CHAPTER II

REVIEW RELATED LITERATURE

This chapter is present to describe some theories related the problem. The review related literature is very important. It is a basic theory concerning with the formulation of research problems and the goals of the research. There are review consist of definition about multimodal, semiotics, Roland Barthes's theory and also previous related studies.

A. Multimodal

Based on Kress (2003, 2010) cited in (Valencia, 2016), the perspective of multimodal advances a new concept of language and communication. However, to understand to what extent it constitutes a shift in the way we conceive of communication, a digression is in order to briefly examine the western linguistic tradition. It is well known that the linguistic mode of communication (oral and written language) has dominated language studies for the last millennium and a half. Kress (2016) stated that the linguistic mode has become specialized among the other modes of communication by being considered the main carrier of meaning.

A multimodal text, as a unit of meaning, combines semiotic resources to produce meaning. With development of computer technology in recent years, a large number of multimodal texts with more complex integrations of resources in printed pages come into view. Today, the following two definitions or explanations of multimodality are perhaps among the more widespread ones (Bernsen, 2007).

1. A multimodal system is a system which somehow involves several modalities. This is both trivially true and quite uninformative about what multimodality actually is. The definition does, however, put a nice focus on the question: what are modalities? It would seem rather evident that, if something – a system, interaction, whatever - is multimodal, there must be other things which are unimodal and which combine to make that something multimodal.

2. A multimodal system is a system which takes us beyond the ancient and soon-to-become-obsolete GUI (Graphical User Interfaces) paradigm for interactive systems.

Multimodality provides a way forward. It challenges the assumption of linguistic monism. Multimodality refers to the co-presence of multiple modes. Modes are culturally regularized groupings of semiotic resources. A multimodal approach seeks to understand the different modes that make up representation / communication and how they interrelate. It aims to identify, describe and explain the different specializations of modes and how they can perform different and complementary functions. The notion of multiple semiotic resources brought together to make meaning cannot be separated from a theory which provides explanations of how meaning is made (Mavers, 2004).

B. Semiotics

Semiotics is the study of signs in the object of semiotics. A Sign is symbol used in everything around human being lives which located in everywhere, a sign in words form, a sign human gesture, a sign in picture, a sign in cover book and every object that manifest a meaning which can be determined as sign. Another name of semiotics is semiology, it is first used by the linguist from Swiss named Ferdinand de Saussure in the early twentieth century. Semiotics firstly published notes of the Swiss linguist Ferdinand de Saussure that the notion of semiology, as semiotics was formerly known, was first proposed (Mavers, 2004).

Saussure argued that a sign is a double entity, 'not a thing and a name, but a concept and a sound-image', a 'mindful', abstract signified and a material, sensory signifier. Sign is a compilation of form which called signifier and meaning which called signified. The one cannot exist without the other. This key concept is a fundamental principle of semiotics although how it is understood has given rise to different theoretical and analytical perspectives. It was Saussure's view that word-signs are (generally) arbitrary in the sense that any signifier might be chosen to carry the intended signified.

Semiotics is a general study about the signs as essential part of language and communication. Eco (1984), one of the semioticians wrote in his book entitled "A Theory of Semiotic", He stated that semiotics is concerned with everything that can be taken as significantly subtituting for something else. This something else does not necessary have to exist or to

actually be somewhere at the moment in which a sign stand in for it (Putri, 2018).

According to semiotics, we can know about culture and reality by means of the sign, through the process of analizing. Semiotic become a sign interpretation since its characteristic of method and role which understanding the sign. Semiotics usually defined as a general philosophical theory dealing with the production of signs and symbols as part of code systems which are used to communicate information (Broadbent,1980) cited in (Putri, 2018). The objective of semiotics is to learn and interpret the message which is conveyed in images. The signs are exist on the images which contains of words, colours and texts.

Semiotic method includes both the synchronic and the diachronic study of signs-terms introduced by Saussure. The former refers to the study of signs at a given point in time, normally the present, and the latter to the study of how signs change, in form and meaning, over time. As a case in point, consider the word person. Today, we use it to refer to any human being. But a diachronic analysis reveals that this was not its original meaning. In ancient Greece, the word persona signified a "mask" worn by an actor on stage. Subsequently, it came to have the meaning of "the character of the mask-wearer. "This meaning can still be found in the theater term dramatis personae "cast of characters" (literally "the persons of the drama"). Eventually, the word came to have its present meaning, probably because of

the perceived importance of the theater in Western society in portraying human character (Danesi, 2004).

Within the rise of linguistics, semiotics became an important field that studies the life of signs within society. Roland Barthes analyzed the signs within two main semiotic concepts: the signified and the signifier from the Saussurean perspective as shown in the following drawing (Bouzida, 2014):

Sign

Signifier   signified

(Material)   (Meaning)
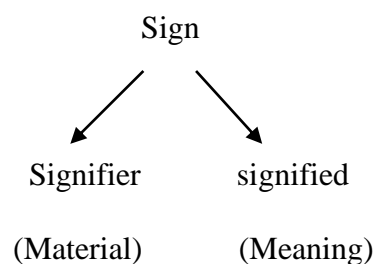
Based on Barthes, he argued that the semiological sign compounded of a signifier and signified (Bouzida, 2014).

1. The nature of the signifier: the signifier has a material nature whether sounds, objects or images his concept of the signifier is an extension of what de Saussure explained despite he disagrees with him in some respects, also it is impossible to separate it from the signified. In other word, they have an associative nature.

2. The nature of the signified: signified on the other hand is not a thing but the mental representation of things and the outside world, it has a psychological and abstract nature that is given through denotation. We can summarize the previous ideas in the following table:

The Sign	The Nature
Signifier	Material

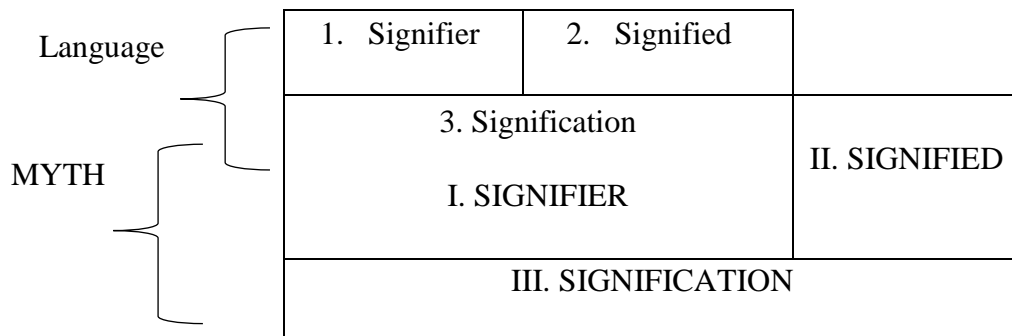| Signified	Mental representation/psychological

Table: the nature of the sign.

Danesi (Danesi, 2004) gives example when there is a picture of buble and a lightbulb inside. What does it mean? The answer is "a bright idea." How does it present this meaning? It does so by showing a light bulb inside a bubble. Why is it indicative of this meaning? Answering this last question entails unraveling the cultural roots of each component of the sign. The use of light in the sign is consistent with the general view in our culture of light drawing an perspective for intellect and intelligence. This can be seen, for instance, in such expressions as "to become enlightened," "to shed light on something,'' and so on. The use of a "bubble" to enclose the light bulb (the source of light) is derived from the comic book tradition of putting words and thoughts into bubbles. This simple example illustrates the sum and substance of semiotic method. The same triad of questions is used to understand everything from a simple visual figure (such as the one above) to a complex narrative or scientific theory.

C. Roland Barthes's Theory

Roland Barthes is a semiotician come from French who argues that in the Semiotics need concept of connotation to develop semiotic approach in modern culture since the language of signified is not enough. It is the connotation which can unite larger fragment of discourse referring to objects. Roland Barthes stated that Semiology objectives to take in any system of

signs whatever their substances and limits such as; images, gestures, musical sounds, and objects. According to Barthes, the image is related to the aesthetic and ideological factors that are opened to readings and interpretations at the connotative level in order to explain how meaning is created through complex semiotic interaction (Bouzida, 2014). These are as a system of significance, Roland Barthes said that semiology is the part of linguistics to be precise. It is the part covering the great signifying unities of discourse.

Language		1. Signifier	2. Signified	
		3. Signification		II. SIGNIFIED
MYTH		I. SIGNIFIER		
		III. SIGNIFICATION		

According Barthes's concept above, there are two level of Semiology: denotative as fist level and connotative as second level. Denotative signification (number 3) consists of signifier (number 1) and signified (number 2). They both produce denotative sign which is also connotative signifier (number I) on the second level of semiotic system. The connotative must engender a connotative signified (number II) to produce a connotative signification (number III). Barthes also stated that connotation in his Semoitics structure also called as Mythology that function to approve the dominant values which are prevailed in a certain period. Myth placed in

second level of Semiotics system is compiled of three dimension, they are signifier, signified and sign.

Barthes uses the denotative and connotative 'levels of meanings' to analyze the signs in visual object. Barthes differenciate the analysis of the signs into two parts, the verbal and non verbal signs. Denotation is the first level of signification, it means the permanent sense of a word excluding all subjective evaluations (dictionnaire de la langue Francaise 1993), it describes the literal or obvious meaning of the sign. Thus, denotation of the visual image refers to what all people see without association to their culture, ideology or society . Roland Barthes expressed that the denoted message bears analogical properties and it is primary to connotation in the process of signification (Bouzida, 2014).

Roland Barthes proposed two orders or levels of signification which can be conclude: the meaning of sign trough two levels of meaning. First level is denotative meaning, it expresses the real meaning of the sign. And the second level is connotative meaning is implied meaning which closely related to the sign and the usage of sign. For example, the word "envelope" has denotative and connotative meaning. The denotative meaning is exist in the dictionary (literal), "envelope" means paper covering for a letter. But, in the connotative meaning (implied), it means money. Because, envelope can be filled money in some occasions. So, "envelope" refers to the money, especially bribe money in general election.

In other side, Barthes connotation analysis is called mythology. Based on Barthes theory, mythology is a study which specified to analyze about image. This concept used to interpret the meaning of the images by analizing some elements. Image is taken by an phenomenon or activity based on the reality which can easily to understand. But, image called as message without code, so it is difficult to explain the literal meaning of the image. Images also have two elements of semiotic, verbal and non-verbal element. Verbal element in images is about the text, such as: title, explanation and comment. And the other element is non-verbal such as: line, texture and color. To find the meaning using mythology concept, images should interpret in denotative meaning (analogy, based on the copy) and connotative meaning (perception of people in the same region which the study conduct) (Danesi, 2004).

The Barthesian approach does not recognize the oneness of meanings because the text needs deep reading in order to blow multiple meanings which turn out into an infinite number of connotations. Therefore, the text in this sense becomes great linguistic body related to significance. We can say that connotation is built on denotation. Thus, connotation for Barthes is a reproduction of the message whether linguistic or visual, also it is a product of mental abilities responsible on reading between the lines (Bouzida, 2014).

Barthes's theory is able to study the photographic signs through the interpretation of the social worlds whether things, text, advert; he established a new method to analyze the image on the denotative and connotative level. When do reading, explaining, analyzing the image and explaining its

significance in the sign system that is the semiological analysis of the visual signs/image. This process represents a symbolic interaction between the denotative and the connotative meanings. Barthes showed that the photographic image contains two messages: the first without a code which is denoted and the second with a code which is connoted.

Myth is not stated by its material or objects, but by the way in which it utters the message. Verbal message from an object can be analyzed by linguist, as it has only to make clear the denotative relationship between signifier and signified. But, to analyze the connotative meaning use myths which is grounded in history (implied/suggested). In finding connotative meaning from the images, connotation process is needed to reveal and support the truth and dominant values in certain period of time. There are two step in connotation (Barthes, 1990): (1) first step: imitation effect, pose/ posture and object (2) last step: photogenia, aestheticism and syntax.

Barthes showed the example of his analysis in the advertisement of *Panzani* pasta: some packets of pasta, a tin, a sachet, some tomatoes, onion, peppers, mushrooms,all emerging of half-open string bag in yellow and green and a red background.
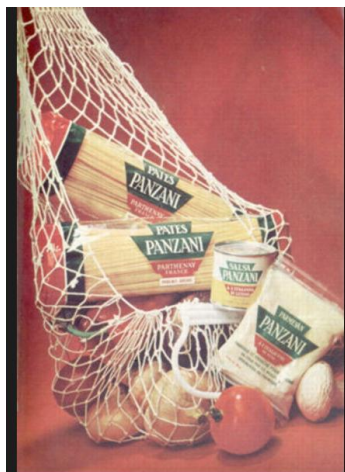
Advertisement of *Panzani* pasta

Source: Image - Music - Text.

Sel. and Trans. Stephen Heath.

New York: Hill and Wang,
1,977.32-51

The image above immediately yields a first message whose subtance is linguistic, its supports are the caption, which is marginal, and the labels, these being interested into the natural disposition of the scene. In fact, this message can itself further breoken down , for the sign *Panzani* gives not simply the name of the firm but also, by its assonance an additional signified, that if 'Italianicity' (Barthes, 1990).

The linguistics message is thus twofold: denotational and connotational. Putting aside linguistic messages, we are left with the pure image. This image straightaway provides a series of discontinous signs. First, an idea that we have in the scene reresented is a return from a market. A signified which itself implies two euphoric values: that of the freshness of the products and that of the essentially domestic preparation in which they are destined. Its signifier is the half open bag which lets the provisions spill out over the table (unpacked). To read the first sign is requiring a knowledge which is in some sort implanted as part of the cultural habits where "shopping around in one-self" is opposed to the opinion of stocking up (keep in refrigerator) of a more "mechanical" civilization. The second sign is more or less equally evident, its signifier bringing tomato, pepper and three color (yellow, green, red) of the poster, its signified is Italy or rather *Italianicity*.

In other words, the sign of this message is not drawn from an institutional stock, is not coded, and here the paradox has bring up against (to which we will return) of a message without a code. This strangeness could be seen again at the level of the knowledge invested in the reading of the message, in order to 'read' this last (or first) level of the image, all that is needed is the knowledge bound up with our perception. That knowledge is not nil, for we need to know what an image is and what a tomato, a string-bag, a packet of pasta are, but it is a matter of an almost anthropological knowledge. This message corresponds, as it were, to the letter of the image and we can agree to call it the literal message, as opposed to the previous symbolic message.

Continuing to explore the image (which is not to say that it is not entirely clear at the first glance), there is no difficulty in discovering at least two other signs: in the first, the serried collection of different objects transmits the idea of a total culinary service, on the one hand as though Panzani furnished everything necessary for a carefully balanced dish and on the other as though the concentrate in the tin were equivalent to the natural produce surrounding it. The signifieds of this third message are constituted by the real objects in the scene, the signifiers by these same objects photographed, for given that the relation between thing signified and image signifying in analogical representation is not 'arbitrary' (as it is in language), it is no longer necessary to close the relay with a third term in the guise of the psychic image of the object.

D. *Quotefancy.com*

Getting motivation will change everyone feeling to be more cheer up and has nice enthusiasm to reach a passion. Nowadays, we could find many motivation words in everywhere. For example, when we open log in to our social media account, we will find some accounts which is specified sharing about motivational words or usually teenagers and young people call it as quotes. Here, the researcher was find a website named "quotefancy" which is share about wise words or quotations by famous authors, purposes to give motivation. We could find this website by searching in internet on *http:quotefancy.com*.

Besides in website, it also can find in some social media accounts such as: twitter, facebook and instagram. It is famous website and social media which has so many extensive collection of quotes with interesting picture as the background. It also collects about quotations from some famous authors, celebrities, entrepreneurs, educators and newsmakers. All of this account have same name, it is "quotefancy".

E. Previous Studies

There are three researchs that relevant with this research, those are about Semiotics. They analyzed some objects such as cartoon, magazine cover, and Tobanese batik ulos. The research about cartoon was conducted by

Ahmad Shadiqi. His research's title is "Semiotic Analysis of South Park Cartoon Comedy Season I".

The analysis:

No	Important Signs	Episode	Connotation	Denotation
1	Kick the baby	1	To kick, to hit the baby with feet	The tendency of most people nowadays to avoid the duty of taking careof their own baby
2	I'm not fat, I'm big boned	1	Cartman's explanationthat he is not fat	There is nothing wrong with being fat
3	....	...	....	....

As the result, this research showed that through semiotic analysis, South Park can be considered as an educational discourse since it often comes up with critiques and ideas building up the society (Shadiqi, 2014).

Whereas, Cakti Annisa Putri and Diah Ariani Arimbi conducted a research about magazine cover by the title "A Semiotic Analysis of the Representation of Indonesian Muslim Women on ANNISA Magazine's Front Covers".

Example:
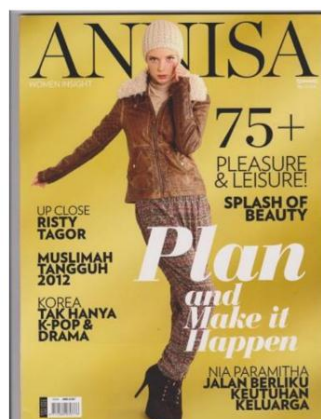
The myth: The myth contained in the front cover of this issue in ANNISA magazine is similar to the previous edition. ANNISA is using a model named Katya as an icon on this cover. Katya is the name from Eastern Europe (Arimbi, 2013). She has Western/mixed race face and beautiful. She is very fashionable and stylish. She is good in make-up. And the results show that Muslim women in ANNISA magazines are represented to be fashionable, stylish, modern and pious. Muslim women magazines are packed to attract the attention of the Indonesian Muslim women. As a Muslim women magazine, ANNISA has a specific purpose in spreading concept of Muslim beauty (Arimbi, 2015).

Another study about graffiti in the dump trucks was did by Nur Laili Mazidah (Mazidah, 2018) by the title "A Semiotic Analysis of the Dump Trucks". She was analyzed 10 graffiti of the dump trucks which founf in the roads.

Example:

Picture 1

In this truck graffiti, the researcher takes a word which represents all the words on the graffiti. The word which taken is "*pergi*", in English is "go". In denotative meaning, the word "go" has meaning: move from one place to anotheer, move or travel, leave a place. In other side, the word "go" in connotative meaning is go or leave someone. The mythology of this graffiti is the situation where sometimes women or girls test their boyfriend by pretending goes or leaves in order to looked for.

The result of this study approved that there are various meaning which produced by graffiti of the dump trucks. The meanings are denotative which means literal meaning, connotative which means additional meaning and mythology which produced by the connotative as the ideology.

Next research is about Tobanese batik ulos analysis conducted by Yose Julius Situmorang, the title is "Semiotics Analysis On Color Symbols in Tobanese Batak Ulos".

Example:
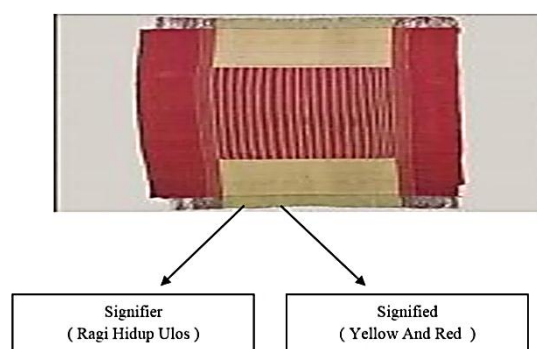
This ulos is Ragi Hidup Ulos. Ragi Hidup Ulos is the highest level ulos in all of Tobanes Batak ulos. This ulos is used by Batak people in building or their house. This ulos is seldom used because it's just use by the virgin girls

in past. It has two colors that are red and yellow color. In arguments Batak people red is bravery and yellow is fertility. And according to Freud theory red (instinct) From the picture above, the sign is used to explain the utility of colors in Ragi Hidup Ulos so that each of Batak people can use that ulos according to the Ceremony and the meaning.

The finding of this research shows that Tobanese ulos is difference between one and with others. The difference found in the name, color, motif and user. The Toba Color and North Tapanuli includes three colors that are; white, black and red, then in Karo: old blue and in Simalungun: black to brown. So, Color is the most dominant in Batak Culture especially in Tobanese Batak is red, black and white. It can be concluded that every colors in ulos has a sign, expression and different meaning. Color is very important in Batak's life. (Situmorang, 2014)