

## CHAPTER II

### REVIEW OF THE RELATED LITERATURE

In analyzing the data, it needs theories. Therefore, in this chapter explains about theories in this proposal.

#### A. Definition of Semiotics

Meaning is often claimed to be a key issue for the explanation of action and cognition, but psychologists do not very often go into explicit discussions of what meaning means, and even more rarely into the examination of how the contributions of semiotics may be instrumental for psychological research. However, when delving into the literature of semiotics one may be surprised by the interests it shares in matters which are also of concern for some of the psychological literature.<sup>8</sup>

The goal of Semiotics as a discipline is to explain the process through which a particular phenomenon is identified through a set of concepts operative within a particular society. This set, as it appears in texts, is what is called its meaning.

The term semiosis refers to the use of signs. It is the basic process of sense-giving and a cornerstone for the understanding of Peirce's semiotics.<sup>9</sup> We can find signs everywhere, like letter S with slash on the road which means we may not stop, or a brochure that has plane images which means it

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<sup>8</sup> Alberto Rosa, *Semiotic Methodology For The Analysis Of The Cultural And Individual Dynamics Of Social Representations: A View From Cultural Psychology*, *Papers on Social Representations* Volume 22, *Peer Reviewed Online Journal*. (2013), p. 9

<sup>9</sup> *Ibid*, p.11

offers plane as public transportation for us if we want to go some places. We seldom look at some interesting thing everyday and some of them are signs.

## **B. Definition of Social Semiotic**

The term 'social semiotics' was introduced by Halliday in 1978. Halliday proposes that language cannot be separated from society. He views language as a 'social semiotic' in which language, the means by which people interact, must be considered in a social context. Language and society is a unified concept and need to be investigated as a whole.<sup>10</sup>

Social networks are known to enable people to communicate and build fellowship in certain virtual communities without bringing them face-to-face.<sup>11</sup> Social networks create a space where individuals willingly relay and share their identities, private lives and certain preferences. Besides the identities that are formed, social networks also give individuals the opportunity to be a part of groups that they like and get together with other people on matters that they are interested in.

A social reality or a culture is one of signs in society can analyse by social semiotics. Culture has interesting signs to analyse. So Indonesian cultural event brochure is good thing to show the social semiotics on it.

Signs must be seen in a social context in order to convey meaning. In semiotics, meaning is not inherent in things but constructed through mutual

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<sup>10</sup> Mohammad Issa Mehawesh, The Socio-Semiotic Theory of Language and Translation: An overview, Vol. 4, No. 8, *International Journal of Humanities and Social Science*. (June 2014), p. 90

<sup>11</sup> Prof. Sibel Onursoy A Semiotic Analysis of an Activist Image in Social Media, volume 3, issue 2, *Online Journal of Art and Design*. , (2015), p.4

agreement or a contract. In order to assemble the signs into comprehensible and meaningful communication, some codes (regulations, conventions, or norms) must be followed. These codes are not natural endowments; they have to be experienced, acquired, and learned. The study in this thesis study aims to investigate whether the brochure makers discourse reflects the implicit mutual agreement. Signs are bearers of meaning, and different cultures apply different meaning to the system of signs.

This thesis is a contribution in study of visual communication; it focuses on visual representations through images. The image is one of familiar visual sign in daily life. It is interesting thing makes people want to look a brochure. Indonesian cultural brochure has unique images, like Arjuna (*wayang*), temple, traditional fashion (*batik*) and etc. By this thesis, I want to analyze images on Indonesian cultural brochure by social semiotic.

### C. Definition of Brochure

Brochure is advertising pieces mainly used to introduce a company or organization, inform about products or service or event to a target audience.<sup>12</sup> Brochures are distributed by radio, handed out personally or placed in brochure racks. Every event in Indonesia needs brochure to show the important information and to persuade many people interested in the events. Cultural event brochures are advertising pieces mainly used to introduce a company or organization and inform about cultural events to a

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<sup>12</sup> Ibid, Muzaffer Uysal & Daniel Fesenmaier. *Communication and Channel Systems in Tourism Marketing*. Routledge, pg. 112

target audience. Then, toward cultural event brochure, the researcher can find linguistic signs (words) and iconic signs (visual representations). It can be data to analyse, because of brochures mainly bring the language, photo, color and other symbols on it.

#### **D. Aspects in Making Brochure**

There are four main things in making advertisement or brochure. They are powerful image, benefit for reader, unique advantage and call to action.

##### **1. Powerful Image**

A single image can tell a story as powerfully as a paragraph of text. Choosing the right image, that both draws attention to brochure and fully conveys the story of the product, is as important as the words that accompany it. The natural skin care product could use the image of a single green leaf, or a close up of a woman's face, clean and seemingly without makeup. Testing the image before rolling out campaign may help show you that you're conveying the right message; words can have several meanings, and images can invoke different feelings in different people.

##### **2. Benefit for the Reader**

A brochure should answer the "why" of purchasing the brand or product. This can be a subtext of header, or implied by the image.

If we sell a natural skin care line, an image of a clean face and a headline using words such as "pure" can tell readers they should buy the product to obtain natural beauty. Sub-headers can also identify the benefit of the product: "because nature is the best cleanser," or "why add chemicals when we can have something pure," are examples.

### 3. Unique Advantage

The brochure must tell the reader why particular brand of product is preferred over a competitor in the market. We can not only state the advantage but prove it using testimonials from users, or statistics. The pure skin care line could boast it is the only line to contain organic jojoba oil from a particular geographic region, and include testimonials from users who confirm the product has made a difference to their skin.

### 4. Call to Action

The brochure must tell the reader to do something, whether it's to claim a interesting agenda on the event, participate in a free trial or visit a retailer to purchase it for a limited time. The call to action can take many forms, including a coupon, list of stores that show the event with the invitation to visit them, or a website address where readers can sign up for news.

Indonesia has variety cultural events, like traditional food and fashion, cultural festivals, and etc. It makes people know more about Indonesia and feel fun when enjoy the events.

#### **E. Aspect of Social Semiotic Analysis**

According to Kress and Van Leeuwen, at the level of the social organization of semiotic production different configuration of discourse, design, production and distribution may occur. They see multimodal texts as making meaning in multiple articulations.<sup>13</sup> Here, Kress and Van Leeuwen' theory makes me interested in analyze image on Indonesian cultural event brochure, because according to me, image has rich meaning. In this study, researcher wants to analyse four points on image in Indonesian cultural event brochure. They are placement of signs, size of frame and social distance, power and angle and color.

##### **1. Placement of signs**

The placement of the image is very important.<sup>14</sup> The advertiser has made an attempt to attract their readers' attention by placing one image of watch in the centre of these advertisements and above that endorsing one human image. It is a large colored image which occupies three- quarters of the ad; a relatively small section is devoted to verbal signs. This implies that this human image is the

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<sup>13</sup> Maryam Najafian, Advertising Social Semiotic Representation: A Critical Approach, Vol. 1, No. 1, *International Journal of Industrial Marketing*, (2011), p.69

<sup>14</sup> *Ibid*, p.69

central means of conveying meaning. The body copy reinforces this idea as it is placed directly underneath the image in a contrasting black font. At the same time, the advertisement uses smaller-than-headline letters for the body copy perhaps to make it attractive, eye catching and clear for the readers. These watch ads invite us to recognize the connotations of the signs, and to transfer these connotations to the product being advertised.

## 2. Size of Frame and Social Distance

Kress and Leeuwen point out that, "the choice of distance can suggest different relations between represented participants and viewers". Close personal distance is the distance at which one can hold or grasp the other person and therefore also the distance between people who have an intimate relation with each other. It may make an intimate relation between the image and the viewer.

The visual system of size of frame derives from the 'proxemics', as Hall calls it, "of everyday face-to-face interaction".<sup>15</sup> Proxemics is the study of human spatial requirements and the effects that population density has on behavior, communication, and social interaction. Proxemics is among several subcategories in the study of nonverbal communication. Other prominent subcategories of nonverbal communication include haptics (touch), kinesics (body movement), vocalics (paralanguage), and chronemics (structure of

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<sup>15</sup> Ibid, p.72

time). Proxemics has been defined as "the interrelated observations and theories of man's use of space as a specialized elaboration of culture" by Edward T. Hall, the cultural anthropologist who coined the term in 1963. Hall separated his theory into two overarching categories:

- a. personal space – the immediate space surrounding a person
- b. territory – the area which a person may "lay claim to" and defend against others

### 3. Power and Angle

According to Martin, low angles generally give an impression of superiority, exaltation and triumph, high angles tend to diminish the individual, to flatten him morally by reducing him to ground level, to render him as caught in an insurmountable determinism.<sup>16</sup> If the picture has angle at eye level, then the point of view is one of equality and there is no power difference involved. So it is about degree.

For example, a brochure has a man image and he does not look straight on us. Here, the man is depicted as exercising symbolic power on us. And if a brochure use a female model looks down on us. It makes a kind of face to face communication. It makes an intimate relation between the represented sign and the viewers.

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<sup>16</sup> Ibid, p.72



#### 4. Color

Color is the fundamental building block of visual symbols. Color serves as means of communication. According to Kress and Leeuwen, color is primarily related to affect, and Halliday see affect as an aspect of the interpersonal metafunction.<sup>17</sup> They believe that color is used metafunctionally, and it has own right. Color builds a key role in the success of a brochure and seems to be the first thing the receivers notice. Brochure makers use color to reflect a specific event and attempt to communicate a certain mood dictated by the event itself. In ideational perspective, color clearly can be used to denote people, places and things as well as classes of people, places and things, and more general ideas. Also, color used to convey interpersonal meaning. Colors, underlying sociological and historical connotation produce specific reactions in particular contexts, like emotions, associations and even physical effects that can help brochure makers in their quest for ever more accurate targeting. Using proper color seems to be the quickest way to create mood without saying a word.

Colours are associated with certain images. For example blue is associated with wealth, trust, and security; grey is associated with strength, exclusivity, and success; and orange denotes cheapness.

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<sup>17</sup> Ibid, p.72

A country which possesses long history and tradition, can maintain the positive meaning of a color, for instance, black represents righteousness or dignity in China. Any color would have its negative connotations, which are not widely recognized.<sup>18</sup>

### 1. Red

In the English Language, red is associated with the color of blood. Fire is also strongly connected with red as if the sun and the sky at sunset. The color of fire and of blood is regarded universally as the basic symbol of the life-principle. In some cultures, red represents influence and authority. Red is linked with love and fertility.

### 2. Yellow

The word "yellow" comes from the Old English "geolu," which is akin to Old High German "gelo". The hue of color resembles ripe lemons or sunflowers. Yellow is associated with the sun and its life-giving generative powers. The yellow sun was worshiped as god in many cultures.

### 3. Green

The word "green" is closely related to Middle English "grēne," which is akin to Old English "grōwan" (to grow). It is used to

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<sup>18</sup> Hui-Chih Yu, A Cross-Cultural Analysis of Symbolic Meanings of Color, Vol 7, No. 1, *Journal of Humanities and Social Sciences*, (April 2014), pg. 58

describe plants and the ocean. Several minerals have a green color, including jade and emerald, which people used to describe the color. Animals such as frogs, lizards, insects, and birds appear green because of a mixture of layers of blue and green coloring in their skin. Many creatures have adapted to their green environments by taking on a green hue to camouflage themselves. Universally, the color of plant life, green, can stand for awakenings, new beginnings, and growth. In Indonesia Islam religion usually represents in green color.

#### 4. Blue

The modern English word “blue” comes from Middle English “bleu” or “blewe,”. Historically, many cultures worldwide have not distinguished blue from green. Whether celestial or oceanic, blue evokes wide, open spaces and is linked with infinity and primordial emptiness. The blue of the sky has been associated with the male principle, distance, and the gods.

#### 5. White and Black

The color “white” evolved from Old English “hwīt”. It is a pigment of the color of milk or snow, due to the reflection of all visible rays of light. White can be defined as the absolute color of light. It symbolizes truth, purity, innocence, and the sacred or divine.

In many cultures, white garments are priestly vestments, associated symbolically with purity and truth.

And then black represents strong and elegant. But, in negative connotation, black is gloomy, sad and bad. In short, the meaning of black and white is not absolute and general, and it depends on many conditions. In addition, it has changed from time to time, and from region to region. It is also hard to say white is good while black is bad, and vice versa.

#### **F. A Social Semiotic Approach and Ideology**

According to Bignell, the first step in analyzing an advertisement is to note the various signs in the advertisement itself.<sup>19</sup> So, the researcher analyses a sign meaning from Indonesian cultural event brochure. Then, linguistic signs (words) and iconic signs (visual representations) are likely to be found in brochure, as well as some other non-representational signs like graphics.<sup>20</sup> Here the researcher focuses to analyse iconic signs (visual representations) or people call it, image.

In this study, non verbal signs are going to analyze from social semiotic landscape. In social semiotic, the smallest semiotic form that has concrete existence is the message. A message has directionality, it has a source and a goal, a social context and purpose. Whatever image absolutely has meaning and goes beyond the literal meaning. We usually call it,

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<sup>19</sup> Ibid, p.67

<sup>20</sup> Maryam Najafian, Advertising Social Semiotic Representation: A Critical Approach. Iran: *International Journal of Industrial Marketing*, Vol. 1, No. 1, (2011). pg. 67

denotation and connotation. The meaning of a word is primarily what it refers to the real word, its denotation. For example, dog shows a kind of animal. Connotations arise as words become related with certain characteristics of items to which they refer, or the association of positive or negative feelings. Example, the word dog has a positive connotation of friendship and loyalty. On brochure, image which apply can be has denotation and connotation meaning. And it needs to analyze.