

CHAPTER I

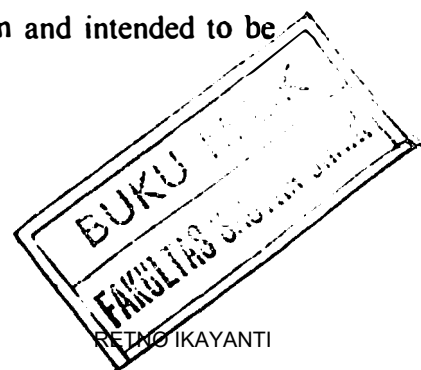
INTRODUCTION

1.1 Background of the Study

Someone needs to express his or her feelings and ideas and thoughts. How can someone express them? Several ways can be chosen to express those feeling, ideas, and thoughts. For instance, he or she can express himself or herself in words, or by talking, writing a letter, making a poem, drawing a picture or painting. Someone can also create or arrange songs. Someone's ability and creativity support the way of expressing the feelings and thoughts. It also cannot be denied that creating a song is concerned with beauty and *aesthetics*, or the appreciation of the beauty itself. But, above of all, one is expressing feelings and thoughts in creating a song.

A song itself may come from a poem, that is a piece of creative writing expressing one's deep feelings or noble thoughts in beautiful language, sometimes written with the intention of communicating an experience (Hornby, 1989: 954). Then it is set to music and intended to be sung. It is a personal artistic creation and only people who have a special and very great ability of creating songs can do this work artistically.

In creating a song, one must pay attention to the two most important things that influence the beauty of a song. They are the lyric and the music arrangement. However, lyrics are important means both to express feelings and thoughts and an easy way to understand the content of the song. It will be more understandable and more beautiful if it is composed to such a musical arrangement with particular rhythm and intended to be sung.



Lyric, according to the International Encyclopedia of Music and Musicians, is contemplative, singable and a commentary on a single situation or object (1958: 1051). Based on that statement, lyric of a song can be written depending on someone's experience, opinion or criticism about anything, or it may also depend on someone else's demand such as in film industries as illustration music of films or theme song.

Nowadays, millions of song lyrics with different and understandable meaning have been created. The lyric of a song can bring ideas about love, life, peace, social condition, or about spiritual religion. Some are full of criticisms, ironies, angers, and sometimes, sarcastic words are written to remark with intention to wound someone's feeling. On the other hand, a set of beautiful lyrics, full of affectionate and poetic sentences and aesthetically pleasing, is written to express direct personal feelings of love. Some are so meaningful, convey and signify something. But, some sound meaningless.

Semantics, the study of meaning in language, would show us that actually meaning is so vague, insubstantial and elusive that it is impossible to come to any clear, concrete or tangible conclusions about it. Since we recognize two kinds of meanings in Semantics, speaker and sentence meaning, we need to make clear and essential distinction. As Hurford and Heasley stated

SPEAKER MEANING is what a speaker means (i.e. intends to convey) when he uses a piece of language.

SENTENCE MEANING (or WORD MEANING) is what a sentence (or word) means, i.e. what it counts as the equivalent of in the language concerned.

(1983: 3)

Speaker meaning and sentence meaning are both important. The gap between speaker meaning and sentence meaning is that it is possible for a speaker to convey a quite intelligible intention by using a sentence whose literal meaning is contradictory or

nonsensical. Based on this statement, it is clear that actually meaning is so vague, insubstantial, and elusive that it is impossible to come to any clear, concrete or tangible conclusions about it. And yet in this thesis, the writer wants to analyze the meaning of song lyrics as sensical as possible.

In talking of meaning, Leech, in his *Semantics 1st Ed*, has avoided making a distinction between the *intended* meaning, that which is in the mind of the speaker when he is framing a message, and the *interpreted* meaning, or that which is conveyed to the mind of the listener when he receives the message. Furthermore, Leech has equated meaning in its broad sense with 'communication effect', and 'communication' usually means transfer of information from a source (A) to a target (B) (Leech, 1974: 24). But the important point, Leech added, is that meaning, for linguistics, is neutral between *speaker's meaning* and *hearer's meaning*; and this is surely justifiable, since only through knowing the potentialities of the medium of communication itself that we can investigate differences between what a person intends to convey and what he actually conveys.

On this basis, we can carefully distinguish types of meaning. Leech has divided *meaning* in its widest sense into seven different ingredients. They are *conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning*.

Bon Jovi is chosen here because it is one of the rock music bands, which has released eight albums with a number of songs written and composed by them. The band is quite wellknown among youngsters and has big fans because of their songs. Instead of the musical arrangement, people like their songs because of the lyrics. Mostly their songs

are pop-metal and heartfelt power ballads, especially those on their seventh album *These Days*. Some people say that the band's seventh album *These Days* is filled with cliché, that is phrase or idea which is used so often that it has become stale or meaningless. It can be found in all of their songs. Mostly on the refrains part; they are repeated three times or more.

Based on the phenomenon above, the writer is interested in analyzing the lyrics of Bon Jovi's seventh album, especially that of the song titled *These Days* and *(It's Hard) Letting You Go*. The writer, as *the target* or *the hearer*, would analyze the meaning which is conveyed to the mind of the hearer when she receives the message (interpreted meaning); and at the same time she would also analyze the meaning which is in the mind of the speaker when he is framing his message (intended meaning) by using Leech's theory of seven types of meaning. The message itself is, of course, the lyric of the song.

1.2 Statement of the Problem

Based on the fact, the problem is stated as follows:

- How can Leech's seven types of meaning be applied to Bon Jovi's seventh album, especially that of the songs titled *These Days* and *(It's Hard) Letting You Go*?

1.3 Objective of the Study

The objective of this study is:

- To find out Leech's seven types of meaning in Bon Jovi's seventh album, especially to the songs titled *These Days* and *(it's Hard) Letting You Go*.

1.4 Significance of the Study

This study describes the analysis of Leech's seven types of meaning found in Bon Jovi's seventh album, especially in the songs titled *These Days* and *(It's Hard) Letting You Go*. For the semantic study, this study is expected to give contribution to the development of concepts in Semantics, especially those concerned with the ability in determining the meaning of sentences, utterances or expressions of a given language. For the fans of Bon Jovi, this study may help them to know further and fully understand the content of lyrics of their favorite band's songs and get both explicit and implicit message that the band wants to express. Therefore, they will get pleasure from listening the songs. For those who are not the fans of Bon Jovi, this study may help them to know further and fully understand that rock music is not only a matter of loudness or noisiness. It is the way the singer wants to express his feelings and tell the message to his listeners.

1.5 Scope and Limitation

The writer uses Bon Jovi's seventh album *These Days* in analyzing the object of the research. She will analyze the meaning of lyrics in the songs entitled *These Days* and *(It's Hard) Letting You Go* by using Leech's theory. The analysis both describes the meaning which is conveyed the mind of the writer, as the hearer, when she receives the message (or the lyric), and the meaning which is in the mind of Bon Jovi, as the speaker, when the band is framing its message.

1.6 Theoretical Framework

1.6.1 Theory of Semantics

Semantics, the study of meaning in language, implies an understandable of meaning towards the speaker and the sentence. As the writer mentioned, we need to make clear and essential distinction in order to avoid ambiguity, although actually the meaning is so vague, insubstantial, and elusive that it is impossible to come to any clear, concrete, and tangible conclusions about it. Therefore, Hurford and Heasley, in their *Semantics: A Coursebook*, gave two definitions that summarized the essential distinction. They are:

SPEAKER MEANING is what a speaker means (i.e. intends to convey) when he uses a piece of language.

SENTENCE MEANING (or WORD MEANING) is what a sentence (or word) means, i.e. what it counts as the equivalent of in the language concerned.

(1983: 3)

In other words, speaker meaning depends on speaker whereas sentence meaning depends on the context. Although both are important, there is still a gap between sentence meaning and speaker meaning. That it is even possible for a speaker to convey a quite intelligible intention by using a sentence whose literal meaning is contradictory or nonsensical.

In analyzing this study, the writer also uses Leech's theory of meaning. As he states in his book, Leech has avoided making a distinction between the *intended* meaning and the *interpreted* meaning.

INTENDED MEANING is what is in the mind of the speaker when he is framing his message.

INTERPRETED MEANING is what is conveyed in the mind of the listener when he receives the message.

(p. 24)

As the writer mentioned above, Leech has equated meaning in its broad sense with *communicative effect*, since *communication* usually means transfer of information from a source (A) to a target (B). In this case, Bon Jovi is the source or the speaker; the writer is the target or the listener; and the lyric is the message that the band wants to transfer.

1.6.2 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 are divided into three groups; (1) conceptual meaning, (2) associative meaning and (3) thematic meaning. In associative meaning, Leech divides it into five other types; they are (4) connotative meaning, (5) stylistic meaning, (6) affective meaning, (7) reflected meaning and (8) collocative meaning.

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

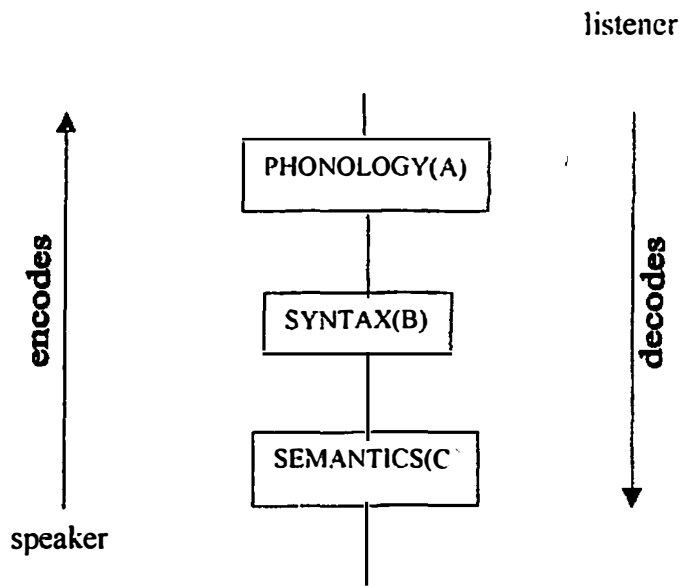
collocates with *girls*, but *boy* does not. Thematic meaning is what is communicated by the way in which the message is organized in terms of order and emphasis.

1.6.2.1 Conceptual Meaning

Conceptual meaning (sometimes called ‘denotative’ or ‘cognitive’ meaning) is widely assumed to be the central factor in linguistic communication. Leech states that conceptual meaning can be shown to be integral to the 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 may be 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 is its ‘semantic representation’, and which shows exactly what we need to know if we are to distinguish that meaning from all other possible sentence meanings in the language, and to make sure that the meaning is fixed 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 ($A \rightarrow B \rightarrow C$ on the diagram) if we are *decoding*, that is listening to a sentence and interpreting it; and in the opposite direction ($C \rightarrow B \rightarrow A$) if we are *encoding*, that is composing and speaking a sentence.



1.6.2.2 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. To a large extent, the notion of ‘reference’ overlaps with conceptual meaning. In talking about connotation, we deal with the ‘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.

1.6.2.3 Stylistic Meaning

Stylistic meaning is that which a piece of language conveys about the social circumstances of its use. We *decode* the stylistic meaning of a text through our recognition of different dimensions and levels of usage within the same language. Crystal and Davy, quoted in 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 a geographical region or of a social class)

TIME (the language of the eighteenth century, etc)

B

DISCOURSE

(a) MEDIUM (Speech, writing, etc)

(b) PARTICIPATION (monologue, dialogue, etc)

C (Relatively temporary features of style)

PROVINCE (language of law, of science, of advertising, etc)

STATUS (polite, colloquial, slang, etc, language)

MODALITY (language of memoranda, lectures, jokes, etc)

SINGULARITY (the style of Dickens, of Hemingway, etc)

1.6.2.4 Affective Meaning

According to Leech, language can also reflect the personal feeling of the speaker, including his attitude to the listener, or his attitude to something he 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 emotions we rely upon the mediation of other categories of meaning---conceptual, connotative, or stylistic.

1.6.2.5 *Reflected Meaning*

Leech said that reflected meaning is the meaning, which arises in cases of multiple 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 associations. The case where reflected meaning intrudes through the sheer strength of emotive suggestion is most strikingly illustrated by words, which have a taboo meaning.

1.6.2.6 *Collocative Meaning*

According to Leech, collocative meaning consists of the associations a word acquires 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 maybe distinguished by the range of nouns with 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, car, vessel, overcoat, airliner, typewriter, etc.* collocate with *handsome*.

1.6.2.7 Thematic Meaning

Thematic meaning is what 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 construction. 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.

1.7 Method of the Study

In this study, the writer uses descriptive qualitative method by conducting research to find corpus in which the writer uses a technique to obtain some required data, that is by collecting data from a band's released album. The writer would do the analysis of Leech's seven types of meaning that can be applied to Bon Jovi's seventh album *These Days*, especially to the songs titled *These Days* and *(It's Hard) Letting You Go*.

1.7.1 Techniques of Data Collection

The data are collected by making a direct observation on the object of the study, that is Bon Jovi's seventh album *These Days*. The observation method in this research is participant observation. It means the researcher must enter and interact with the context and the object of the study. Then, the researcher selects the appropriate data. Finally, she chooses the songs titled *These Days* and *(It's Hard) Letting You Go* to be the object of the study and will eventually try to analyze them by using Leech's theory of seven types of meaning. So the steps are as follows:

study and will eventually try to analyze them by using Leech's theory of seven types of meaning. So the steps are as follows:

1. Making a direct observation to the object of the study, that is Bon Jovi's seventh album *These Days*.
2. Selecting the appropriate data.
3. Choosing the songs titled *These Days* and *(It's Hard) Letting You Go* to be the object of the study.

1.7.2 Techniques of Data Analysis

The obtained data will be analyzed by giving some further descriptions and explanations and will be presented in this study. In this case the writer is actively involved in the sense of trying to read and understand all the songs in the album. The steps are as follows:

1. Presenting the data by rewriting the lyrics of the song.
2. Identifying seven types of meaning found in the lyrics.
3. Giving further descriptions and explanations on each type of meaning found in the lyric.

1.8 Definition of Key Terms

- Song: a piece of creative writing expressing one's deep feelings or noble thoughts in beautiful language, sometimes written with the intention of communicating for singing.
- Lyric: contemplative, singable and commentary on a single situation or object.

- **Conceptual meaning:** logical, cognitive and denotative content.
- **Connotative meaning:** what is communicated by virtue of what language refers to.
- **Stylistic meaning:** what is communicated of the social circumstances of language use.
- **Affective meaning:** what is communicated of the feelings and attitudes of the speaker (or writer).
- **Reflected meaning:** what is communicated through association with another sense of another expression.
- **Collocative meaning:** what is communicated through association with words, which tends to occur in the environment of other words.
- **Thematic meaning:** what is communicated by the way in which the message is organized in terms of order and emphasis.

1.9 Organization of the Paper

This thesis is divided into four chapters. Chapter 1 tells about introduction and divided into seven sub chapters; background of the study, statement of the problem, objective of the study, significance of the study, scope and limitation, theoretical framework, and method of the study.

Chapter 2 tells about the general description of the object of the study.

Chapter 3 tells about presentation of the data and data analysis.

Chapter 4 will end this thesis on conclusion.

CHAPTER II

GENERAL DESCRION OF THE OBJECT OF THE STUDY