CHAPTER I
INTRODUCTION

In this chapter, the researcher explains the background of the study, identification of the problem, the scope of the problem, research questions, objectives of the study, and significance of the study. Also, continuing into previous studies, theoretical background, and conceptual framework.

1.1   Background of the Study

In the world of music, every lyric has the ability to evoke emotions and tell stories. Music blends lyrics, melody, harmony, and rhythm to create a work of art, similar to language, which consists of words and phrases combined to form sentences. A song, when paired with visuals, such as music videos, becomes even more impactful, enhancing the listener's emotional connection to the song. According to Rini et al. (2019), music videos effectively convey messages by combining images and sounds that represent social realities, offering a richer, multidimensional experience. However, lyrics and visuals are not just entertainment for listeners but a space for exploring how words and visuals contain various signs with implicit meanings. This research brings together the lyrics, music video, and their signs elements with the idea of a semiology approach, which helps us understand how words and visuals can be more than that.

Music is a medium of artistic expression that is conveyed through harmonized words. According to the Oxford Dictionary, music is defined as *vocal or instrumental sounds combined in such a way as to produce beauty of form, harmony, and expression of emotion.* Not many people sing a song just to enjoy themselves; most people sing it because they want to convey something and be heard by others. Besides being a medium of entertainment, music also plays a big part in overcoming stress. This is proven by research conducted by Iswandi et al. (2024), who analyzed the effectiveness of music therapy in reducing stress in adolescents. The study's results mentioned a significant reduction in stress scores in adolescents after doing music therapy. This shows that music is a big part of human life. The art of music has been known to humans since the womb without realizing that humans, in their development, are accompanied by music as a balance for life. Starting from babies, we listen to lullabies before bed, and until we grow up, we still listen to more dynamic music according to our mood. Each song has a different story, ranging from songs sung in a happy, sad, and humorous atmosphere.

Among the elements of music, lyrics play a vital role. Songwriters convey their thoughts and emotions through the lyrics. As a result, lyrics are not just usual words but also a universal language that unites listeners across various backgrounds. In modern times, it is common to encounter songs that do not convey their meaning directly. Instead, the songwriters replace direct words with signs that carry specific connotations. For example, instead of describing love explicitly, they may use elements like nature, objects, or even brand names to convey emotions metaphorically. A notable instance of this can be seen in Taylor Swift's song *Red,* particularly in the lyric, *"Loving him is like driving a new Maserati down a dead-end street,"* The phrase *"new Maserati"* signifies luxury and high status, as Maserati is a well-known, expensive Italian car. Connotatively, this choice

of words describes Taylor's love as precious and exhilarating. This proves how signs in lyrics enhance their meaning beyond the surface level and make them open to interpretations. Moreover, the use of figurative language makes the song more memorable, as listeners often find deeper significance in the words over time.

In addition to lyrics that portray social issues, a music video is essential in strengthening the song's message. It adds visual context that helps to deepen the emotional experience the lyrics try to convey. By turning the words into images, music videos create a more engaging story that helps listeners feel more connected to the song. Based on Collins Dictionary (2024), a music video is defined as *a video that contains music, especially when created to promote a song.* However, in modern times, music videos have evolved beyond simple promotional tools; they have become a form of storytelling. In creating an artistic and meaningful music video, many directors employ various creative techniques, including unique sets, futuristic elements, and symbolic properties. The visuals—such as colors, facial expressions, costumes, and lighting—are chosen carefully to match the song's meaning. Even minor details, like how actors move or what they wear, help tell the story. *Black Swan* by BTS Boyband is one example of a music video that effectively uses visual elements to enhance its meaning. The video starts with a man standing alone in the dark, covered by ash. This scene immediately shows feelings of sadness, struggle, and fear. The dark lighting makes the scene feel emotional and serious. The ash around him signifies pain, destruction, or the idea of being reborn after facing hard times. Each element attracts the audience's attention and embeds a deep impression. These engaging sets provide a unique and imaginative atmosphere that takes the audience into a different world and enriches their visual experience. This shows that music videos, through their visual storytelling and visual signs, can effectively amplify songs' social and emotional messages without directly being conveyed.

A song itself has many genres, including *pop, electronic, hip–hop, rock, R&B, jazz, and others.* Each genre has its own characteristics and appeals to different audiences worldwide. Reflecting current trends, based on (Billboard, 2024) reported that pop music is the second most popular genre featured in the top 10 Best Genres. This global popularity of pop music is also reflected In Indonesia. One of the most well-known pop singers is Raisa Andriana. She has gained immense popularity for her soulful voice, heartfelt songs, and elegant musical style. Since her debut in 2010, Raisa has consistently released music that resonates with a broad audience. According to data from *Junirecords.com*, Raisa's official record label, she has released 72 singles and four albums throughout her career. Her songs include Indonesian and English, showcasing her versatility as an artist and her ability to connect with a diverse listener base. Furthermore, the statistics from the music streaming platform *Spotify* reveal that Raisa has an average of 4,1 million monthly listeners. This demonstrates her significant popularity and ability to maintain a loyal fanbase over the years, highlighting her talent and music's impact on listeners. As an artist who continuously evolves while staying true to her signature style, Raisa remains dominant in the Indonesian pop music scene.

Throughout her career, Raisa's songs have reflected her journey from a 21-year-old girl into a mature woman, evolving both personally and musically. One of her songs that caught the writer's attention is '*The Girl That I Used To Be*,' released on 8 March 2024,

coinciding with International Women's Day. In her song, Raisa shares her transition from being a young girl with dreams and aspirations to becoming a mother and a wife, reflecting the emotional changes she has experienced. According to Raisa's official *YouTube* channel data, *The Girl That I Used to Be* has been streamed 273.000+ times, a number that continues to grow as more listeners discover the song. Many listeners find this song fits their current situation; the feelings they cannot convey in words are successfully conveyed through this song. Raisa's ability to evoke emotions through her music highlights the unique nature of singing as a form of communication. Unlike direct conversation, singing is a type of one-way communication where singer expresses their feelings and messages without immediate feedback. The song is effectively conveyed if only the listeners successfully interpret the message within the song.

In *The Girl That I Used To Be*, Raisa incorporates several signs that carry hidden meanings, allowing listeners to interpret the lyrics in various ways. For instance, she uses the words "*luxury*" and "*old jeans*," which, at first glance, have no direct relation to motherhood or personal transformation. As a result, the use of complex or symbolic language can result in varied interpretations that may not align with what the songwriter initially intended. This phenomenon is evident in the numerous comments left by listeners on Raisa's official music video on YouTube, such as:

"*I just got accepted into a new job. Where I don't have to be afraid of being cut-off anymore, and don't have to look for job offers anymore. When I look back, I see that I studied my hardest. But I've been through it all. And now I'll start a new life with new steps.*" - @miaabz600

"*I really miss sleeping all day in my bedroom, now I have to work 24/7.*" - @shabrinaleonard

"*I miss my old body, I used to fit in my jeans.*" - @Agnessheryy

These comments show a variety of interpretations that do not directly relate to the transition of roles that Raisa intended to convey through her song. While *The Girl That I Used To Be* focuses on personal growth and the transformation from youth into motherhood and marriage, many listeners have associated the lyrics with different aspects of their own lives, such as career changes, nostalgia, or even physical appearance. This divergence in interpretation highlights how signs used in music can lead to multiple and sometimes unintended meanings, depending on the personal experiences and perspective of the listener. The presence of these multiple and, at times, misinterpreted meanings made the researcher interested in choosing *The Girl That I Used To Be* as the primary subject of this study. The fact that one song can evoke such a wide range of personal reflections among listeners raises important questions about the role of language, signs use, and audience perception in lyrical interpretation. While Raisa may have created her lyrics to reflect her journey of transformation, the song's reception demonstrates that the meaning is not always fixed or universal—the emotions of each listener shape it.

Besides using signs in its lyrics, *The Girl That I Used To Be* also has a music video that helps visualize the lyrics. The visuals in a music video make it easier to connect with the song emotionally. The primary setting of Raisa's music video is inside a house, especially in a bedroom, which feels personal. Several details in the video, like children's

toys lying around, the lighting that changes in different scenes, the choice of clothing colors, and Raisa's expressions and movements, all help tell the story. Each element brings out the emotions and messages hidden in the song. Because of this, *The Girl That I Used To Be*'s music video becomes an interesting subject to analyze more deeply. This research employs a semiotic approach, specifically Ferdinand de Saussure's theory, to understand better the implied meaning behind Raisa's lyrics and visual signs and uncover the more profound message she intends to convey.

Semiotic theory is like a toolbox that helps the researcher determine the symbolic meaning behind the lyrics and visual elements. Zoest (cited in Chukwu & Ahumaraeze, 2022) defines *semiotics* as a science that studies a sign and everything related to it, including its function, meaning, and the process of sending and receiving messages by individuals who use it. In Basic Semiotics Book by Daniel Chandler (2007), Ferdinand De Saussure divided the semiology analysis into a signifier (the form of a sign, such as a word, image, or action) and signified (the concept that the signifier refers to it can be connotation meaning). This approach provides an applicable structured method for analyzing how Raisa's choice of words and the use of visual signs in music video construct meaning within her song. By applying this theoretical lens, this study aims to bridge the gap between the song writer's intent and the audience's interpretation.

In conclusion, this research aims to analyze the lyrics and visual signs of Raisa Andriana's song *The Girl That I Used To Be* to uncover the meanings behind both signs. By using this approach, the researcher offers a new contribution by analyzing the lyrics and music video within a single research framework, something not often done in previous studies. As a result of the explanation above, the researcher takes "**Song Lyric And Visual Signs In Raisa Andriana's Music Video '*The Girl That I Used To Be*': A Semiology Analysis"** as the title of this research.

1.2   Identification of Problems

In this research, the researcher identified several problems and key points related to semiotic analysis of the lyrics and music video in *The Girl That I Used To Be*:

1.2.1   The lyrics of *The Girl That I Used To Be* song contain a lot of implied meaning, which can invite multiple interpretations of the same lyrics.

1.2.2   The viewers may misunderstand the meaning of music videos because they do not know the context, especially since the videos contain visual signs that can lead misinterpretation.

1.2.3   The impact of external influences, such as media interpretations and fan theories, may shape listeners' understanding of the lyrics.

1.2.4   The song's themes may resonate differently across age groups, leading to generational disparities in interpretation.

1.2.5   The possibility of misinterpretation due to translation issues, particularly when the song is listened to by a native speaker of another language.

1.3   Scope of the Problems

Based on the identified problems, this research focuses on the implied meaning, as indicated by the relationship between signifier and signified in the lyrics, which can lead to multiple interpretations among listeners. Additionally, the use of visual signs in the

music video has the potential to cause misinterpretations, as viewers may not be familiar with the context.

1.4   Research Questions
The following are the research questions formulated based on the background above:
1.4.1   What are the signifiers and signified implied in the song lyrics of *The Girl That I Used To Be* by Raisa Andriana?
1.4.2   What are the signifiers and signified performed in the music video of *The Girl That I Used To Be* by Raisa Andriana?

1.5   Objectives of the Study
The objectives that are aimed to be achieved in this research are as follows:
1.5.1   To describe signifiers and signified implied in the song lyrics of *The Girl That I Used To Be* by Raisa Andriana.
1.5.2   To reveal signifiers and signified performed in the music video of *The Girl That I Used To Be* by Raisa Andriana.

1.6   Significance of the Study
1.6.1   Theoretical Benefits
This study contributes to Ferdinand de Saussure's semiology theory by applying it to the analysis of music, particularly song lyrics and music videos. It is expanding its use beyond traditional media like literature and film. It explores how signs, meanings, and representations in music videos interact with lyrics to create a layered narrative. Additionally, this study provides new insights into the relationship between visual and verbal signs in popular culture, further developing semiotic analysis in the context of music.

1.6.2   Practical Benefits
This study provides educators and researchers with a framework for analyzing music and media through a semiotic lens, expanding the scope of academic discussions on media analysis. Additionally, it helps listeners and music fans develop a deeper understanding of the song's message. It also offers songwriters, music video directors, and producers valuable insights into the power of signs in conveying complex emotions and narratives.

1.7   Previous Studies
In line with the background of the research, the researcher selected five papers to help analyze the research in detail. These five studies were used to advance the researcher's comprehension and aided in the analysis of this research.

First, a study by Rosita et al. (2019), titled "*An Analysis of The Symbol in Westlife's Song Lyrics*," applied Charles Sanders Peirce's semiotic theory to analyze the symbolic meanings in seven popular Westlife songs, including "Swear It Again" and "You Raise Me Up." This research used a descriptive qualitative method to identify five categories of symbols: colour, thing, situation, sound, and imaginative visualization. The study concluded that these symbols conveyed key life themes such as love, hope, loyalty, and strength, serving as motivational messages that resonated with listeners and mirrored real-life experiences.

Second, a study conducted by Nasution et al. (2022) titled *"Representasi Bahasa dan Budaya dalam Music Video Lathi,"* used a qualitative descriptive approach and

Roland Barthes' semiotic analysis to examine language and cultural representation in Weird Genius's "Lathi." The research highlighted themes of toxic relationships and personal identity, with the lyrics expressing the pain of love intertwined with cultural elements, particularly the use of Javanese language. The study concluded that the music video effectively blended modern and traditional cultural aspects, addressing themes of love, betrayal, self-esteem, and personal transformation.

Third, the study by Sinaga (2023) titled "*Representation of Ferdinand De Saussure's Semiotics in the Film Jakarta vs Everybody,*" utilized Saussure's semiotic theory to examine the relationship between signifiers and signifieds within the film. The researcher applied a qualitative descriptive method to explore how the film used signs to communicate deeper meanings and moral messages, focusing on the challenges faced by a young man navigating life in a metropolitan city. The study concluded that the film highlighted themes such as resilience, self-discovery, and the complexities of urban living, emphasizing the significance of signs in storytelling.

Fourth, a study by Dewi (2023) titled "*Structural Semiotics Analysis of Ferdinand De Saussure on Health Campaign Posters with the Theme of World Kidney Day,*" applied Saussure's semiotic theory to analyze visual signs in a health campaign poster. Using a qualitative descriptive method, the study examined signifiers like colors and shapes to uncover their meanings and impact. The findings showed that visual elements, combined with concise text and branding, effectively raised awareness and promoted positive behavior.

Lastly, Wahid (2024) conducted a study titled "*Roland Barthes Semiotic Analysis of the Meaning of Independence in the Song 'Ain't It Fun' by Paramore,*" which explored the concept of independence through Roland Barthes' semiotic framework. Using denotation, connotation, and myth, the study analyzed how the lyrics of the song conveyed themes such as emotional and financial independence, the challenges of adulthood, and the responsibilities of self-reliance. This study emphasized the value of semiotics in understanding deeper meanings within music, focusing specifically on the lyrical representation of independence.

After reviewing previous research, the writer identified several differences between those studies and the present research. The first, second, and fourth studies analyzed different media, such as films, posters, and music videos, using semiotic frameworks like Barthes and Peirce. In contrast, this study specifically focused on the lyrics and visual signs of Raisa Andriana's song *The Girl That I Used to Be* using Saussure's theory. Additionally, the third and fifth studies also explored song lyrics but employed different theoretical approaches and examined different themes. This research differed in combining lyrical and visual analysis within the framework of Saussure's semiotics. It offered a comprehensive perspective on how signs functioned in various media, particularly music and visual representations.

1.8 Theoretical Background
1.8.1 Semiotics
In everyday life, semiotics can be found in various aspects, shaping how people communicate and interpret the world around them. A brief way to define semiotics is *the study of signs.* It examines how individuals and societies use symbols to convey messages, interpret meanings, and construct shared understandings. Furthermore,

Zoest (cited in Sari, 2017:41) defines semiotics as a science that studies a sign and everything related to it, including its function, meaning, connection with other representations, and the process of sending and receiving messages by individuals who use it. In the field of communication, a "sign" does not merely refer to physical indicators like traffic signals but rather encompasses the interaction of meaning conveyed to others through various symbols. Communication is not limited to spoken or written language; we also communicate through signs. Words, flags, images, song lyrics, silence, body gestures, blushing faces, or even a glance can all be considered signs that hold meaning in specific social and cultural contexts. A shared concept is needed to understand these signs accurately to avoid misinterpretation. This is aligned with a statement by Rachmat (2006), who defines semiotics as a field that examines signs. He argues that signs are social or cultural phenomena. Society often develops its unique understanding of signs based on cultural background, historical influences, and individual experiences. A sign's meaning is not always fixed and can evolve over time, influenced by societal changes and technological advancements. For instance, in the digital age, emojis have become a new form of visual signs that people use in virtual communication to express emotions and intentions beyond written words.

In *Basic Semiotics Book* (2007) by Daniel Chandler, He mentioned that the co-founders of the field now better known as *Semiotics* are Charles Sanders Peirce and Ferdinand de Saussure. Their contributions laid the foundation for understanding how signs function within language, communication, and society. The American philosopher Charles Sanders Pierce (1839 – 1914) used the term *semeiotic* (or *semiotic)* to refer to the *formal doctrine of signs,* which he closely linked to the field of logic. For Pierce, signs were a crucial element of reasoning and meaning-making, emphasizing that human thought itself is mediated through signs. His theory proposed that the interpretation of signs is a continuous process, where each interpretation generates new signs in an evolving chain of meaning. On the other hand, the Swiss linguist Ferdinand de Saussure (1857-1913) introduced the concept of *semiology,* which he defined as the study of how signs function as part of social life. Unlike Pierce, who focused on signs' logical and philosophical aspects, Saussure approached semiotics from a structuralist linguistic perspective. He argued that signs are composed of two elements: the *signifier* (the form or expression of the sign) and the *signified* (the concept or meaning the sign conveys). His works laid the groundwork for structuralist and post-structuralist theories that later influenced literary criticism, anthropology, and media studies.

Although both Pierce and Saussure developed their theories independently, their contributions significantly shaped the field of semiotics. Saussure's term *semiology* is sometimes explicitly used to refer to the Saussurean tradition, while *semiotics* is often associated with the Piercean approach. Nevertheless, '*semiotics'* is now commonly used as an umbrella term covering the entire area. As an American philosopher, Peirce emphasized the importance of logic in his semiotic theory. He believed that logic is the basis of human beliefs, as individuals think and make sense of the world through signs. Pierce (cited in Asriningsari, 2010) states that the important role of signs is to transform ineffective relationships into effective ones. He argued that the result of interpretation is the emergence of a new sign on the referred object, thus forming a dynamic relationship between the sign, the interpreter, and the meaning derived from it. This ongoing

interpretative process is central to understanding how meaning evolves over time and within different contexts.

Furthermore, in Chandler's book *Basic Semiotics* (2007), Pierce points out that the meaning of a sign is not through a structure but a meaning process carried out with three stages (triadic) or semiosis stages. Pierce also outlined three ways signs relate to their objects, with the second leading to the concept of indexicality. Pierce categorized signs into three: (1) Icon is a type of sign that directly resembles the object it represents. This resemblance exists in the observer's perception, regardless of whether the object is real or fictional. For example, a portrait of a person functions as an icon because it visually resembles the subject it depicts. Similarly, maps, diagrams, and onomatopoeic words (like "buzz" or "meow") are also considered icons because they maintain a recognizable similarity to their referents. (2) An index is a sign with a direct cause-and-effect relationship with the object it represents. Unlike icons, indexes are not based on resemblance but physical or contextual connection. For instance, smoke is an index of fire, dark clouds are an index of an approaching storm, and a fever can be an index of illness. In communication, pointing gestures and facial expressions also function as indexical signs, indicating specific meanings based on context. (3) A symbol is a sign whose meaning is based on social convention rather than resemblance or direct connection. The relationship between a symbol and what it signifies is arbitrary and must be learned within a cultural context. Language is a system of symbols where words gain meaning through collective agreement rather than inherent similarity to their referents. For example, the symbolic signs in traffic lights: red symbolizes "stop," yellow signals "caution," and green indicates "go." These meanings are assigned through human convention and are understood within specific societies.

Next, Roland Barthes (1915 - 1980) was a French philosopher, literary critic, semiotician, and a believer in Ferdinand de Saussure, who later developed Saussure's theory of signs. Drawing on Saussure's theory, Barthes argues that signs have ideological meanings. Signs do not arise from a vacuum, but there is a culture attached to giving meaning, and there is an ideology that nurtures a sign. Barthes, in Elements of Semiology (2017), argues that what was stated by de Saussure is still a generally applicable and socially controlled sign. In reality, Barthes sees that social life is dominated by connotation, which is the meaning or value of a sign from the users' perspective. Therefore, Barthes created the concept of signifier and signified it from static to dynamic. In his books, Barthes divides semiotics into two stages of signification, namely denotative as the first stage and connotative as the second stage. In the second stage, connotations that have dominated society will become myths. Thus, the theory of connotation is then further developed into a theory of myth. For denotative, it contains the true meaning and has no hidden meaning. The first stage of signification is the relationship between the signifier and the signified in a sign towards external reality. Barthes refers to this as denotation, which is the most real definition. Next, connotative is a level of signification that describes the relationship between the signifier and the signified, operating with implicit, indirect, and uncertain meanings (implying various possibilities). According to Sobur (2006), connotation is synonymous with ideological operations, which he terms myths, functioning to express and justify dominant values prevailing within a specific period. Lastly, Myth in Barthes' semiotics refers to cultural

aspects. According to Barthes, myth is not like a mythological story but an ideology and belief that continues to be produced repeatedly where the sign is located.

1.8.2   Ferdinand De Saussure's Semiology Theory

In his book *Course in General Linguistics* (2021, Original work published 1916), Ferdinand De Saussure defines semiotics as "a science that studies the life of sign within society; it would be a part of social psychology and consequently of general psychology. His perspective on semiotics emphasizes the study of signs as a fundamental aspect of human communication and interaction within a social context. However, instead of using the term semiotics, Saussure introduced the term semiology, which is derived from the Greek word semeion, meaning "sign". This distinction in terminology reflects his structuralist approach, where he viewed semiology as a branch of linguistics concerned with the study of sign systems and their function in society. Saussure's definition highlights a relationship where signs are not merely isolated elements but deeply embedded within social life's fabric. He suggests that signs function within a structured system governed by conventions that shape meaning and interpretation.

In this framework, language is the most prominent example of a sign system, where words and symbols acquire meaning through a shared understanding within a community. According to Saussure, a close connection exists between the sign and *social systems*, both of which influence each other. In this context, Saussure discusses the role of social conventions in regulating the use of signs, including their selection, combination, and application in ways that convey meaning and value within a particular society. These conventions determine how signs are understood, interpreted, and utilized in communication, ensuring coherence and mutual comprehension among individuals. As Sobur (2006) explains, Saussure's approach to semiology underscores the importance of understanding how linguistic and non-linguistic signs operate within social structures, reinforcing the idea that meaning is not inherent but constructed through collective agreement and cultural practices.

In the *Course in General Linguistics* (2021), the main discussion on Saussure's theory is that language functions as a structured system of signs, where each sign is composed of two fundamental elements: the *signifier* and the *signified.* According to Saussure, the *signifier* refers to the physical aspect of a sign, which can be the sounds we produce when speaking, the words we hear in conversations or the written text we read and write. On the other hand, the *signified* conveys in the receiver's mind. These two elements work together to create meaning in language. For example, when someone mentions the word rose (signifier), it can evoke the idea of love or romance (signified) depending on the context in which it is used. In Saussure's eyes, language is just like a piece of music. He argued that just as a symphony should be understood by considering the overall composition rather than focusing on the individual performance of each musician, language should be analyzed entirely as a structured system of interrelated signs. As Saussure points out in his *Course in general linguistics,* He identified two fundamental characteristics of linguistic signs: *arbitrariness* and *linearity.* He asserted that the relationship between the *signifier* and the *signified* is *arbitrary,* meaning there is no inherent or natural connection between a word (signifier) and its meaning (signified). For instance, there is no intrinsic reason why the combination of sound *c-a-t* refers to the domesticated feline animal. This association exists purely because of social convention

and shared linguistic understanding. Different languages use entirely different words (*gato* in Spanish, *chat* in French, *neko* in Japanese) to represent the same concept, further demonstrating the arbitrary nature of linguistic signs.

Summarizing from *Course in General Linguistics* (2021, Original work published 1916), there are four key concepts from Saussure. These concepts include: (1) Langue and Parole, (2) Synchronic and Diachronic, (3) Syntagmatic and Associative, and (4) Signifier and Signified.

1.8.2.1 Langue and Parole

According to Saussure's perspective, *Langue* is the sign system used for verbal communication among language community members. It is abstract, and in Saussure's eyes, langue is a collection of language facts stored in every language speaker's memory, forming a "*linguistic warehouse*" within them. Langue exists in the brain, not just as an abstract idea but as a social phenomenon. With langue, a speech community is agree on grammar, vocabulary, and pronunciation rules. The main characteristics of *langue* are as follows:

Social and Collective

Langue exists in society, and an individual cannot create or change it freely. It comes into existence only because of some kind of agreement among the members of the society. All speakers in the society share the same knowledge about the language system. For example, the grammatical rules in English are part of the langue that we share.

Structured and Systematic

Langue is a structured and systematic system of language with fixed internal rules, including grammar, morphology, and syntax. These rules provide a stable foundation that enables speakers to learn, understand, and use the language consistently. By maintaining a predictable structure, langue ensures effective communication within a linguistic community and allows for the preservation and evolution of language over time.

Meanwhile, *parole* refers to the use or application of *langue* by individual speakers. Parole is the whole of what people say, including individual constructions that arise from the choice of speaker's active and personal choice. Parole is dynamic, individual, and temporary, occurring in specific times, places, and contexts. In this sense, linguists study langue through parole because parole is a concrete form of language which can be observed and studied. The main characteristics of *parole* are as follows:

Individual and Spontaneous

Parole is an individual and spontaneous act of language use, performed uniquely by each speaker. While langue represents the shared system of rules, parole reflects personal expression, allowing for variations in speech style, writing techniques, and word choices. Each person may convey ideas differently based on their background, emotions, and social context, making parole a dynamic and ever-changing aspect of language in everyday communication.

Heterogeny and inconsistency

Parole is characterized by heterogeneity and inconsistency, as each individual uses language in a unique and personal way. Unlike langue, which follows fixed rules, parole varies based on factors such as context, emotion, and personal style. This means that

one person's speech, writing, or word choice may differ significantly from another's, making parole a dynamic and ever-changing aspect of communication.

Practice and Situational
Parole is driven by practice and situational context, occurring only when language is actively used in specific situations, such as speaking in a meeting or writing a text message. Unlike langue, which is a stable system, parole is temporary and dependent on the circumstances in which communication takes place. Its form and expression can change based on factors like the speaker's intention, audience, and social setting.

Saussure highlighted that *langue* and *parole* cannot be separated but have different roles. *Langue* is the system on which all utterances are based. Without *langue*, there would be no rules to follow when speaking. Meanwhile, *parole* gives *langue* a concrete form. Without *parole*, *langue* would be a system that is never used. This relationship can be analogized to a food recipe and the dish. *Langue* is the recipe that determines the ingredients and cooking method, while *parole* is the dish made using the recipe, with variations according to the chef's preference.

1.8.2.2 Synchronic and Diachronic

Summarizing from *Course in General Linguistics* (2021, Original work published 1916), synchronic linguistics is a subdiscipline that studies the structure of a language or multiple languages within a specific period of time, and the study is more focused on the structure of the language rather than its development. Saussure defined synchronic as the study of language at a standstill or static state. This approach aims to understand how language elements interact in a coherent language system at a particular time. For example, if we want to study the structure of modern English, such as grammar rules or syntactic patterns, then we study it synchronic. Synchronic prioritizes the relationship between existing language elements, such as the relationship between words, phrases, and grammar rules. Synchronic can be analogized to a static portrait of a city. We learn how every building, street, and park is connected without thinking about how the city has changed from the past to the present.

In contrast, diachronic linguistics is a subdiscipline of linguistics that examines the development of a language over time without any specific time limitations, focusing on language evolution. This type of study is vertical and historical. Diachronic linguistics is characterized by evolution, and its scope of study is wider so that it can examine the relationship between sequential linguistic elements. For instance, how English words evolved from Anglo-Saxon to modern English and phonetic changes like the development from "Middle English" to "Modern English". Diachronic analysis can be analogous to looking at a city's history, including how old buildings were renovated, how new streets were built, and how elements of the city changed over time. The purpose of diachronic linguistics is to uncover connections related to the historical development of language over time.

When it comes to langue and parole, synchronic and diachronic have a connection, where langue (language system) is the most relevant part for synchronic study because langue is a system of values and rules that exist in the collective mind of a community of speakers at one particular time. Meanwhile, parole (the act of speaking) is more suitable to be understood through a diachronic approach because changes in parole often lead to changes in langue from time to time. In Saussure's context, langue and parole provide

a conceptual framework to explain how synchronic and diachronic work simultaneously and contribute to the evolution of language.

1.8.2.3 Syntagmatic and Associative

Ferdinan De Saussure in his *Course in General Linguistics* (2021, Original work published 1916), also explained about the syntagmatic and associative concept. *Syntagmatic relations* are relations created between language units that occur in linear order in an utterance. In this context, words get their meaning through relationships with the elements that precede and follow them. The main characteristics of syntagmatic are linear, because the elements of language elements must be arranged in sequence. It is not possible to say two elements simultaneously. It is contextual because each unit in a syntagmatic relationship derives its value from its position in the speech chain and its relationship to other units. An example of syntagmatic application:

- In French, "*Dieu est bon*" ("God is good"), a syntagmatic relationship occurs between "*Dieu*" (God), "*est*" (is), and "*bon*" (good).
- Compound words such as "*re-lire*" ("to reread") or "*la vie humaine*" ("human life") show that each word derives meaning from a connection with another word.

Syntagmatic can be analogized as the arrangement of bricks in a wall. Each brick is only meaningful when it is installed with other bricks, forming a larger structure. In other words, this relationship is called "*in praesentia*" because the elements are present together in the spoken utterance.

Meanwhile, associative relations are relations between words or language elements stored in memory based on similarities in sound, form, or meaning. These relations are not linear and occur outside of the direct speech context. The main characteristic of associativity is that words that have similar elements (sound, meaning, and structure) will form groups in memory. An example of associative application:

- The word "*enseignement*" (teaching) in French can give rise to associations such as "*enseigner*" (teaching), "*renseignement*" (information), or *"éducation"* (education).
- In English, the word "education" can be associated with words like "educate," "teacher," or "learning."

Associative can be analogized as a constellation of stars in the night sky. One star is the center, and the other stars are connected through invisible lines that form patterns in our minds. Associative relationships are "*in absentia*" because the connected elements are not physically present together.

1.8.2.4 Signifier and Signified

In Saussure's theory, a sign consists of two main components: signifier and signified. However, the term sign has many meanings depending on the field, such as theology, medicine, and cybernetics. Therefore, it is important to understand how signs are understood in various contexts. Roland Barthes' Elements of Semiology (2017, translated by Ardiansyah, Original work published 1968) mentions that some of the terms often used in sign studies are signal, index, icon, symbol, and allegory. Although they all describe the relationship between two elements, each term has differences in various aspects, such as whether the sign involves mental representation, whether there is a similarity or

analogy between the elements that are connected, how close the relationship between the elements is, and whether the sign has an existential relationship with the user. Semiotic experts have different perspectives on signs, often differing in definition and meaning. For example, according to Pierce (1931, in Barthes *Element of Semiology, 2017*), stated that the index has an existential relationship with its object, while Wallon (1942 in Barthes *Element of Semiology, 2017*) disagrees with this view. Likewise, according to Wallon, symbols have an analogous relationship with their meaning, while Pierce argues otherwise despite this difference of opinion. This difference can be explained by looking at how each thinker defines the term in a different context.

Wallon (cited in Barthes, 2017) divides signs into two categories. The first group is signals and indices, which do not involve mental representation. In this group, a signal has a close and existential relationship with its object, while an index has no close relationship and is only a trace of something. Meanwhile, the second group consists of symbols and signs involving mental representation. Symbols have analogical relationships but are not always accurate, such as the cross in Christianity representing religious beliefs. Meanwhile, signs are not fixed, meaning that there is no natural relationship between the sign and the meaning it represents. For example, the word cow has no visual relationship with the animal itself but is still used as a sign that represents the animal. Although Saussure has introduced the terms signifier and signified, the meaning of signs is still often considered ambiguous. This happens because the sign tends to be equated with the signifier alone, whereas what Saussure wanted to emphasize was that the sign is a unity of two elements, like two sides of an inseparable coin (Saussure 1983, cited in Chandler Semiotics, p.17).

Saussure's view had important consequences, especially for theorists like Hjelmslev and Frei. Since the sign is part of a broader sign system, studying meaning or semantics is considered part of structural linguistics, which is closely related to psychology. In addition, Saussure also enriched linguistic sign theory with the principle of double articulation, which was later clarified by Martinet (2010, as cited in Barthes, 2017). This principle became one of the main criteria in defining language. In the linguistic sign system, two central unit types must be distinguished. First, significant units are elements that have their meaning, such as words that form the first articulation. Second, distinctive units are elements that form the structure but do not have a direct meaning, such as sounds, from the second articulation. It is this sign structure that explains efficiency in human language. For example, in Spanish America, with only 21 distinctive units, about 100,000 significant units can be produced. This shows how the language system works economically by combining limited elements to produce an extensive range of meanings.

Summarying from *Elements of Semiology (*2017, translated by Ardiansyah, Original work published 1968), semiological signs have characteristics that can be compared to linguistic signs. Like linguistic signs, semiological signs are also a combination of signifier and signified. For example, in traffic codes, a red light is not just a light but also serves as a command to stop. However, what distinguishes linguistic signs and semiological signs is the level of substance. Many semiological systems, such as objects, gestures, and images, were not created to signify something. However, in practice, people often give additional meanings to these objects derivatively. Barthes (2017) gives an example of clothing that initially serves as body protection, but it also becomes a symbol of status

or identity in a social context. Likewise, food is not only used to fulfill biological needs but can also be a marker of culture or social class. These semiological signs, which originate from utilitarian and functional functions, undergo a process of semantization, which is when meaning is inserted into them. This process is inevitable in society, as every use of a sign will eventually evolve into a sign itself. In modern societies, where almost all objects have been standardized and homogenized, these objects function practically and become part of the sign system. This suggests that almost no object is entirely free of meaning unless we imagine a tool that is entirely made without following a pre-existing model—a hypothesis that is difficult to prove in reality.

This universal semantization suggests that something only has reality when recognized and understood as part of a sign system. Ultimately, this brings together the study of sociology with social logic. However, once a sign is established, society often returns it to its original function and treats it as if it was only made for practical purposes. For example, a furry coat may be considered solely as a means of protection from the cold. In contrast, it can also symbolize luxury or a particular lifestyle in a social context. (Tandiangga, 2021). This re-functionalization process shows how signs can move between practical and meaningful societal functions. At a deeper level, it also reflects how everyday signs have technical and anthropological value, as they connect aspects of function with broader meanings in human life.

Signifier

In the study of semiotics, signifier refers to the physical aspect of the sign that human senses can capture, be it in sound, writing, images, or movements. Ferdinand de Saussure first introduced this concept in his book *Course in General Linguistics* (2021, Original work published 1916), where he defined signifier as the material form of a sign that represents a meaning. Signifiers can be speech sounds, written words, gestures, or visual signs used in everyday communication. Saussure continued that apart from language, signifiers can also be found in various forms of non-verbal communication. For example, an image of a heart is often associated with love or affection, while red can signify courage or danger depending on the context in which it is used. In the digital world, icons such as the "like" symbol on social media function as signifiers that show approval or support for content. For instance, in the English word tree, the sound [t-r-e-e] when spoken, or the written sequence of letters "T-R-E-E," functions as the signifier.

In his book, Saussure also emphasizes that the sign system in language is linear, which means that signs can only be understood in a specific order. For example, each word and letter must be arranged sequentially in a written sentence to form an intelligible meaning. This shows that the signifier is not just a static element but is part of a more extensive system that functions in a complex social and linguistic order. The concept of the signifier is crucial in understanding how language functions as a structured communication system. The signifier plays an essential role in linguistic interaction by carrying meaning and enabling individuals to exchange ideas. Without a signifier, there would be no way to represent or convey meaning through speech, writing, or other symbolic forms. Saussure's theory has since influenced numerous fields, including linguistics, semiotics, philosophy, and media studies, shaping contemporary discussions on the nature of signs and symbols in human communication.

Apart from Saussure, Charles Sanders Peirce (1931, in Barthes *Elements of Semiology,* 2017) also developed the concept of sign through a triadic model, which became one of the important foundations of the study of semiotics. Pierce's approach differs from Saussure's view, which only divides the sign into two elements. Pierce argues that signs involve a direct relationship between physical form and meaning and a process of interpretation that continues to develop along with individual understanding. In Pierce's triadic model, the Representamen functions as the signifier, which is the physical form of the sign that the human senses can observe. Pierce (in Hoopes, *Pierce on Signs*, 1991) explains that the representamen does not have a fixed meaning, but its meaning is determined through the relationship with the object and Interpretant. Object is the thing referred to by the sign, either in the form of real objects, events, or abstract concepts. Meanwhile, the Interpretant is the result of understanding or additional meaning that arises from the process of individual interpretation of the sign. Pierce's triadic model provides a more complex understanding of how signs function in communication and the representation of meaning.

In the context of signifiers, Roland Barthes (2017) introduced the concept of denotation and connotation in the discussion of signs, emphasizing how signifier functions as an essential element in the process of meaning formation. In his book *Elements of Semiology*, he explains that every sign has a basic meaning called denotation, which is a direct or literal meaning that can be recognized without any additional interpretation. Barthes asserts that the signifier at the denotative stage has an objective nature, where its meaning can be universally understood without needing a specific social or cultural context. Furthermore, Barthes underlined that the signifier is not only limited to visual objects or written words but also includes various other forms of representation, such as gestures, colors, and certain symbols.

Signified

On the other hand, signified refers to the meaning or concept contained in the sign. In his book *Course in General Linguistics* (2021), Ferdinand de Saussure explains that the signified is not a real object but rather a mental image or idea that arises in a person's mind when they see or hear the signifier. In other words, the signified is the conceptual aspect of the sign that allows humans to understand and interpret the world around them. Furthermore, the signified is not always concrete or easily identifiable. Sometimes, the signified can be an abstract or symbolic concept with various interpretations. For example, when we hear the word "tree," what comes to mind is not the sound [t-r-e-e] but the mental image of a tree: a plant with a trunk, leaves, and branches. Signified is the deeper aspect of the linguistic sign, i.e., what the signifier means or indicates. Saussure emphasized that the signified is not a physical object but an abstract concept created in our minds.

Saussure also emphasized that the signified is differential, which means that the meaning of a sign does not stand alone but is formed in a system of differences with other signs. For example, the meaning of the word *horse* in English can only be understood because of the difference between the words *donkey* and *zebra.* This concept shows that the signified does not have absolute meaning but can only be understood about other signs in a particular language system. Furthermore, Saussure revealed that in the context of the signified, the meaning of a sign is determined by the language system

as a whole and how the sign is used in everyday communication. For example, the word home in English signifies a place to live. However, in specific conversations, the word can acquire more personal nuances of meaning, such as home, meaning a place of return in an emotional context.

In Pierce's opinion (in Hoopes, Pierce on Signs, 1991), on the signified, Pierce takes the term object, which refers to the primary meaning or absolute reference referred to by a sign, while the interpretant is an additional meaning that arises based on experience, context, and individual interpretation. For example, smoke may be considered a sign of fire (object), but for someone who has experienced a house fire, smoke may also evoke a sense of trauma or a warning of danger (interpretant). Furthermore, Pierce emphasizes that signs always generate new interpretations, which can become other signs in an endless series of semiosis, known as *infinite semiosis*. This emphasizes that the signified in Pierce's theory is dynamic and constantly evolving, depending on the perspective and background of the individual interpreting it.

Later, in his book Mythologies (1991), Roland Barthes expanded the signified concept by adding a cultural dimension to interpreting a sign. He divides meaning into two levels, namely denotation and connotation. Barthes argues that the signified is influenced by the direct relationship between signs and, more broadly, within a society. For example, in Chinese tradition, the color red symbolizes luck and happiness, so the signified meaning of a red rose can change depending on the context in which it is used. Barthes emphasizes that connotations are often used in myth systems or ideologies to shape certain societal understandings. In addition to the concepts of denotation and connotation, Barthes also introduced *second-order signification*, which is when a sign with denotative and connotative meanings is reused in a more significant sign system. In this case, the existing sign becomes part of a myth or ideology.

In this study, the researcher chose Ferdinand de Saussure's theory of signifier and signified as the main basis for analyzing song lyrics and visual signs in music videos. Saussure offers a dyadic approach, where each sign consists of a signifier as the material form (words or images) and signified as the form of meaning it contains.
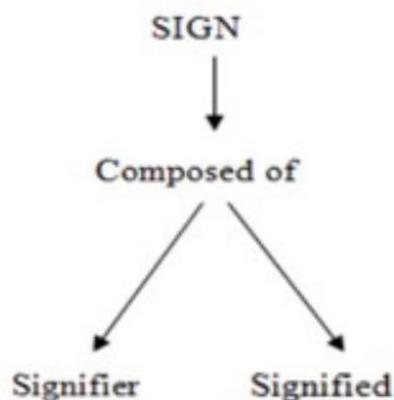

Figure 1.1 Saussure's Model of Sign
Source: (Kriyantono, 2006)

This approach is considered more efficient and systematic in analyzing song lyrics because it is an arrangement of linguistic signs that form meaning through the relationship between signifier and signified. In addition, Saussure emphasized that meaning in language is differential, meaning that a word or sign can only be understood in relation to other signs in the language system. This is relevant in analyzing song lyrics, which often use metaphors, symbols, and meaning associations in their delivery. Similarly, in the visual aspect of signs such as music videos, Saussure's theory can be applied to examine how visual elements function as signifiers that shape specific meanings in cultural and social contexts. In this approach, the analysis focuses on the literal meaning of a sign and how the lyrical and visual signs work together to build a more profound and complex message.

1.8.3   Song Lyrics

Song lyrics provide a medium for expressing feelings based on experience and how a person sees a life journey that is turned into art. A songwriter expresses their observation, emotions, and lived experiences in words. When combined with the accompaniment of musical instruments, these lyrics take on a deeper resonance, as the rhythmic flow and melodic structure enhance the emotional depth of the message being conveyed. Through this combination of language and sound, song lyrics become more than just words; they evolve into an artistic representation of human expression that resonates with listeners emotionally and intellectually. Adelia et al. (2023) conceptualize music as an artistic expression of human beauty structured through tones, rhythms, and harmonies. This artistic form exists within both spatial and temporal frameworks, allowing individuals and their surrounding communities to engage in a dynamic and immersive manner.

Songs generated from the relationship between the elements of music and the elements of song lyrics are a type of mass communication. In this case, the song is simultaneously a medium for delivering messages by communicators to a large number of communicants. In its function, through song lyrics, songwriters also use it as a means to persuade listeners to sympathize with the reality that is happening. Research conducted by Barradas (2022) proved that lyrics affect emotions and different musical mechanisms between two groups with different cultural backgrounds—Portuguese and Swedish. Hence, in song lyrics, there are also purposes, such as merging differences, connecting relatable feelings, calming worries, expressions of heartbreak and sorrow, encouraging enthusiasm, and expressing emotions that may not be expressed directly.

Barradas (2022) stated that songs are often used to influence emotions, shape perspectives, and unite people. They can inspire listeners to sympathize with real-life events or imaginative stories, making them a powerful medium for raising awareness about social and political issues. Through melodies and lyrics, the song portrays differences and creates shared emotional experiences. They have been used to spread enthusiasm during struggles, whether in political movements, wars, or social change. Tirtra et al. (2024) highlight this in their research on *Maju* by *The Feast Band*, where the lyrics encourage Indonesians to strengthen nationalism. The song not only unites people but also inspires collective action. Beyond entertainment, they can serve as propaganda or provocation, using emotions to gain support and reinforce values. Through carefully

chosen words and melodies, songs can shape public opinion and influence attitudes, making them a compelling tool for conveying message.

Song lyrics are usually written using different literary techniques, such as poetry, metaphors, proverbs, and philosophical ideas. These elements make the lyrics more meaningful and artistic. According to Nasution (2024), lyrics are formed with several structures. The structure of a song helps tell a story in a way that connects with listeners. The first stanza introduces a story or emotion the song wants to express. It sets the theme, mood, and main idea, drawing the listener into the song. The second stanza continues the story and adds more details and feelings. Nasution then continues that the most emotional part of the song is the refrain, also called the chorus. This part contains the main message or feeling of the song and is often repeated to make it more memorable. While the first and second stanzas may describe past events or build up to the main point, the refrain is where the song's meaning is most clearly expressed Another important part of a song is the bridge. The bridge changes the song to add a new perspective or a stronger emotion. It usually sounds different from the rest of the song because it has different tones, chords, or melodies. However, it still connects to the song's central theme. The bridge helps to make the song more interesting before turning to the final chorus, which brings everything together. By combining these elements—literary techniques, storytelling, and musical variety-song lyrics become a powerful way to express emotions and ideas, making them more meaningful for listeners.

In other words, lyrics are filled with connotations and often include various types of figurative language. These figures of speech add layers of meaning beyond the literal interpretation of the words. Conti (2020) pointed out that, unlike everyday spoken language, the words used in song lyrics are often poetic, abstract, and sometimes ambiguous. This ambiguity opens song lyrics to multiple interpretations and requires a more profound understanding of the exact meaning behind the words. A single song can evoke different feelings and meanings depending on the listener's background, personal experiences, and cultural influences. Because of this complexity in meaning, analyzing song lyrics requires a structured approach. One effective way to interpret the hidden meanings within lyrics is through the semiotic method. This method examines the lyrics and how their meanings are shaped by perception and social influences. Through this approach, listeners and researchers can uncover the more profound significance behind a song's words and enhance their appreciation of music as an art form and a mode of communication.

1.8.4   Visual Signs

The word "visual" comes from the Latin word *Visus*, meaning to see or vision. According to the Oxford Dictionary, visual is a term that describes something that can be seen or is related to vision, including images, graphics, colors, shapes, and other elements captured by the human eye. In the context of art and design, visual refers to the elements used to create a visible work of art or design, such as the composition of color, texture, and shape organized to convey a particular message or emotion. Lestari (2022) defines visual in psychology as how the human brain processes and interprets information received through vision, including recognizing objects, colors, and movements. Based on the definitions described earlier, visuals can be defined as everything that can be seen

and interpreted by the human eye; visuals also serve as a bridge between information and understanding.

According to the Oxford Dictionary, a sign is defined as a mark, symbol, or indicator used to convey information, meaning, or message. It can be a physical object, image, or representation with a specific meaning. In linguistic studies, Ferdinand de Saussure (2021), in his semiotic theory, defines a sign as a unit of communication that consists of two components: Signifier (the physical form of the sign, such as a word or image) and Signified (the concept or meaning represented by the signifier). In art, signs can refer to symbols or visual elements that artists use to convey a message implicitly in their artwork. Drawing from the experts' definitions, it can be concluded that a sign is an element used to convey meaning, information, or messages through physical objects, writing, and even behaviour that represents something and can be understood by others.

When combined, a visual sign means elements that can be seen and used to convey specific information, meaning, or message to the observer. Elements like graphics, colors, and shapes are designed to attract attention and facilitate understanding. Puspita (2024) pointed out that visual signs are a very effective communication tool because they can convey information quickly and clearly without using words. The senses can see the elements of visual signs and have meaning and relationship to the signs presented. Puspita then continues that Visual signs are also called visual communication because indirectly, the results of visual signs products such as photos, symbols, posters, advertisements, music videos, and others are made by designers or directors to communicate through visuals. A visual sign design needs to be planned so that the delivery of the message can be conveyed well and understood precisely and efficiently.

Based on Batubara (2024), the existence of a design work is a form of a designer's representation of the outside world that is in direct contact with himself or his response to issues that exist in the surrounding environment or that he is experiencing. The sensitivity of the creator in responding to social phenomena is interesting to explore in order to find the meaning of these works. As a communication medium, a visual sign is a traffic sign instructing drivers, such as stop signs or turn signs. In the aspect of movie posters, the visual design of signs on posters attracts attention, builds expectations, and provides implicit information about the movie being promoted. Aside from being a visual communication, visual signs can also identify objects, locations, or brands. For example, a company logo that becomes a brand identity will help consumers recognize the product.

Related with visual signs, the science of semiotics, known as semiology, popularized by Ferdinand de Saussure, suggests the science of signs. Ferdinand, in his book Course in General Linguistics, suggests that signs are part of social life; signs are also part of the prevailing social rules. Furthermore, Saussure suggests a sign system and a social system, both of which are interrelated. In this case, Saussure formulated that a visual work of signs is the selection, combination, and use of signs in a certain way to have them have social value. So, when we observe a work of sign design, the focus is not merely on the sign but on the relationship between the signs and their meaning.

Referring to Ismail (2022), he argues that interpreting a visual sign in a work relies on logic about signs. Through existing signs, humans are invited to think and give meaning to what is displayed by existing visual elements. Visual signs can be found in various places and situations in everyday life. For example, recycling signs are often seen

on plastic packaging or food packaging paper that provide important information to consumers about how to dispose of or recycle the product. It is in the form of three arrows forming a triangle, and although it does not use words, it can be understood by people from various language backgrounds. Visual signs are also often used in education to help students understand the subject matter. For example, a water cycle diagram illustrates the evaporation process so that students can more easily understand and remember the information.

In everyday life, the visual aspect of signs also plays a role in producing works of art. One of them is the creation of a music video. In many songs, visual signs can be found in the form of visual elements that support the meaning and emotion of the lyrics. For example, in music videos, signs such as fireworks, broken glass, or contrasting color elements are often used to create an atmosphere that matches the song's theme. When the lyrics mention a certain feeling, the visuals, such as facial expressions, body movements, or interactions between characters, can reinforce the message. For example, when the lyrics describe pain or loss, visuals that show damage or a dark atmosphere can create a strong emotional connection with the audience. On the other hand, when the lyrics talk about love, the visuals shown are cheerful and colorful. Thus, the combination of visual signs adds to the aesthetic appeal and helps the audience better understand and feel the message that the singer wants to convey.

1.8.5   Music Video

In today's digital era, music videos are essential in the music industry. According to Dzyak (2010) A music video is a type of visual media that pairs with a song, often showing the artist performing or telling a short story that reflects the song's meaning. Additionally, Moller (2021) also defines a music video as a short video created to accompany music, usually a song to promote an album. In other words, music videos are made to promote and increase the sales of music albums, also brand awareness and artist exposure. If we look back, music videos became popular in 1982 when the MTV (Music Television) program appeared, an American cable television station dedicated to broadcasting music videos. From there, music videos became an important element in the release of a song. Even today, people are not satisfied with just listening to music without seeing the video clip (Puspita, 2024).

The development of the times brought innovation in the modern era, where access through websites such as Google and YouTube appeared, which can be regarded as a digital channel, and music can be more easily accessed anywhere, anytime, and by anyone (Kretschmer, 2020). A music video work is also a medium for conveying messages to the audience. Every musician always has other purposes to be able to convey their work apart from the promotional part, such as a communication tool for expressing themselves. Not just a simple advertisement, the visuals displayed in one video, often have a connection to the next music video and end up making the audience curious about the continuation of the music video presented. Every time new music is released, it must be paired with a video clip that also helps make the message conveyed more focused.

In making a music video, lighting is the main component and has a very important role. The right lighting setting can have a positive or negative effect on the object being shot. In fact, with certain lighting, we can create effects of sadness, joy, fear, courage,

gloomy, bright, and so on (Lestari, 2019). Then Lestari continued, lighting is basically divided into three types, namely: (1) Key Light, which is the main lighting in illuminating objects; (2) Fill Light, which is lighting that aims to reduce the shadows produced; (3) Back Light, which is lighting that aims to separate the object and background. Then, an equally important component in making video clips is the editing stage. Editing is the process of selecting and connecting images that have been taken. In editing, a shot transition is required, with several terms, namely cut, fade-in/out, dissolve, and wipe. Cut can be used for continuous and discontinuous editing. While wipe, dissolve, and fade are generally used for discontinuous editing (Mundy, 2024).

The various symbols that are included are part of each piece of the puzzle of the message conveyed by the musician to the audience. Music videos are also referred to as new media in conveying the messages that musicians want to convey through their songs. As time goes by, music videos are increasingly developing in the communication made by artists to the audience and as a reinforcement of the meaning of the song performed (Conti, 2020). In making music videos, some people are incorporated into a Production House (PH) that makes and designs from the idea to the final stage of a complete music video. Many different people have different job desks, ranging from producers, directors, and CG teams to production teams in one project being worked on. The construction of reality in music videos as media involves various elements that shape audience perceptions.

According to Rusidi (2019), reality in music videos is constructed through several key elements, including signs, narration, and visuals. Signs play a crucial role in shaping the message or content conveyed through visuals, allowing for more profound meaning and influencing the construction of social reality. Tasyabana (2023) also highlights that using signs in music videos provides layers of meaning that contribute to the audience's perception of reality. Additionally, the narration of a music video significantly impacts the overall message being conveyed, as it serves as a structured storyline that represents the song's meaning. The creative team behind a music video develops a narrative that aligns with the song, transforming abstract ideas into a coherent visual representation. Furthermore, visuals play a vital role in shaping the reality depicted in a music video by translating the song's narrative into a visual experience. Through symbolic elements, color palettes, and thematic imagery, the director crafts a story that engages the audience and enhances their interpretation of the song's meaning.

1.8.6   Raisa Andriana's Song

Raisa Andriana is an Indonesian singer and songwriter who was born on June 6, 1990. From a young age, she showed a deep interest in music, which later became the foundation of her career. At the beginning of her journey in the music industry, Raisa was the vocalist of *Andante Band*, a music group formed by Kevin Aprilio. The band was initially set to debut under that name, but after some changes, it became known as *Vierra* with different vocalist (UssFeed, 2020). Despite her initial involvement in the band, Raisa took a different path and focused on developing her musical identity. At the age of 20, she boldly decided to pursue as a solo singer, a move that would eventually establish her as one of Indonesia's most beloved singers. Her breakthrough came in 2010 when she released her debut single, *Serba Salah*. With its easy-listening melody, the song quickly gained public attention and resonated with many listeners. Over time, Serba Salah

became one of Raisa's most well-known songs, accumulating over 23 million plays on the *Spotify* music platform (Spotify, 2025). This success marked an important milestone in her career, proving her ability to captivate audiences with her beautiful voice and emotional storytelling. Beyond her musical achievements, Raisa's success raised loyal fans called *YourRaisa*, spread across various regions of Indonesia and internationally, such as Malaysia and Singapore.

On May 25, 2011, Raisa released her debut album, *Raisa*, quickly gaining widespread recognition. The album received praise from both the public and music critics. Due to its success, Raisa won the Best Newcomer award at the prestigious *Anugerah Musik Indonesia* (AMI Award) in 2021. Following the success of her first album, she continued her musical journey by releasing her second album, *Heart to Heart*, in 2013. Beyond her work as a musician, Raisa also took a significant step in her career by co-founding an independent record label, *JUNI Records*, alongside her manager, Ardyanto Pramono. This move gave her greater creative control over her music and career. Raisa became more productive through *JUNI Records* and released her third album, *Handmade*, in 2016. Furthermore, in 2017, Raisa embarked on a new chapter in her personal life by marrying actor Hamish Daud. Fans and the media widely celebrated their marriage as a marked new phase in Raisa's journey. The couple later welcomed their daughter, Zalina Raine Wyllie, whose presence brought Raisa new challenges and experiences as a mother. The impact of these life changes and her struggles during the *COVID-19* pandemic led to the creation of her fourth album, Its Personal, which was released in 2022. This album reflected Raisa's emotional evolution and presented a more mature side of her as an artist and individual.

Continuing her musical journey, Raisa released *The Girl That I Used To Be* on March 8, 2024, coinciding with International Women's Day. The song carried deep personal meaning, expressing her nostalgia for her teenage years and reflecting on her transformation into adulthood, particularly her new responsibilities as a mother. This song has attracted many listeners and has been streamed 273.000+ times on her official YouTube channel. Through this song, Raisa intended to connect with all women who share similar emotional experiences and offer them a sense of understanding and solidarity in their journeys (Citizen.co.id, 2024).

Figure 1.2 Raisa "*The Girl That I Used To Be*" Poster
(source: *Instagram/JuniRecords*)

Raisa achieved a historic milestone at the peak of her career by becoming the first Indonesian female singer to hold a solo concert at *Gelora Bung Karno* (GBK) on February 25, 2023 (Kompas, 2023). The concert not only showcased her musical talent but also confirmed her status as one of the most influential female musicians in Indonesia. Through a combination of stage presence and powerful vocals, Raisa successfully captivated the audience and created an unforgettable moment in the history of Indonesian music. To appreciate her 14-year journey in the music industry, Raisa launched a documentary titled *Harta Tahta Raisa* on June 6, 2024 (*Instagram/Imajinari*). This documentary is a tribute to her dedication to building a successful career while facing the challenges of personal growth and evolving new responsibilities. The documentary captures behind-the-scenes moments, interviews with key figures in her career, and personal reflections from Raisa herself, offering fans a deeper understanding of her passion for music and her sacrifices to reach her current position. Through *Harta Tahta Raisa*, she not only celebrates her achievements but also aims to inspire the next generation of musicians to pursue their dreams with determination and authenticity.

1.9   Conceptual Framework
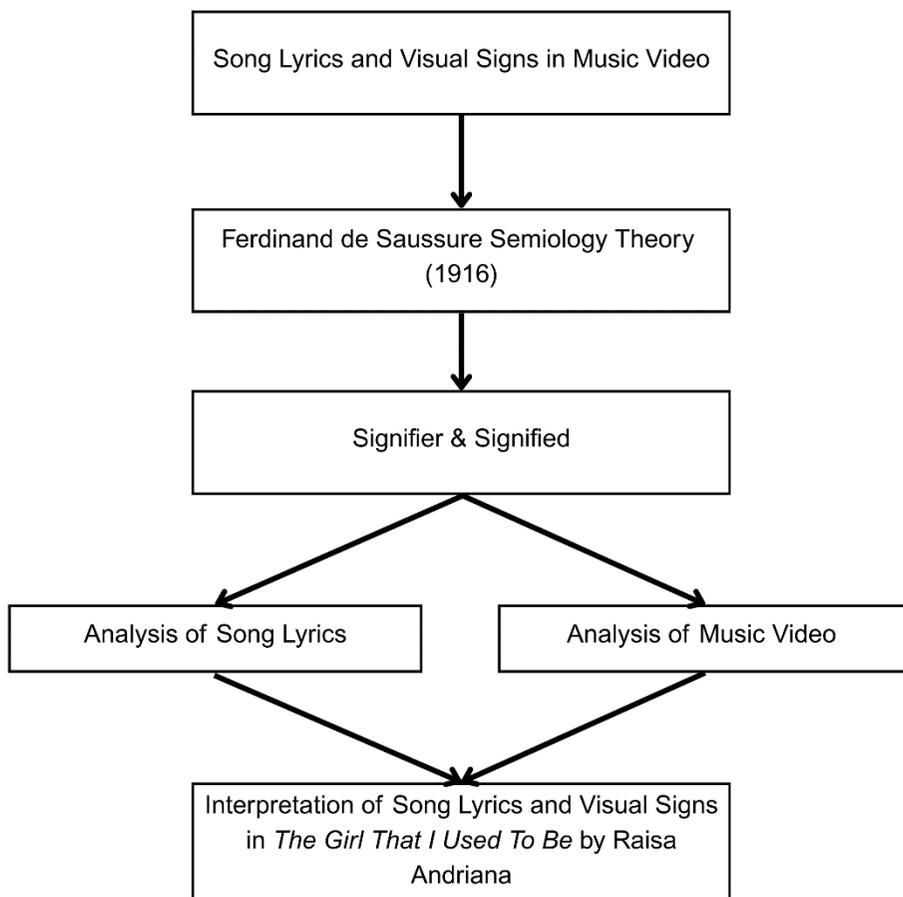
CHAPTER II
RESEARCH METHODS

2.1 Research Design
This research aimed to identify the signifier and signified implied in the lyrics and music video of *The Girl That I Used To Be* by Raisa Andriana. This research applied a qualitative method with a descriptive approach. Descriptive case study research was chosen because it provided a comprehensive and in-depth understanding of a specific phenomenon within its real-life context and could incorporate various data such as observation and document analysis (Elbardan & Kholeif, 2017). The qualitative method itself meant a process of understanding based on exploring social phenomena and issues in humans.

The researcher used a library study to strengthen the discussion material through written documents, photographs, writings, and electronic documents that could support the writing process. The researcher did not conduct interviews with related parties because, in semiology analysis, documents in the form of song lyrics and music videos would be analyzed in depth based on the researcher's interpretation using Ferdinand De Saussure's semiotic analysis technique.

The research used purposive sampling, a technique used in qualitative research to select specific units for analysis. The method maximizes limited resources by focusing on elements that can provide the most relevant and insightful data (Palinkas et al., 2013). The researcher selected specific scenes from the music video of *The Girl That I Used To Be* based on the most relevant scenes that align with the title of the song. This approach ensured that the analysis was focused on the most significant elements that contributed to understanding the overall message of the song and its visual representation.

2.2 Source of Data
The data were taken from one song among the many popularized by Raisa Andriana: *The Girl That I Used To Be,* which was released on March 8, 2024. Song lyrics and music videos were taken from online sources, Raisa Andriana's official YouTube channel (www.youtube.com/raisa6690). The researcher also used references from several journals, websites, and social media platforms to reinforce the data and discussions. Through library research, researchers collected relevant literature readings and references that supported and were related to this research.

2.3 Method of Collecting Data
In this study, data were collected using a purposive sampling method to select the most relevant and insightful scenes from the music video while filtering out repetitive lyrics. First, the song and music video of *The Girl That I Used to Be* were downloaded from Raisa's official YouTube channel (*www.youtube.com/raisa6690*). Then, the song was listened to multiple times to immerse fully in its musical and lyrical nuances. After that, the official lyrics were transcribed from a reliable source to ensure accuracy. Simultaneously, the music video was watched multiple times and carefully selected specific scenes. Once the key scenes were identified, frames from these scenes were captured for further image analysis. Additionally, visual details such as the color scheme, character actions, symbolic properties, and settings were carefully noted. Furthermore, official commentary or interviews featuring Raisa Andriana discussing the song and its

inspiration were reviewed and documented. Lastly, relevant reviews and discussions from media and fan forums were examined to gain insights into public perception.

2.4   Method of Analyzing Data

In qualitative data analysis, the focus is on words and meanings rather than numerical data. The researcher followed a systematic process to analysze the deeper meaning of the lyrics and music video of *The Girl That I Used to Be*. To begin with, the collected data were organized into a table, categorizing the signifier and signified. The song lyrics were broken down into stanzas for detailed analysis, while selected scenes from the music video were placed in separate tables. Following this, the data were arranged in a sequence labelled as Datum 1, Datum 2, and so on, starting with the lyrics before proceeding to the music video. Subsequently, Saussure's analytical framework was applied in two steps: first, identifying the signifier, which includes words and images, and then interpreting the signified, which represents the underlying meaning. Afterward, possible meanings of each lyric and visual were explored, incorporating all relevant details to develop a comprehensive understanding. In the final stage, a discussion and conclusion were formulated based on the findings, providing insights into the song's lyrical and visual signs.