

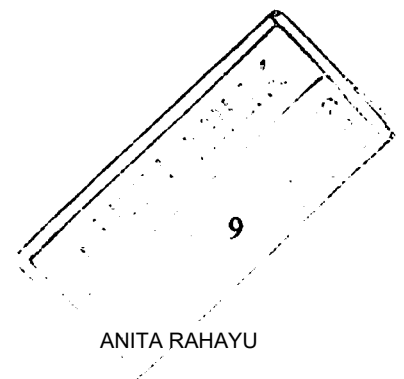
CHAPTER II

LITERATURE REVIEW

II.1 Theory of Meaning

Studying a new language can identify as studying new words, if we study new words it cannot be separated with the study in meaning. Person might have different interpretation in meaning because the differences in linguistic knowledge. A person's linguistics ability is based on knowledge that they have. Speakers of a language have different types of linguistic knowledge, including how to pronounce words, construct sentence, and about the meaning of individual words and sentences.

Linguistics is the scientific study of language. It accomplishes to answer the question-what is language and how is represented in the mind? Linguists focus on describing and explaining language and are not concerned with the prescriptive rules of the language. Linguists are not required to know many languages and linguists are not interpreters. The underlying goal of the linguist is to try to discover the universals concerning language. That is, what are the common elements of all language. The linguist then tries to place these elements in a theoretical framework that will describe all languages and also predict what can not occur in a language. The philosophy of language ought to be most concerned with establishing a theory of reference and a theory of meaning, as well as the relationship between syntax, semantics, and pragmatics (<http://www.linguistics.ucla.edu/programs/lxfield.htm>).

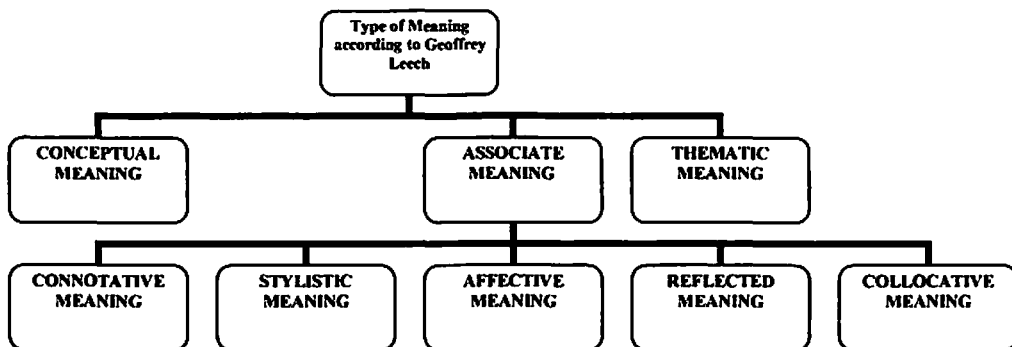


Linguistics field study that concerns to analyze meaning through languages is Pragmatic and Semantics. Semantics is identified the relationship between word meaning and sentence meaning, if we abstract from the user of language and analyze only the expressions and their designate. It is concerned with describing how we represent the meaning of a word in our mind and how we use this representation in constructing sentences. *Semanticists* answer such questions such as: ...how do we know what words mean (how do we know where *red* stops and *green* starts)? What is the basis of imagery (why is *my car is a lemon* a “good” imagery but *my car is a cabbage* is not)? ...what makes sentences like *I’m looking for a tall student* or *the student I am looking for must be tall* has more than one meaning? ...in a sentence like *I regret that he lied*, how do we know that, in fact, he did lie? ...How many meanings can be found in a sentence like *three students read three books* and why do just those meanings exist? Semantics is based largely on the study of logic in philosophy. While in Pragmatics, it is to investigate meaning from the speaker or the user of language in particular context and how does the context influence what is said?. Pragmatics is explored what is unsaid, or investigated of invisible meaning. Pragmatics is much more interesting to find out why people say something than whether what they say is true or false.(Yule :1997,p3)

II.2 Leech’s Seven Types of Meaning

Type of meaning is a study of meaning based on its type. Type itself is the classification of things or groups of people that have characteristics in common,

the same objects, aspects, events, activities, etc. Types of meaning according to Leech's are divided into three groups : (1) conceptual meaning (2) associate meaning (3) thematic meaning. The associate meaning are divided by Leech into five other types, they are (1) connotative meaning, (2) stylistic meaning (3) affective meaning (4) reflected meaning and (5) collocative meaning.



Conceptual meaning or sense has logical, cognitive or denotative content. The view relates words and things directly. Connotative meaning is what communicated by virtue or what language refers to. It implies that another meaning exist in the mind of language users. Stylistics meaning is what communicated of the social circumstances of language use. Affective meaning is what communicated of the feelings and attitude of the speaker (or writer). Reflected meaning is what communicated trough association with another sense of the same expression, for example the use of taboo or slander words. Collocative meaning is what communicated trough association with words, which tend to occur the environment of other words. For example, the word *beautiful* collocates

collocates with girls, but boy doesn't. Thematic meaning is what is communicated by the way in which the message is organized in terms of order and emphasized.

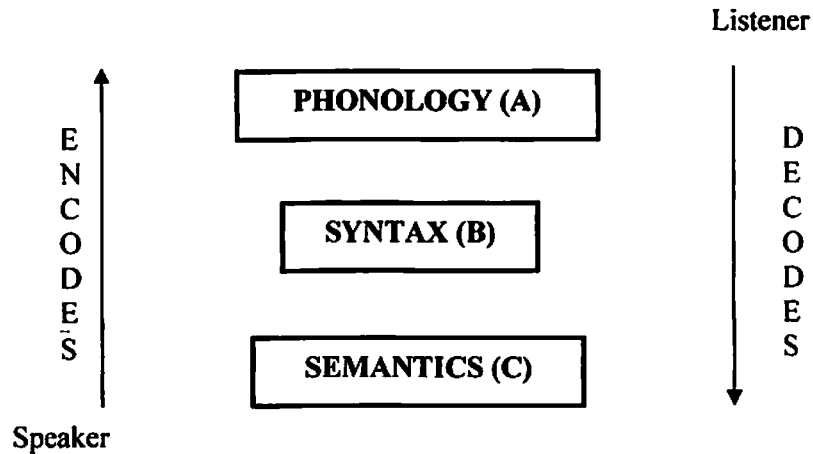
II.2.1 Conceptual Meaning

Conceptual meaning (sometimes called 'denotative' or 'cognitive' meaning) is widely assumed to be central factor in linguistic communication. Denotation refers to the object or referent. How the word or lexeme is related to the outside world is called denotative or conceptual meaning. Leech states that conceptual meaning can be shown to be integral or essential functioning of language in a way that other types of meaning are not. It does not mean that it is always the most important element of an act of linguistic communication. Moreover, conceptual meaning has a complex and sophisticated organization of a kind, which maybe compared with, and cross-related to, similar organization on the syntactic and phonological levels of language (Leech, 1974:11).

According to Leech, the aim of conceptual semantics is to provide, for any given interpretation of a sentence, a configuration of abstract symbols which its 'semantics representation'. It shows exactly what we need to know if we distinguish that meaning from all other possible sentence meanings in the language. The last aim is to make sure that meaning is fixed in the context in which the expression is used both syntactically and phonologically.

There are two ways in analyzing the sentence. First, the ability to match the levels operates in one direction ($A \longrightarrow B \longrightarrow C$ on the diagram) if we're decoding, that is listening to a sentence and interpreting it, and in the opposite

direction (C → B → A) if we are encoding, that is composing and speaking sentence.



II.2.2 Connotative Meaning

Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. What do the words or expression suggest to the individual when he uses or hears it. To a large extent, the notion of 'reference' overlaps with contextual meaning. In talking about connotation, we deal with 'real world' experience one associates with an expression when one uses or hears it. Connotations are relatively unstable: that is, they vary considerably according to culture, historical period, and the experience of the individual. Connotative meaning is indeterminate and open-ended in a sense in which conceptual meaning is not determinate and open-ended. Connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe are open-ended any characteristic of the referent,

identified subjectively or objectively, may contribute to the connotative meaning of the expression, which denotes it.

II.2.3 Stylistic Meaning

Stylistic meaning is a piece of language conveying about the social circumstances of its use. We decode the stylistic meaning of a text through our recognition of different dimension and levels of usage within the same language. Crystal and Davy, quoted Leech, have recognized the main dimensions of stylistic variation in a recent account of English style. They are:

A. Relatively permanent features of style

- Individuality (the language of Mr. X, of Mrs. Y, or Miss Z. etc)
- Dialect (the language of geographical region or of a social class)
- Time (the language of the eighteen century, etc)

B. Discourse

- Medium (speech, writing)
- Participation (monologue, dialogue)

C. Relatively temporary features of style

- Province (language of law, of science, of advertising, etc)
- Status (polite, informal, slang, etc)
- Modality (language of memoranda, lectures, jokes, etc)
- Singularity (the style of Dickens, of Hemingway, etc)

II.2.4 Affective Meaning

According to Leech, language can also reflect the personal feeling of the speaker, including his/her attitude to the listener, or his/her attitude to he/she is talking about. It is usually called *affective meaning*, and often explicitly conveyed through the conceptual and connotative content of the words used. Affective meaning is largely a parasitic category in the sense that to express our emotion we rely upon the mediation of other categories of meaning – conceptual, connotative, or stylistic.

II.2.5 Reflected Meaning

Leech said that reflected meaning is the meaning which arises in cases of conceptual meaning, when one sense of a word forms part of our response to another sense. One sense of a word seems to ‘rub off’ on another sense in this way only when it has a dominant suggestive power either through relative frequency and familiarity or through the strength of its association. The case where reflected meaning is introduced through the complete strength of emotive suggestion is most strikingly illustrated by words, which have a taboo meaning.

II.2.6 Collocative Meaning

According to Leech, collocative meaning consists of the association a word acquired on account of the meanings of words, which tend to occur in its environment. Collocative meaning is simply an idiosyncratic property of individual words. For example, *pretty* and *handsome* share common ground in the meaning 'good looking', but may be distinguished by the range of nouns which they are likely to co-occur or collocate. They are: *Girl, boy, woman, flower, garden, color, village*, etc which collocate with *pretty*. While the words *boy, man, vessel, overcoat, airliner, typewriter*, etc collocate with *handsome*.

II.2.7 Thematic Meaning

Thematic meaning is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus and emphasis. Furthermore, Leech explained that thematic meaning is mainly a matter of choice between alternative grammatical constructions. By making such construction, we will emphasize and focus the message. In other cases, Leech mentioned it is stress and intonation rather than grammatical construction that highlights information in one part.

II.4 Previous Study

The study that analyzes song lyrics using Leech's seven types theory of meaning has been done by Retno Ikayanti, the English Department student of Letters Faculty Airlangga University, in 2001. She has analyzed Bon Jovi's lyrics

titled *These Days* and *(It's hard) to Letting You Go*. She found that these seven types of meaning can be applied in Bon Jovi's lyrics. In her thesis finding, she concluded that Leech's seven types of meaning are applicable in analyzing Bon Jovi Lyrics, and she also conclude that a rock music especially the lyrics does not only tell us about hard things, rudeness, and others. The previous research of analyzing lyrics is different from what the writer is going to deal with, the writer wants to analyzed t.A.T.u.'s lyrics. The writer wants to know what the lyrics convey behind the language and sentence they that they used in their song. Beside that, the point that makes it different from the previous research is the main different source background of the speaker. Bon Jovi is boy band that have five personals which all are man, while t.A.T.u. is duo girls who is very famous from Russia. What makes this research is interesting and different from the previous one is the unique of the target of the speaker. This duo from Russia has been very well-known since their first debut album *Not Gonna Get Us* sung in Russian version. Their first album is successful in music industry, especially when their songs sung in English and Japanese version.

II.5 t.A.T.u

In late 1999, Ivan Nikolaevich (Shapovalov) and Alexander Voitinskyi decided to make a music project. They organized an audition in Moscow, specifically for teenage female vocalists. They choose ones who were musically talented, and at the last audition, there were about 10 girls left. And out of these

10 girls, Katina and Volkova were the best. However the producer, Ivan Nikolaevich decided to go with 15 year-old Lena Katina at that time.

Alexander Voitinskyi wrote the first song for Lena Katina entitled "Yugoslavia", a song about the Kosovo War. He wrote this song based on his feelings and experienced. When Yugoslavia was bombarded, his brothers and sisters lived there. They were standing on a bridge, in Belgrad, and the bombs were dropped on them. They died. He wrote this song, 'Yugoslavia', and was trying to release it to the public. For many reason, the song was never heard on the radio. Then for some reason, Shapovalov started to insist that he should get another girl. As the producer, he did not know which and from where he should get the other one. However Shapovalov simply said, 'We need another one. With two girls, it's livelier. And if one goes, then we can always get another one.' So Katina and Volkova started to sing together.

After completing the duo, the producers decided to use the name Taty (tatu). The name comes from a collocation of "ta" ('that' female form) and "tu" ('that' female possessive form) from the Russian language. The group has stated that the name can mean "this girl loves that girl." When the group planned to release their single for "All the Things She Said" in 2002, they were going to use the name "TATU," however the name was already being used by a band from Australia. To avoid any lawsuits, the spelling was changed to t.A.T.u., but there is no difference in pronunciation of TATU and t.A.T.u. For the release of the second albums, t.A.T.u. decided to just go by t.A.T.u., and no longer Taty, although the formatting does not really matter.

t.A.T.u consists of two teenage girls from Moscow, they are feisty brunette Julia Volkova and soulful redhead Lena Katina. Julia and Lena had already known each other for several years while in another music group when they came together for t.A.T.u in early 2000. Both had also studied music formally for 8 years. They are two girls that have very different characteristics. Julia is an only child of middle-class parents; Lena, the youngest of three, is the daughter of a well-known musician/pop-songwriter father. "We love each other very much but Lena is totally different from me," says Julia, who has also acted in small films. "She doesn't like to party; I like to party. She's more quiet, reads a lot. I don't like reading." Yet the contrasts between sweet, dramatic Lena and energetic, Julia complement each other in t.A.T.u.

II. 5. 1 Lena Katina

Lena Katina was born in Moscow on October 04th, 1984 in the family of the famous musician - Sergey Katin - who collaborated with "Dyuna", Marina Khlebnikova and other representatives of Russian show-business. She studied artistic gymnastics, ballroom dancing, figure skating, swimming and horseback-riding. Starting from being 4 years old, Lena began, on her father's initiative, to attend various sport and music clubs for the purpose of fostering plastic arts and artistic talents. When she was seven, Lena entered an ordinary school and within a year she entered music school, piano class. When she was ten, she became a soloist of the famous children group "Avenue" where she sang for 3 years. When she was 13, Lena became a member of vocal and instrumental group "Neposedy"

(Naughty Children) where she met Julia Volkova with whom she became friends. At the casting, she sang a song in Spanish and the juries were astonished by the quality of her voice. Soon Lena left the group "Neposedy" because only children up to 14 years old who join in the group. At the age of 15 she successfully passed the casting for the musical project which was later named "t.A.T.u.". Later on, another girl joined the project - Julia Volkova who turned out to be at the second position according to the casting results, right after Lena.

Lena has a gentler character than Yulia, but Yulia herself thinks that she is less practical than Lena. Lena is romantic, very friendly, and open-minded. She loves to read Dostoyevski. Like Yulia, she loves to criticize herself (she is convinced that she is mad). She loves expression (inexplicable crazy laughter and/or tears triggered by anything, from a book she read, to a movie she watched). She doesn't care what others think of her, and declared that she was completely patient to people of all nationalities and religion. She loves to use the word "awesome". She believes in God, and goes to church. She writes poems, and believes that paper will absorb all her feelings and always understand her without ever hurting her back with words of its own. She also believes that parents can take part in making her decisions, but the final decision is hers to make.

II. 5. 2 Yulia Volkova

Julia Volkova was born in the family of a successful businessman in Moscow on February 20th, 1985. She first went to school № 882, and then to school № 1113 with special classes for music students. She studied ballroom

dancing, figure skating, swimming and tennis with the aid of a personal trainer. At the age of 7, parallel to the ordinary school, Julia entered a music school, piano class. When she was 9, Julia became a member of the famous children vocal and instrumental group "Neposedy" (Naughty Children). At the casting Julia sang a Russian folk song "Oy, to ne vecher". A year later, Lena Katina became a member of "Neposedy" as well, and soon Julia and Lena became best friends. When she was 11, Julia switched the ordinary school where she studied for the school fostering artistic talents. Three years later she left "Neposedy" to pass the casting and join musical project t.A.T.u in which Lena Katina had already been in. At the age of 15, Julia enters vocal department of Gnessin's State Musical College and simultaneously becomes famous as a soloist of t.A.T.u duo.

Her character is unbending and filled with purpose. She likes discovering new things and completely loves BMWs. She likes to criticize herself--she proclaimed that she was mad in front of the whole country. She loves to shock people, and to use the word "unreal", while constantly insisting that there is nothing unrealistic. She is friendly. She thinks that if one cannot try all the things in life, then one should try as many things as one possibly can.

CHAPTER III
METHOD OF THE STUDY