics along its evolutionary history. Ferdinand de Saussure, a prominent figure in this particular domain, is recognized as an innovator whose structuralist methodology established the fundamental principles of contemporary semiotics. Saussure's conceptualization of semiotics places significant emphasis on the imperative of comprehending language as a structured framework comprising signs. The author stated that signs consist of a signifier, which belongs to the physical form, and a signified, which pertains to the conceptual or semantic meaning. Furthermore, the author argued that meaning is generated from the correlations between these component pieces.

Charles Sanders Peirce, an important figure in the field of semiotics, offered an expanded perspective on the subject matter. The author identified three distinct

classifications of signs: icons, which possess a visual similarity to the objects they represent; indices, which establish a direct correlation with their referents; and symbols, which are arbitrary signs given with culturally specified meanings. Peirce's research contributions extended the domain of semiotics by including not only linguistic elements but also included wider dimensions of human communication and interpretation, involving visual and non-verbal symbols.

Umberto Eco, a prominent semiotician of the modern era, placed significant importance on the cultural and historical dimensions of semiotics, underscoring the influence of cultural standards and traditions in defining the process of sign interpretation. The individual's scholarly contributions have advanced the comprehension of the variability in meaning that signs and symbols might exhibit across diverse cultural and socioeconomic frameworks.

Semiotics, at its simplest, is the examination of signs and symbols as the essential components of meaning within the scope of human communication. Semiotics encompasses the examination of the mechanisms by which signs operate, the processes by which they are understood, and the influence they have on our comprehension of the world. Semiotics assumes an important role within several domains, encompassing linguistics, literature, advertising, and visual arts, by facilitating the interpretation of complex structures of signs that encompass our surroundings, and by enabling comprehension of the underlying cultural and societal constructs.

3. Semiotic Resources

In multimodal linguistics, there are several types of modes used to communicate meaning through different shapes of communication modalities (Kress, 2009). Following are some common types of modes in multimodal linguistics:

a. Visual Mode

Visual mode includes the use of images, illustrations, symbols, colours, and visual layouts to communicate meaning. This includes elements such as photographs, illustrations, graphs, and images used in text, promoting, presentations, and other visual media.

b. Verbal Mode

Verbal mode includes the use of words, written text, or spoken text to communicate meaning. This includes talked language, handwritten language, and texts that show up in forms such as articles, stories, speeches, or scripts.

c. Audio Mode

Audio mode includes the utilize of sounds, music, and sound effects to communicate meaning. This may include exchange in movies, background music, sound effects in video games, or sound recordings in presentations.

d. Gesture Mode

Gesture mode includes body movements, facial expressions, and body language to communicate meaning. This includes gestures, facial expressions, body positions, and other physical movements used to express feelings, states of mind, or additional information.

e. Spatial Mode

Spatial mode includes the use of space and physical arrangement to communicate meaning. These include variables such as room format, distance between objects, direction of view, and use of space in the context of interpersonal communication or environmental design.

4. Multimodal Analysis

Multimodality is a term used to refer to the way people communicate using different modes at the same time (Kress and van Leeuwen, 1996), which can be defined as “the use of several semiotic modes in product design, or semiotic events simultaneously, and in a certain way. These modes combine to strengthen, complement, or be in a certain arrangement” (Kress and van Leeuwen, 2001). Multimodality is also possible said to be “a technical term that aims to show that the meanings we have used so far have utilized various semiotics” (Iedema, 2003). While Chen (2010) defines multimodality as “understanding how verbal and visual semiotic sources can be used to realize the types and levels of dialogic engagement, dialogic involvement (*italics of the researcher*) in a textbook”. In the context of text analysis, according to the researcher, multimodality can be understood as an ‘analytical procedure’ that combines tools and linguistic analysis steps such as systemic functional linguistics (SFL), or Functional Grammar, with analytical tools to understand images, if the text being analysed uses two modes, verbal and pictorial.

5. Representational Meaning

Kress and van Leeuwen, in their work on visual communication, introduced the concept of representational, interactive, and compositional meaning. Representational meaning refers to how visual images represent or convey certain aspects of the world or specific ideas, concepts, or messages.

According to Kress and van Leeuwen, visual images possess inherent meanings that are created through the use of various visual elements, such as color, composition, framing, scale, and perspective (2006). These visual elements are organized in specific ways to construct meaning and communicate messages to the viewer.

Representational meaning goes beyond simply depicting objects or scenes realistically. It involves the use of visual signs and symbols to convey specific meanings, often influenced by cultural and social contexts. For example, the use of certain colors, such as red, can evoke feelings of danger or passion, while the arrangement of objects in a composition can suggest hierarchy or relationships between them.

Kress and van Leeuwen's framework also emphasizes that representational meaning is not fixed or universal. It can be shaped and interpreted differently by different individuals or communities based on their experiences, cultural backgrounds, and social contexts. The meaning of visual images is thus dynamic and subject to negotiation and interpretation.

Overall, the concept of representational meaning highlights the role of visual communication in conveying messages and constructing meaning through the intentional use of visual elements and their arrangement.

In this study, the theoretical foundations supported by Visual Grammar of Kress and Van Leeuwen (2006). On their 2nd Edition Book, Kress and Van Leeuwen (2006, p.4) mention the grammar of visual design, a grammar is an inventory of elements and rules underlying culture specific forms of verbal communication.

This table is the Kress and Van Leeuwen Metafunction about Multimodality process of an image:

Table 1. Reading Images

No	Function	Elements
1	Representational (Narrative and Conceptual)	<p>Narrative:</p> <ul style="list-style-type: none"> • Participants : People, places and things • Vector : Arrows, Bodies, Limbs and Tools <p>Conceptual:</p> <ul style="list-style-type: none"> • Classification Process • Analytical Process • Symbolic Attributive Process
2	Interactive	<p>Gaze:</p> <p>Eye contact between the participant in the image and the viewer</p>

		<p>Size:</p> <p>Social distance</p> <p>Horizontal angle:</p> <p>Relationship between the frontal planes of both participants</p> <p>Vertical angle:</p> <p>The differences possesses of both participants</p>
3	Compositional	<p>Informational value:</p> <p>The placement of elements endows them with the specific informational values that attached to various 'zones' of the image, left and right, top and bottom, center and margin.</p> <p>Salience:</p> <p>The elements are made to attract the viewer's attention of different degrees, as released by such factors as placement in the foreground or background, relative size, color, etc.</p> <p>Framing:</p> <p>The presence or absence of framing devices disconnects or connects elements of the image.</p>

6. Music Video (Video Clip / Short Film)

According to Dyzak, music albums are promoted and sold more often through video clips. A video clip is a short film with a limited story and a collection of images. (Dyzak, 2010:11). According to Moller (2011:34), a video clip is a short film made to go with music, typically a song to promote an album of songs. Since MTV first appeared in 1982, video clips have been used to promote music. Even the video clip is more well-known than the actual song or music. People today find that listening to music without first viewing the music video does not satisfy them.

There are some definitions that describe about video clip or music video:

- a. A display lasting three to five minutes that features parts of fast-moving imagery in a variety of genres, computer graphics, or explicit material is sometimes referred to as a display of song recordings accompanied by dancing or other acts (Columbia University Press, Encyclopedia).
- b. The musicians playing along with a song or visual displays that interpret the song's lyrics are occasionally demonstrated in shows that present song recordings using film or recording video (Houghton-Mifflin Company Dictionary).

B. Relevant Studies

A study by Azkiyah et al (2021) examined the multimodal analysis of the TV advertisement for DisneyPlus Hotstar in Indonesia. The present study employs descriptive qualitative methods. The study employed Halliday's systemic functional linguistic theory, Kress and van Leeuwen's multimodal theory, and

Anstey and Bull's multimodal semiotic system theory for analysis. The findings indicated that the TV advertisement for DisneyPlus Hotstar Indonesia had a multimodal semiotic system encompassing many elements such as verbal, visual, auditory, gestural, and spatial components.

The other study was conducted by Tuhepaly and Mazaid (2022). The objective of the study was to provide a comprehensive analysis and portrayal of the specific case of sexual harassment depicted in the film Photocopier. The study employed qualitative research methodologies and applied John Fiske's semiotic analysis techniques to decode and uncover the underlying meanings and significant implications embedded within films. The finding of the study indicated that the representation of sexual violence in the film was analysed through three stages, as outlined by John Fiske: the level of realism, the level of portrayal, and the level of ideology inferred from the depiction of sexual violence. It was found that this film used patriarchal ideology and social class as underlying themes.

A study by Ardianto and Son (2019) critically examined the semantic significance of contemporary ads, with a particular focus on milk advertisements that often target youngsters but have a broader appeal across many age groups. This study employed Roland Barthes's semiotic theory as a theoretical framework for examining television advertisements. The research methodology included documentation, interviews, and literature review to ensure the collection of appropriate material for analysis. The study's finding indicated that the UHT Ultra Love Live Love Milk television advertisement use a combination of video scenes,

verbal text emphasis, and typographic components to convey its message. These aspects are strategically designed to evoke emotional responses from customers.

Ginting et al (2022) also analysed the semiotic indicators present in the video game *The Last of Us Part II* (TLOU Part II) that conveyed the principles of female masculinity as proposed by Judith Halberstam (1998). The study used Roland Barthes' (1977) semiotics theory to examine the denotative and connotative meanings of visual and linguistic signs exhibited by the characters in the video game titled "The Last of Us Part II." The study found that the two characters under examination, Ellie and Abby, exhibit multiple traits associated with the five categories of female masculinity identified by Judith Halberstam. These categories include Butch Realness, Femme Pretender, Male Mimicry, Fag Drag, and Denaturalized Masculinity. These manifestations are discernible through visual and verbal cues present within the context of video games. Each of these representations exhibits the physical attributes, body language, inherent qualities, societal customs, and belief systems associated with the concept of feminine masculinity.

Another study was by Perangin Angin et al (2023), the objective of the study was to examine the depictions of overthinking in the music video for the song "Takut" by Idgitaf. The research used a qualitative approach, utilizing Roland Barthes' theory to discern the mythological, denotative, and connotative significances within the film. The music video for "Takut" by Idgitaf incorporated semiotic signs, which were evident in both the visual elements of the video and the linguistic content of the lyrics. The research finding demonstrated that the

music video for the song "Takut" by Idigitaf effectively employed visual and linguistic elements to depict a person's tendency for excessive reflection, particularly among the younger demographic. This musical composition looked into the emotional experiences of contemporary youth regarding the psychological strain associated with contemplating the future, the fear of potential shortcomings, and anxiety stemming from the progression of age, which implied increased responsibilities. Moreover, this musical composition effectively communicated strategies for managing excessive rumination among the youth.

Similar to the previous studies, Anggraheni and Budiman (2022), successfully identified a deeper understanding of the representation of children's hope as portrayed in the video clip of Atouna El Toufoule. The semiotics theory developed by Charles Sanders Pierce was employed to figure out the true significance of signs, objects, and interpretants. The findings of this study suggest that signs are mostly influenced by social environment and do not necessitate an excessive level of interpretation.

A study by Suryantara et al (2022) focused on the application of semiotic analysis to examine the transmitted meanings of verbal and non-verbal signs found in Victoria Secret product advertisements. Regarding the analysis conducted in this research, there were two theories that have been utilized, along with one theory that has received support. Specifically, the theory proposed by Saussure (1983) has been employed to examine the relationship between the signifier and the signified components of a sign. The second hypothesis pertained to the concepts of denotation and connotation as expounded by Barthes (1986).

The final theory supported by Wierzbicka's (1996) theory on color terms. The researcher discovered a total of 22 instances of verbal and nonverbal indicators within the dataset. The term "meaning" encompasses two distinct aspects, namely denotation and connotation. Both verbal and nonverbal signs encompass both connotative and denotative meanings. Verbal signs encompass the provision of product explanations, whereas non-verbal signs encompass the utilization of visual elements such as pictures and colors.

Further study was done by Diantari and Putri (2022) that identified the linguistic and visual signals used within the ASUS video advertising, as well as to analyse the semiotic significance of these signs. The data gathered were subjected to analysis using the descriptive qualitative approach. The data underwent analysis of verbal and visual signs, employing the theoretical framework of semiotics as proposed by Saussure, as referenced in Chandler's publication in 2007. The study examined the semiotic interpretation of signals through the utilization of Barthes' (1967) denotative and connotative meaning theory, together with the complementary theory of colour proposed by Wierzbicka (1996). The study employed both formal and informal methods to analyze the data, elucidating the significance of verbal and visual cues identified in the ASUS advertising. This study revealed a higher prevalence of verbal signs compared to visual signs. Additionally, it was seen that both denotative and connotative meanings were employed across all the collected data to effectively communicate messages related to the promotion of the commercial product, specifically ASUS.

C. Conceptual Framework

Applying Kress and van Leeuwen's theory of multimodality to Taylor Swift's music videos uncovered the complex interaction of visual, gestural, auditory, and literary components that make rich, layered meanings. This framework helped us appreciate how Swift's videos are meticulously crafted to engage audiences not just through music, but through a holistic sensory and emotional encounter. Through this lens, we could have a better understanding of the creative and communicative power of her music videos, and the multimodal strategies that contribute to their widespread impact.

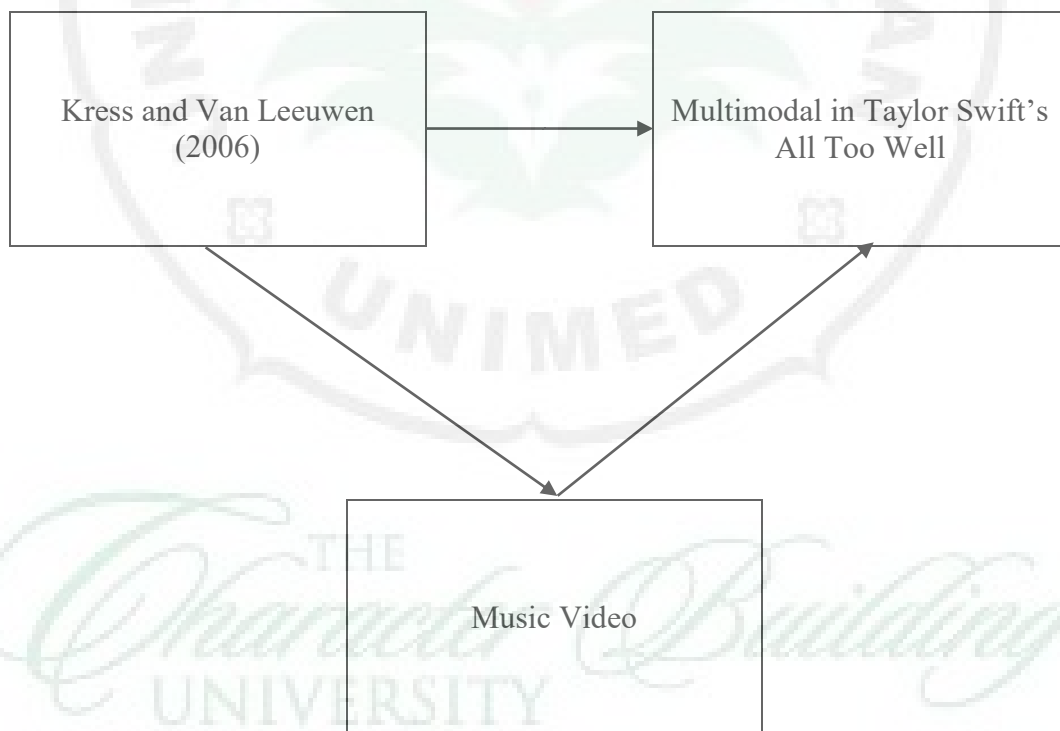


Figure 2.1 Conceptual Framework