

CHAPTER II

LITERATURE REVIEW

A. Previous Studies

Some previous researches have been conducted by several researchers.

The first previous study is research by Kathleen O'Connell(2010)Young Adult Novel Book Cover Analysis. The young adult novel offers an opportunity for its readers to escape and reflects developmental issues that are important to the twelve to eighteen-year-old age group; however, its success often hinges on its physical representation in the market—its book cover.

The second research is by Daniel PatrickGallagher(2015)A Visual Analysis of the Front Cover of The New York Times Fiction Bestseller. There are several key points about the book publishing industry itself which explain certain conventions and functions and are necessary for understanding how and why covers are created in certain ways, how books are marketed, and other factors, beyond the cover design, which influence the book's sales. In the same vein, there are several areas of research that focus on the book's cover design from an artistic perspective, and the book covers technical functions as a product.

The third research by Dewi Nur Rohmania(2014)A Semiotic Analysis of Novel Covers of "Diary of A Wimpy Vampire: Because The Undead Have Feelings Too" by Tim Collins. Novel cover contains some signs in the form of verbal and visual to give a clear message about the content of the novel that can be analyzed with a semiotics approach. This study applies a semiotic study based on Peirce's typology of sign and Barthes' mythology. Based on those reasons, this study aims at analyzing: (1) the signs found in both the original cover and the Indonesian version of the first series novel cover of 'Diary of a Wimpy Vampire: because the undead have feelings too' by Tim Collins, and (2) the myth built in the novel covers both the original cover and the Indonesian version of the first series novel cover.

The fourth research by Renzzelia Rosalinda(2015)Visual Analysis of The Screaming Staircase Novel's Cover Indonesian Edition. Fiction novel's a popular choice and well-liked for readers that love stories with detailed plot and

character. Sometimes fiction novels experience a change on their covers, one of the causes is the novel getting translated and published to another country. There's a special version of the cover that is special made for the novel's circulation in a certain country only, like Indonesia.

From the previous studies, the writers only analyze the illustration means of novel's cover. In this research will analyze two point, the first is the types of symbols and illustration. The second is the meaning off symbols and illustration in *The Hound of The Rowan: The Tapestry*.

B. Underlying Theory

1. Semiotic

Semiotic Analysis is a broad theoretical hypothesis of symbols and signs that pacts particularly with their meaning in both synthetically created and natural words. It includes semantics, syntactic, and pragmatics. It can be a study of symbols and behavior of using symbols, mainly in language. Semiotic analysis signifies a method designed for the analysis of special texts despite the standard in which it is offered. In support of these purposes, special text can be any message conserved in a structure having an independent existence. It may develop an ergonomic plan or a structural analysis in circumstances where it is essential to make sure that individuals can interconnect more efficiently with their surroundings. The mode of interaction can vary; it can be a large-scale as found in structural design or a small-scale as found in the design of instrumentation for individuals. Semiotic analysis can be applied to everything that can be observed as suggesting something. In simple words, this analysis applies to anything which has denotation surrounded by culture. Also, in the framework of mass communication, you can relate semiotic analysis to a few media texts such as posters, films, newspapers, cartoons, magazine articles, radio and TV programs, and other advertisements. It is also possible to relate it to the methods engaged in creating and inferring such kinds of texts.

Semiotic analysis is gradually ascertaining itself as order and structure to be followed. In many countries, semiotic analysis is biased because its limits are bordered to literary analysis and approval of visual and audio media, however this constricted focus might slow down an additional broad study of the

communal and political forces forming how various media are employed. It can also challenge the active status of media within current culture.

Artwork can be observed with a semiotic approach, specifically arguably visual semiotics or visual semiotics. A semiotic analysis can be used to express the purpose of communicating thoughts, feelings, or any expression conveyed by the artist to the viewer through the composition of the sign. Semiotics is a discipline that examines signs (including the understanding of symbols, indices, icons) and works of art are compositions of signs both verbally and non-verbally.

Semiotics has two big branches which are at the root of the development of science itself. The first is semiotics developed by Ferdinand Saussure(1959) and Charles Sander Peirce (1839-1914).For Saussure semiotics is a general science of signs, whereas Peirce interprets semiotics more into its logic (formal doctrine of signs).

The study of semiotics holds two primary assumptions: first, that signs are omnipresent, and second, that humans acquire the skills to interpret a complex array of sensory clues, and thereby to understand the signs with which they are presented. At a basic level, a sign exists to communicate something. Semiotics holds that meaning is not "contained" within signs, but rather is created through interpretation of the signs. Chandler(1994) claims "meaning is not 'transmitted' to us - we actively create it according to a complex interplay of codes or conventions of which we are normally unaware." These codes have their own established forms and structures. There are three types of signs that have been identified in the semiotics literature: the icon, the index, and the symbol.

The understanding of semiotics in this study is primarily based on the work of Kress and Van Leeuwen(2006)in their book, *Reading Images: The Grammar of Visual Images*. According to Kress and van Leeuwen, theories of semiotics were first developed in Europe in the 1930s and 40s, as an application of linguistic models to non-linguistic forms of communication. This basis, of applying grammar to the visual, forms the core of Kress and van Leeuwen's work, which examines how signs are used to communicate. By structuring this view in terms of visual grammar, certain conventions and commonalities can be observed. This, then, provides the basis of a formal visual analysis: by treating the portions of the images as observable conventions, which elements to focus

on become clear. Further, Kress and van Leeuwen provide several insights into how symbols function, and how they interact with their viewers.

2. History of Semiotics

Semiotics has two great fathers who have great influence, namely Ferdinand de Saussure and Charles Sander Peirce. Both of them developed semiotics independently and did not have a relationship and even knew each other. Saussure developed semiotics in Europe and Peirce was a US citizen. For Saussure semiotics or semiosis is a general science of signs, a science that examines the life of signs in society. Whereas Peirce defines semiotics is nothing but another name for logic, namely the formal doctrine of signs. Semiotics is a branch of philosophy that initially developed in the field of language, then in its development also penetrated the field of art as well. The development of semiotics then distinguishes two types of semiotics, namely communication semiotics and significant semiotics. Semiotics is the study of signs. Semiotics is taken from the Greek word: semeion, which means sign. A sign is something that represents something; metaphor. The process of representing it occurs when the sign is interpreted in relation to what it represents it can be in the form of shapes or colors in art. The process is called semiosis, Semiosis is a process in which a sign serves as a representative of what it marks. The thing that becomes the focus in the study of semiotics here is semiosis itself, which is a process that combines entities called as representations of the represented entities called objects. The process of semiosis is often referred to as significance/signification.

A sign is something that for someone means something else, or something that represents something other than something itself, such as metaphor. According to Charles Sanders Peirce (one of the two leading figures of semiotics) "the universe is filled with signs, or exclusively composed of signs". Everything that can be seen / observed or can be observed can be called a sign. Something in question can be ideas, thoughts, experiences (something experienced) or feelings, signs are not limited to objects / objects. If A is known and is known to represent B, then A is a sign. A is a red traffic light, motorists should not cross the road; B. Signs can be divided into three categories, namely icons, symbols and indexes.

a. Icon

An icon is a sign that has a similarity even physically similar to something that it represents. The sign as an icon has a simple meaning to communicate A then it is represented by picture A. The portrait of a face that resembles someone is an icon of that person. An icon is defined as "a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities."

b. Symbol

Understanding the symbol is a sign that represents something based on conventions either intentionally or unintentionally, for example, the satay building represents Bandung. AsHoet(1999) stated "A sign can also be a symbol if the relationship between the sign and the one it represents is based on an agreement / convention, for example the oval-roofed house represents Minang Kabau, (ideas based on agreements that exist in the community". A symbol is defined as being "assigned arbitrarily or... accepted as social convention. Therefore, the relationship between the signifier and what it stands for - the signified - must be learned."(Schroeder, 2014).

c. Index

Index is a sign that represents something based on the relationship / contiguity that is usually formed from experiences such as gray clouds is a sign of the coming rain. An index is defined as "a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified - this link can be observed or inferred.

Based on the explanation above, we can conclude that the signs have various categories as well as various sides / perspectives. Then how do we know that something we see / experience is a sign? This mainly applies to works of pure art, which usually have ambiguity and do not have sufficient clarity to be easily understood.

Peirce emphasizes the existence of three basic properties or ground marks, namely:

1. Qulisign / quality sign (from quality and sign), is something that is considered as a sign based on a trait, for example red or as a trait that stands alone before being associated with something else (before representing something other than color).
2. Sinsign / single sign, (from singular and sign), Sinsign is something that is considered a sign on the basis of its appearance in reality, for example smoke as a sign for fire. Signs will always have vehicles in the form of existential facts; The causal relationship between fire and smoke allows smoke to function as a marker of fire. The point is each sign will use a vehicle based on an existential connection with the object.
3. Legisigns / legal signs / rules (from legal and sign), is something that will be considered a sign based on generally accepted regulations, whether legally created or accidentally formed by itself in culture.

3. Visual semiotics

Visual semiotics is one of the fields of study that specifically studies the investigation of all types of meaning conveyed through the means of the visual senses / visual senses. From this understanding it is clear that semiotics can study art. But as has been said before, semiotics has many schools / schools. Therefore someone who will use semiotics to observe works of art must first determine what semiotics are used.

Peirce's semiotics, especially in the concept of icon-index-symbol trichotomy, has often been used to analyze art and design. The icon is a sign that contains similarities / resemblance as can be recognized by the wearer. In the icon the relationship between the representamen and the object manifests as similarity in several qualities. We have discussed this before, but there are important things that must be understood in order to better understand the trichotomy.

Index is a sign that has a phenomenal or existential relation between representamen and object. In the index the relationship between the sign and the object is concrete, actual, and usually has a sequential or causal way. Symbols are types of signs that are arbitrary and conventional in nature. In other words,

symbols are signs that relate to their objects and are determined by a generally accepted regulation (Budiman, 2003). A sign or representamen is something for someone to represent something else in some way or certain capacities and contexts. Something else is called the interpretant of the first sign which in turn refers to the object. Thus the sign or representamen has a direct triadic relation with the interpretant and the object.

So from the triadic / trichotomy point of view, a sign does not always only contain one of these three elements: icon, index and symbol, it can be that a sign contains two or three aspects of the trichotomy. Different in the analysis process, the three signs must be discussed in a more dynamic way.

4. Branch of Semiotics According to Charles Morris

Meanwhile Charles Morris (1938), a philosopher who participated in the science of the signs of distinguishing semiotics in three branches of research, namely: syntactic, semantic and pragmatic.

- a. Syntax or syntactics is a branch of semiotic inquiry that examines the formal relationship between one sign and another. In other words, because these formal relations are the rules that control derivation and interpretation.
- b. Semantics is a semiotic inquiry which studies the relationship between signs and designates or the objects they refer to. Designata for Morris is the meaning of the signs before they are used in certain utterances.
- c. Pragmatics is a branch of semiotic inquiry that examines the relationship between signs and interpreters or their users. Pragmatics specifically deals with aspects of communication, especially the situational functions that underlie speech.

5. The Purpose of Semiotics

Artwork is a product that communicates through signs that automatically have various meanings to absorb the sign. The meaning and interpretation / interpretation produced by the sign can change according to the social context and the time / time when the sign was interpreted by someone. In fact, it could be that the sign does not mean anything to the viewer. Artwork is an open product, everyone has the right to understand with his own decision. Here it can

be formulated that there are problems that arise when we study a work of art. How can we ensure that what is conveyed by the work is appropriate / accurate?

As explained by Karen Hamblen(1985)quoted by Albert Camus, the belief in the possibility of universal communication through art has produced various difficulties. Postmodern life does not believe that a person can consume a work without first understanding the context in which the work originated and when it was made. Postmodern critics also believe that we cannot understand a community's artwork if it does not have anthropological information about the work.

This is where the role of semiotics is very important to be used so that the various signs can be solved properly. Through a semiotic approach we can examine in more detail about the communication conveyed by the artwork. Through semiotics we can examine the sign, 'vehicle' which is boarded by the sign and meaning of the sign itself in the socio-cultural context of the society in which it is produced. With notes does not mean that it can replace interdisciplinary studies of art with other fields of study, but complement.

6. Semiotics Approach in Art Analysis

The development of postmodernism requires the study of the articulation of meaning and ideology in works of art to be reformulated. The search for meaning in postmodern culture in fact not only confronts thinkers with methodological problems, but also epistemologies. At the epistemological level an anxiety arises about aesthetic or semiotic theories which are able to explain the scope, methods and validity of knowledge used in the practice of postmodernism as a foundation or model in the creation and interpretation of works. At this methodological level there are accusations of postmodern art practices that are considered irrational, anti-methodological and anti-aesthetic, but ironically all these rational, methodological and aesthetic values are what postmodernism wants to deconstruct and evaluate(Piliang, 2003). Then in the midst of anxiety, doubt and irony, how can semiotics understand the objects of postmodern culture in works of art?

7. Two Main Aspects in Semiotic Analysis

There are two main aspects that need to be considered in the art process, namely the objective and subjective aspects. Objective means relating to the consideration of various factors that cover the art development process such as technology, techniques, materials or elements of fine arts and design. Subjective aspects are related to the artistic abilities and creativity of artists, which are shaped by various cultures, myths, beliefs, ideologies or the unconscious of the artists themselves (Piliang, 2003). The postmodern approach to art emphasizes the aspect of the play of signs or codes looking at an object as a mosaic of signs.

Furthermore Piliang(2003) said, to study an art object as a sign, the same means to consider it as a component of language. Language itself is a component of social and culture. Rosalind Coward and John Ellis argue ... all social practices can be considered as meaning, as a signification and as an exchange between subjects, and can therefore rely on linguistics as a model for systematic development of reality.

Art objects are components of material culture. To study an art object as a sign is the same as studying the culture in which the object is located. It functions as a sign, which has a reference to the phenomenal culture. Piliang(2003)said that to study art objects as signs is to determine the codes that govern them in a particular community, culture or space.

In the process of loading codes of meaning into art objects, there are two aspects that must be considered, the first is the aspect of denotation and appearance of objects, which refers to the properties of gestalt and beauty inherent in objects. The second is the aspect of connotation and the concept of objects, which refers to ideas, images, experiences and values of art objects. The aspect of denotation contains the direct meaning, that is, the special meaning in a sign, and in essence can be called a picture of a sign. Whereas connotation meanings are lexical meanings, word meanings like those in a dictionary or the laws / rules that are declared.

8. Semiotics of Visual Communication

In loading certain meanings on art objects, there are three aspects that must be considered, namely code, namely how to choose, arrange and combine signs, expected meanings can be conventional, contradictory or ironic, and

expressions or idioms, namely the way the elements forms and signs combined to produce a totality of forms, both in the form of linguistic or non-linguistic elements; Semiotic Visual Communication. Based on the description above, art objects become communication media that give specific messages from artists to appreciators. The message in visual art is attached to something that is physical material when it is encoded (interpreted) for the interpreter. To get the boundary of the message in the art object there are two symptoms that cannot be separated that is a sign that is a denotative or liter message and connotation message. Denotation messages are messages conveyed by the image as a whole while connotation messages are messages produced by picture elements (Sunardi, 2002). Denotation is often also understood as a message without a code, meaning that the message delivered in general is a message without interpretation.

9. Book Cover Design

As mentioned previously, book cover design today is a key part of a company's marketing strategy for book sales. However, the imagery used in the book covers did not always garner as much attention. It is only within the last few decades that cover design itself has been considered a key factor in book sales. In their work on book cover design, Drew, N., & Sternberger(2005) describe how the publishing industry began to recognize the importance not only of the cover, but also of the designers themselves, much in the same way as designers became more prominent in the advertising world during the latter part of the 20th and into the 21st century. As they claim, designers are now seen as "creative individuals rather than anonymous image makers who simply give form to the ideas of others" (p. 136). As a result of this, book cover design, again, much like conventional advertising, has changed significantly. There are three major shifts that Drew and Sternberger observe in the publishing industry that have impacted book cover design. First, publishers are more aware now not only of the significance of the cover, but of its place in society. The images used are now thoroughly recognized as being highly representative of the book itself, and as such, contemporary book designs are not free to engage in overt sociopolitical commentary. They are subjected to greater scrutiny, and if they wish to do so, they must use subtler symbolism. Another major shift in book

design has been the rise of digital imaging technology, which brought with it new techniques and ease of use. Drew, N., & Sternberger(2005) place this shift as occurring in the 1990s. Digital imaging, at its core, made cover design easier, and allowed firms to both create more modern graphical styles and to recreate or imitate previously established styles. This shift coincides with the movement towards design that features "fragments of content" as opposed to complete images or representational pieces of the content. Previously, when the designers were seen as purely representing the ideas of the author, the purpose of the cover was thus to most accurately reflect the content of the book itself, without necessarily as much emphasis on attracting customers to purchase the book. With this shift to the digital age, however, the designers were given the freedom to work as artists in their own right, and so produce designs not necessarily representative of the literal content of the work for which they were designing. Book covers, much like modern art, have therefore become a "subjective interpretation of signs," with aspects of the story being rearranged to create new meanings. Additionally, due to the conveniences afforded by digital image crafting, plays on type and image have become significantly easier and more common overall. The final shift that Drew, N., & Sternberger(2005) trace is the movement of cover artists and designers away from merely being freelance or contract artists to full, salaried, professional positions. Designers, therefore, are working continuously to design a number of different covers, and are working as paid employees of a publishing firm. This movement is also tied to another major trend in the publishing industry as a whole, detailed below.