

**EXPLORING EMOTIONAL JOURNEY IN NIKI'S SELECTED SONGS:
A SEMIOTIC ANALYSIS**



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*Submitted to the Faculty of Cultural Sciences Hasanuddin University
as Partial Requirements to Obtain Bachelor Degree in
English Literature Study Program*

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**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF CULTURAL SCIENCES
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LEGITIMATION

THESIS

EXPLORING EMOTIONAL JOURNEY IN NIKI'S SELECTED SONGS: A SEMIOTIC ANALYSIS

BY

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It has been examined before the Board of Undergraduate Thesis Examination on Friday, 16
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AGREEMENT

On 16 August 2024, the Board of Undergraduate Thesis Examination has approved the undergraduate thesis by **Rayhani Safa Camila** (F041201095) entitled *Exploring Emotional Journey in NIKI's Selected Songs: A Semiotic Analysis* submitted in fulfillment as one of the requirements to obtain a bachelor's degree in the English Literature Study Program, Faculty of Cultural Sciences, Universitas Hasanuddin.

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DECLARATION

The undergraduate thesis by **Rayhani Safa Camila** (F041201095) entitled *Exploring Emotional Journey in NIKI's Selected Songs: A Semiotic Analysis* has been revised as advised during the examination on 16 August 2024, and has been approved by the Board of Undergraduate Thesis Examiners.

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Hereby, the writer declares that this thesis is the original work of herself. It does not contain any plagiarism from published sources, and it only cites other people's ideas through quotations and references.

Makassar, 16 August 2024

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APPROVAL FORM


With reference to the letter of the Dean of Faculty of Cultural Sciences No. 1303/UN4.9.1/KEP/2023 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by **Rayhani Safa Camila** (F041201095) to be examined at the English Literature Study Program, Faculty of Cultural Sciences.

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Makassar, 6th August 2024

Writer,



Rayhani Safa Camila



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ABSTRACT

RAYHANI SAFA CAMILA. *Exploring Emotional Journey in NIKI's Selected Song: Semiotic Analysis* (supervised by **Karmila Mokoginta** and **Simon Sitoto**)

This study aims to (1) uncover both denotative and connotative meanings within selected song lyrics, and (2) analyze the cultural signs or myths expressed in the lyrics. Utilizing a descriptive qualitative method, the research gathered data from selected songs by the singer NIKI obtained from the music streaming platform Spotify. The analysis was guided by Roland Barthes' semiotic theory, which provides a framework for understanding both the surface and deeper meanings in texts. The data analysis involved several stages. Initially, the songs were listened to attentively, followed by a detailed interpretation of their denotative and connotative meanings. Subsequently, each set of lyrics was analyzed to uncover the underlying myths. This process involved correlating the identified denotative and connotative meanings with the cultural and mythological elements present in the lyrics. Based on the results of the analysis, the study provides insights into how Barthes' semiotic theories illuminate the complex layers of meaning in NIKI's song lyrics, revealing the interplay between textual content and cultural context. Additionally, the three selected songs explore the emotional journey that humans experience, encompassing aspects such as love, loss, and acceptance.

Keywords: *semiotic, denotative, connotative, myth, song lyrics, NIKI*



ABSTRAK

RAYHANI SAFA CAMILA. *Menjelajahi Perjalanan Emosional Dalam Lagu-Lagu Pilihan NIKI: Analisis Semiotik* (dibimbing oleh **Karmila Mokoginta** dan **Simon Sitoto**)

Penelitian ini bertujuan (1) mengungkap makna denotatif dan konotatif dalam lirik lagu yang dipilih, dan (2) menganalisis tanda-tanda budaya atau mitos yang diekspresikan dalam lirik lagu. Dengan menggunakan metode kualitatif deskriptif, penelitian ini mengumpulkan data dari lagu-lagu pilihan oleh penyanyi NIKI yang diperoleh dari platform streaming musik Spotify. Analisis dipandu oleh teori semiotika Roland Barthes, yang menyediakan kerangka kerja untuk memahami makna permukaan dan makna yang lebih dalam dari sebuah teks. Analisis data dilakukan dalam beberapa tahap. Awalnya, lagu-lagu tersebut didengarkan dengan penuh perhatian, diikuti dengan interpretasi rinci tentang makna denotatif dan konotatifnya. Selanjutnya, setiap rangkaian lirik dianalisis untuk mengungkap mitos-mitos yang mendasarinya. Proses ini melibatkan korelasi antara makna denotatif dan konotatif yang teridentifikasi dengan elemen budaya dan mitologi yang ada dalam lirik. Berdasarkan hasil analisis, penelitian ini memberikan wawasan tentang bagaimana teori semiotika Barthes dapat mengungkapkan lapisan makna yang kompleks dalam lirik lagu NIKI, interaksi antara konten tekstual dan konteks budaya. Selain itu, tiga lagu yang dipilih mengeksplorasi perjalanan emosional yang dialami manusia, yang mencakup aspek-aspek seperti cinta, kehilangan, dan penerimaan.

Kata kunci: *semiotika, denotatif, konotatif, mitos, lirik lagu, NIKI*



CHAPTER I

INTRODUCTION

1.1 Background of Study

Music is a universal language that transcends borders, connects people, and expresses the complexities of human experience. At its core, song lyrics are more than mere words set to a melody; they are profound cultural artifacts that reflect and shape the times in which they are created (Frith, 1966). Understanding the significance of song lyrics requires delving into their semiotic analysis—an exploration that reveals how music communicates deeper meanings and influences cultural and emotional landscapes.

Song lyrics hold a mirror to the cultural zeitgeist, capturing the values, beliefs, and social issues of their time. As societies evolve, so too do the messages conveyed through music. Semiotic analysis allows us to decode the symbols, themes, and narratives embedded in lyrics, offering insights into how they reflect and shape societal values. By examining these aspects, we gain a clearer understanding of the role music plays in mirroring contemporary issues and beliefs, and how it contributes to the ongoing dialogue about cultural norms (Negus, 2002).



One artist whose work is particularly relevant for this kind of analysis is [, a rising star in the music industry known for her introspective and ionally resonant lyrics. NIKI, whose real name is Nicole Zefanya, is an

Indonesian singer-songwriter whose music blends elements of R&B, pop, and alternative genres. Her lyrics often explore themes of personal identity, love, and self-discovery, making them rich subjects for semiotic analysis. NIKI's songs, such as those from her famous heart-wrenching album “NICOLE”, offer a profound glimpse into the emotional and cultural landscape of contemporary youth.

NIKI's music provides a unique perspective on how artists use lyrics to address personal and societal issues. Her songs frequently tackle themes such as vulnerability, self-reflection, and resilience, reflecting the complexities of modern life. By analyzing her lyrics through a semiotic analysis, we can uncover how she communicates these themes and how her messages resonate with listeners.

The emotional power of music is another compelling reason for semiotic analysis. Lyrics have the ability to evoke a wide range of emotions, from joy and elation to sadness and introspection. Through semiotic analysis, we can explore how specific words—such as "chill" and "cold" to describe a winter scene—metaphors—such as "life is a rollercoaster" to explain life's ups and downs—and imagery—such as the scent of old books evoking a sense of smell—work together to create emotional resonance. This understanding helps us appreciate the therapeutic and emotional impact of music, highlighting its role in personal well-being and social connection.



In addition to its cultural and emotional resonance, the semiotic analysis of lyrics bridges various academic disciplines. By integrating perspectives from literature, cultural studies, psychology, and musicology, this approach provides a

comprehensive view of how lyrics function across different contexts. This interdisciplinary exploration reveals how narrative techniques, symbolic meanings, and psychological effects come together to enrich our understanding of music's role in human experience.

Song lyrics also serve as valuable historical documents, offering glimpses into the values, struggles, and aspirations of different eras. Analyzing lyrics from various time periods helps uncover historical events, cultural shifts, and social attitudes, providing a window into the past and preserving cultural heritage. This aspect of semiotic analysis is crucial for understanding the evolution of music and its reflection of historical contexts.

Moreover, the dynamic interaction between artists and their audiences is a key area of interest. By exploring how artists communicate their messages through lyrics and how these messages are received and interpreted by listeners, we gain insights into this relationship. This analysis helps us understand how music influences and is influenced by audience perceptions, tastes, and expectations, shedding light on the effectiveness of lyrical communication.

1.2 Identification of the Problems

Based on the background explained above, some of the following problems are identified by the writer:



ong lyrics serve a purpose beyond mere entertainment.

hey are composed to convey messages that carry significant cultural, social,

nd emotional values.

3. These themes, symbols, and narratives reflect and influence cultural norms, social perceptions, and emotional experiences.
4. There is a need to study and analyze the underlying messages and values embedded within song lyrics

1.3 Scope of the Problems

The research limited to the selected songs of NIKI, with a specific focus on analyzing denotative meanings, connotative meanings, mythological elements. The research provided insights into how Roland Barthes' semiotic theories can be applied to understand the complexities and layers of meaning in the lyrics of the song.

1.4 Research Questions

This research undertaken to answer the following questions:

1. What semiotic meanings, including denotative and connotative can be interpreted from NIKI's song lyrics?
2. How are cultural signs (myths) expressed in song lyrics

1.5 Objectives of the Study

1. To analyze the denotative, connotative, and mythical elements in NIKI's song lyrics, providing a comprehensive understanding of the semiotic meanings within her music.



To examine how semiotics is expressed in NIKI's song lyrics, particularly focusing on the use of signs, symbols, and cultural references to convey deeper meanings and messages.

1.6 Significance of the Study

1. Theoretically, this study extends Roland Barthes' semiotic concepts to contemporary music, demonstrating their relevance beyond traditional texts and enhancing the understanding of how sadness is encoded in song lyrics. By bridging literature, music, and cultural studies, it shows the interdisciplinary applicability of semiotic analysis. Additionally, the research uncovers deeper narratives and cultural myths within NIKI's lyrics, enriching the comprehension of societal values and emotional expression.
2. Practically, the study provides valuable insights for the music industry, helping songwriters, producers, and marketers understand how sadness resonates with audiences. It strengthens the connection between NIKI and her listeners by revealing the emotional depth of her lyrics. The research offers insights into how contemporary audiences, especially youth, process and express emotions through music. It also serves as a useful teaching resource in music, literature, and cultural studies, demonstrating practical applications of semiotic theory. In therapeutic contexts, the findings can aid music therapists in selecting music that resonates with clients' emotional states, facilitating emotional expression and healing.



CHAPTER II

LITERATURE REVIEW

2.1 Previous Studies

Semiotic analysis of song lyrics has been conducted by several researchers. Some of the studies are discussed below:

The first previous study is entitled “Semiotic Analysis of the Denotative and Connotative Meaning on the Beatles’ Songs Lyrics” by Rizky Ishar and Andi Muhammad Irawan (2023). The study concluded that The Beatles' songs "Hey Jude," "Here Comes The Sun," "Come Together," "Yesterday," and "Let It Be" contained a rich array of semiotic signs as described by Roland Barthes' theory. A total of 26 signs were identified, each embodying denotative, connotative, and mythical meanings. The two most prominent themes across the lyrics were sincerity and simplicity, highlighting these as core elements in The Beatles' portrayal of life and human experiences. The mythical meanings within the lyrics resonated deeply, touching on various facets of human existence. These findings demonstrated how The Beatles' music encapsulated complex emotions, thoughts, and life experiences, providing a reflective mirror on human life through their lyrics.



Adelia, Fakhur Rozi, and Syahrul Abidin (2023) in “Representation of Healing in the Song Lyrics “Self” by Muhammad Tulus Rusydi Rholandies’ Semiotic Analysis Study” described that the song "Self" from the album

Manusia by Muhammad Tulus Rusydi symbolized self-healing through several key concepts. The semiotic analysis using Roland Barthes' theory identified themes of forgiveness, gratitude, positive self-talk, expressive writing, and mindfulness in the lyrics. These elements collectively conveyed a message that life should be approached with gratitude and that self-love and forgiveness were essential. The song suggested that dwelling on sadness was unnecessary and that personal happiness was achieved through self-acceptance and overcoming past failures. The study highlighted the significance of symbols and their meanings in understanding the deeper messages in music.

Syamsu T, Sam Hermansyah, Suleha, Andi Asrifan, Andi Sadapotto, Abd Kahar, and Emy Nur Rahmayani (2023) in “An Analysis of Semiotic in Queen’s Song Bohemian Rhapsody” found that "Bohemian Rhapsody" contained seven distinct parts in its stanzas, each of which was analyzed using Roland Barthes' semiotic theory. The analysis revealed that almost every stanza of the song expressed the songwriter's feelings of regret. The transitions between genres and modulations in the song were closely examined to understand the underlying structure and the hidden messages conveyed through the lyrics. By applying Barthes' concepts of connotation, denotation, and myth, the researchers were able to uncover the deeper meanings embedded in the song's lyrics.



Denisa Cevania and Diah Merrita (2023) explored denotative and otative meanings in the lyrics of three songs through the lens of Barthes' otics. They aimed to uncover the representation of self-confidence within

these songs by analyzing the messages they conveyed. Utilizing descriptive qualitative research, the study found that all three songs expressed themes of self-confidence through their lyrics' denotative and connotative meanings in each stanza. The lyrics suggested that listeners should cultivate self-confidence to overcome challenges and support others, fostering a peaceful life free from conflicts.

“Semiotics Analysis of the Meaning of Power in the Song “2+2=5” By Radiohead” by Muhammad Muchalif and Muhammad Alfikri (2022) used Roland Barthes' semiotic theory to analyze the meaning of power in Radiohead's song "2+2=5." Through interpretive qualitative research and document study, the analysis examined denotation, connotation, and myths related to the song's meaning of truth. The findings suggested that power could manipulate belief, create false realities, and lead those in authority to believe their own lies, highlighting the dangers of misused power.

Nonanda Pribadi in “A Semiotic Analysis on Born This Way Lyric by Lady Gaga” (2020) conducted a semiotic analysis of the lyrics of Lady Gaga's song "Born This Way," aiming to explore its denotative, connotative, and mythic meanings, as well as how these meanings were realized in the lyrics. Using a descriptive qualitative method, the research analyzed the song's written text,

ifying 16 signs through Miles and Huberman's data analysis process of
tion, presentation, and conclusion drawing. The analysis showed that the
s conveyed a motivational message advocating for self-acceptance and



defending minority groups against discrimination. The song's lyrics highlighted three key semiotic themes: divinity, sincerity, and simplicity.

“Semiotic Analysis of the Love Myself Message in the BTS Song Lyrics ‘Epiphany’” by Maria Fransiska Larasati, Agus Daniar, and Rustono Farady Marta (2022) used Saussure’s semiotic theory to determine the signified and the signifier of the self-love message in BTS’s song lyrics entitled Epiphany, which the writers found that the song contained four self-love aspects which were self-awareness, self-worth, self-esteem, and self-care.

“Semiotic Analysis of the Myth of Eroticism in English Song Lyrics” by Reski Ramadhani, Susi Yuliawati, and Dadang Suganda (2019) analyzed song lyrics of the singer Zayn Malik entitled "Dusk till Dawn." The writers found elements of eroticism in the song lyrics by using Roland Barthes’ theory to determine the denotation, connotation, and myth. The study showed that the song lyrics contained implicit sexual content rather than explicit ones. Thus, the song lyrics constructed the myth of eroticism to indicate sexual desire in a relationship.

“Exploring The Signified and Signifier in Song Lyrics through A Saussurean Semiotics Lens” by Sandy Muhammad Ramdani and R. Myrna Nur Sakinah (2023). This study analyzed Taylor Swift's song "Red," exploring the theme of love using Saussure's semiotics theory. The research concluded that love

es a wide range of emotions, such as opulence, passion, loneliness, gloom, asion, and a sense of helplessness. Love, according to the study, is an activity generates emotions leading to further emotional experiences, like loneliness



when missing a loved one, confusion during conflicts, and depression after losing a sweetheart.

Verisa Rizki Amara and Rina Sari Kusuma in their study entitled “Semiotic Analysis of Mental Disorders in BTS Magic Shop Lyrics” (2022) examined the meaning of mental health in the lyrics of the songs using Roland Barthes’ semiotic theory. They found that the denotative meaning of the lyrics contained fears, uneasiness, anxiety, and other symptoms that lead to mental disorders.

Based on the previous studies, the writer identified several similarities and differences between the previous researches and this study. Most of the studies above used Roland Barthes’ semiotic theory to analyze song lyrics, focusing on denotative and connotative meanings as well as myths, which aligns with the primary focus of this study. Additionally, many of these studies chose songs that explore emotional or psychological themes. The song analyzed in this study also addresses emotional themes, specifically love and heartbreak. However, this thesis uses songs from singer NIKI as the object of research, where previously there has been no study that discusses NIKI’s songs through semiotic theory as the object of the research.

2.2 Theoretical Background

2.2.1 Saussure’s Semiology

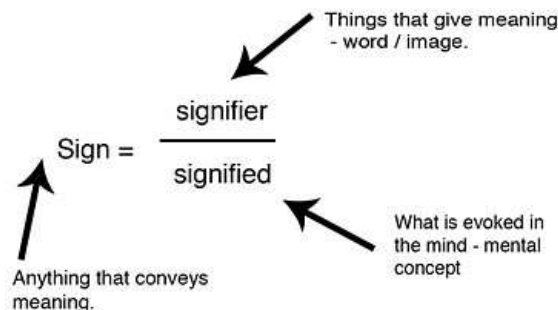


The concept of semiotics can be traced back to the work of Ferdinand de Saussure, a Swiss linguist. Saussure introduced the idea of semiology as a science that studies the life of signs within society. He

argued that semiology would reveal what constitutes signs and the laws that govern them, situating it as a part of social and general psychology (Saussure, 1959).

Ferdinand de Saussure, a pivotal figure in linguistics, proposes the idea of a science dedicated to studying the life of signs within society, which he names "semiology" (derived from the Greek word "sēmeion," meaning "sign") to denote the study of signs within societal systems. His approach was heavily influenced by his background in linguistics, emphasizing the structured nature of language as a system of signs.

Figure 1.1 *Ferdinand de Saussure Model of Sign*



Saussure's focus was primarily on understanding language as a systematic structure. He proposed a dyadic model of the sign, which comprises two components:

- A. **Signifier:** the form that the sign takes. It is the "sound-image," which can be thought of as the physical form of the sign that can be perceived by the senses. In spoken language, this is the sequence of sounds that



make up a word, and in written language, it is the sequence of letters. For example, in the word "tree," the signifier is the sound /tri:/ or the written form "tree".

B. **Signified:** the concept or meaning that the signifier represents. It is not a tangible object but rather the mental concept associated with the signifier. In the case of the word "tree," the signified is the concept of a tree—the idea or mental image of a tree that exists in our minds when we hear or see the word.

Saussure argued that the meanings of signs are derived not from their intrinsic properties but from their relationships and differences from other signs within the language system. He stated that "in language, there are only differences" (Saussure, 1959). This means that a sign's value and meaning are determined by what it is not—by its differentiation from other signs. This relational nature of meaning is a cornerstone of structuralist thought.

Saussure emphasized that the signifier and the signified are two sides of the same coin and cannot be separated. Together, they form the linguistic sign, which functions as a unit within the language system. The unity of the sign is essential for the creation and communication of meaning. Without this dual structure, signs would not be able to convey the concepts and ideas they are meant to represent (Saussure, 1959).



According to Saussure, the relationship between the signifier and the signified is arbitrary, meaning there is no inherent connection between the two. The combination of signifier and signified is based on convention or social agreement (Saussure, 1959). Words or signs can replace the names of objects as long as this replacement is accepted by societal consensus. In reality, Saussure argues that the use of expressions in any society is determined by collective behavior or convention

Saussure's conceptualization of the sign has profound implications for the study of semiotics. It highlights that meaning is not inherent in objects or sounds themselves but is created through the relationships between signs within a language system. This relational nature of meaning is a key principle in structuralism, which focuses on the structures underlying cultural phenomena. Saussure's ideas also pave the way for later developments in semiotics and structuralist theories, influencing thinkers like Roland Barthes and Claude Lévi-Strauss.

2.2.2 Semiotics

Beyond the fundamental definition of semiotics as 'the study of signs', there is significant variation among scholars regarding its scope. Eco (1976) in Chandler (2004: 2) offers a broad perspective, defining semiotics as the study of anything that can be considered a sign. Semiotics examines not just the signs we use in everyday language, but anything that represents



something else. In this context, signs include words, images, sounds, gestures, and objects. Modern semioticians analyze these signs within the framework of larger semiotic systems, such as media or genres, to understand how meanings are created and how reality is depicted (Chandler, 2004).

Charles Sanders Peirce (1995), an American philosopher, provided a broader and more dynamic interpretation of the study of signs, which he termed "semiotics." Unlike Ferdinand de Saussure's dyadic model, Peirce's theory is built around a triadic model, which includes three interrelated components; the **representamen**, the **object**, and the **interpretant**.

a. Representamen

The representamen is the form that the sign takes. It is the perceptible aspect of the sign, which can be anything from a word, an image, a sound, or any other perceptible entity. The representamen is similar to Saussure's concept of the signifier, but in Peirce's model, it is one part of a more complex relationship (Peirce, 1955).

b. Object

The object is the entity to which the sign refers. It is the actual thing or concept that the representamen stands for. Peirce distinguishes between two types of objects: the immediate object (the object as it is represented in the sign) and the dynamic object (the actual object that exists independently of any sign) (Peirce, 1955),



c. Interpretant

The interpretant is the meaning or the understanding that the sign generates in the mind of the interpreter. It is not just a mental concept but also includes the interpretive process that the sign undergoes in the mind of the observer. The interpretant itself can become a representamen in a new sign, leading to an ongoing process of semiosis (Peirce, 1955).

Moreover, Peirce classified signs into three categories based on their relationship with their objects. In icons (which resemble their objects), the relationship between the representamen and the object is based on similarity or likeness. For example, a portrait of a person is an icon because it visually resembles the person it represents. Indices are signs that have a direct, causal, or physical connection to their objects. The relationship is based on a real connection rather than resemblance. For instance, smoke is an index of fire because there is a direct causal relationship between the two. Symbols are signs that have an arbitrary or conventional relationship with their objects. The connection is based on social convention or agreement rather than resemblance or direct connection. Words and language are the most common examples of symbols, as the relationship between the word and its meaning is established by convention. This classification provides a nuanced understanding of how different types of signs function (Peirce, 1955).



Peirce's semiotics extends beyond human communication to encompass all sign processes in nature and society, aiming to provide a universal framework for understanding how signs operate across various contexts. His pragmatic approach asserts that the meaning of a sign is grounded in its practical effects and uses, linking semiotic theory closely with the practical consequences of sign interpretation (Peirce, 1955).

2.2.3 Roland Barthes' Semiotics

Roland Barthes, a key figure in semiotics, redefined how we understand signs and meanings in culture. Allen (2003) notes that Barthes was the first linguist influenced by Ferdinand de Saussure, a Swiss linguist. In his framework, Barthes referred to the "signifier" as expression (E) and the "signified" as content (C). Thus, signification is understood as the relationship (R) between expression (E) and its content (C), which generates meaning (Barthes, 1968). This relationship plays a crucial role in creating and distinguishing meanings.

Building on Ferdinand de Saussure's foundational ideas about semiotics, Barthes built directly on Saussure's dyadic model, particularly by elaborating on how signs can function within cultural and ideological systems. Barthes extended them into new and insightful directions. He argued that a sign consists of two elements: the signifier, which is the form of the sign such as a word or image, and the signified, which is the concept or meaning that the signifier represents (Barthes, 1968). Meaning is not



inherent in the signifier alone but emerges from the relationship between the signifier and the signified, heavily influenced by cultural and social contexts (Barthes, 1968).

Additionally, Barthes extended Saussure's concept of the sign to include the way signs function in multiple layers of meaning (denotation and connotation). Denotation is the literal, straightforward meaning of a sign—what you see or read directly. Connotation, on the other hand, refers to the secondary, culturally-loaded meanings that deepen the sign's significance (Barthes, 1968). For instance, an image of a soldier might denote just a soldier in uniform, but its connotations could include themes like patriotism and heroism. He also conceptualized texts as complex systems of signs that generate meaning through their structure and context. Barthes argued that texts are interconnected and contribute to a broader network of meanings, shaped by various cultural codes (Barthes, 1968). While his early work aligns with structuralism, focusing on underlying structures of meaning, his later work moves into post-structuralism, emphasizing the fluid and unstable nature of meaning. This shift highlights how meanings are not fixed but are continually in flux.

Connotative phenomena, or the deeper meanings behind words and signs, have not been thoroughly studied yet. Early insights are found in Hjelmslev's work, but the future likely belongs to the study of connotation. Society continually builds on the basic system of human language to create



more complex layers of meaning, known as "second-order significant systems." Connotation is itself a system that includes three main components:

1. Signifier: The actual words or symbols used.
2. Signified: The meaning or concepts of those words or symbols represent.
3. The Process of Signification: How the signifiers and signifieds come together to create meaning.

In studying connotation, it is essential to analyze these three elements for each connotative system. The "connotators," or the parts of connotation, are made up of signs from the original, or "denoted," system. Multiple denoted signs can come together to form one connotator if they all point to a single connotative meaning. For example, the tone of a text can be made up of many words but still be considered one unit of connotation.

Connotation adds layers of meaning on top of the basic message (denotation) but doesn't replace it. There is always some denoted meaning left behind, which is essential for communication. Connotators are not always neatly contained; they are often spread out and embedded in the language that carries them. The passage explains that the signifieds of connotation—what words or symbols refer to in a broader sense—are general, broad, and scattered. For example, the term "French" can refer to



a broad concept related to French culture, and a "book" might refer to the idea of "Literature." These signifieds are deeply connected to culture, knowledge, and history, reflecting how the surrounding world influences meaning. In simple terms, connotative meanings (signifieds) often relate to larger cultural and ideological ideas. While ideology shapes these broad meanings, rhetoric deals with how specific symbols and words (connotators) are used to convey those meanings.

Barthes expanded upon Saussure's semiotic theory and introduced his own theory of myth, called Mythology. Third order signification or Barthes called this level "myth". It refers to the way in which these signs and their connotations are further embedded into a broader cultural and ideological framework. At this level, the sign is used to express a more complex system of beliefs and values. In this sense, myths are culturally constructed narratives that appear natural and inevitable but are actually rooted in specific ideological contexts. Myths function to reinforce certain worldviews and power structures within a society. Barthes argued that myths transform history into nature, making cultural constructs seem like natural truths. For instance, the image of a soldier saluting a flag doesn't just denote a military gesture (first order) or connote patriotism (second order) but also signifies broader myths of national identity and heroism (third order) (Barthes, 1968).



While Barthes did not directly adopt Peirce's triadic model, his focus on the multiplicity of meanings and the interpretative nature of signs aligns with Peirce's emphasis on the interpretant. Barthes's analysis of myth, where a first-order sign becomes a second-order signifier, resonates with Peirce's idea of semiosis as an ongoing process of interpretation.

Barthes's application of semiotics to the analysis of culture and ideology, particularly through the concept of myth, correlates with both Saussure's structuralism and Peirce's broader view of signs in various forms of representation. Barthes was interested in how signs could be manipulated to convey particular ideological messages, a notion that echoes Peirce's view of signs as dynamic and context-dependent.

