ANALYSIS OF THE SYMBOLS IN WESTLIFE'S SONG LYRICS

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submitted in partial fulfillment of the requirements
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in English

by
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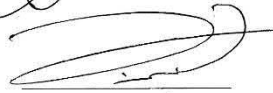on February 2019.

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MOTTO AND DEDICATION

Man jadda wa jadda.

"barang siapa bersungguh-sungguh maka dia akan mendapatkan
(kesuksesan)"

I whoheartedly dedicate this final project to:

Me, Myself, and I

My Mommy and Daddy

My Husband, Reza Indrayana and My Sweetheart, Kafka Xavier Indrayana

My Family and My Friends

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ABSTRACT

Song is one example of literature. Listening song is enjoyable activity, but the listeners cannot get a pleasure if they do not understand the meaning in the song. Sometimes song consists of symbol to describe the meaning of a song. Based on the reason, it brought the researcher to find out the symbol and meaning in the song lyrics and to explain the impacts of symbol toward real life. This study applied a descriptive qualitative method. Through this method the researcher tried to analyze, explain, and find out the meaning of the symbols by using Charles Sanders Pierce's theory. In this case, Charles Sanders Pierce developed a triadic model in illustrating the definition of the sign as a symbol. The triadic model consisted of three components; representamen, object and interpretant. The unit analysis of this study was Westlife's songs, there were more than 145 songs in 11 albums. Because of the large amount of the songs, the researcher chose 7 songs from the Greatest Album of Westlife that are Swear it Again, If I Let You Go, Flying without Wings, I Have a Dream, My Love, Uptown Girl, and You Raise Me Up. This study contained 5 kinds of symbols that were symbol of color (12 items), symbol of thing (19 items), symbol of situation (18 items), symbol of sound (5 items), and symbol of imaginative (7 items). Furthermore, the most dominant symbol was symbol of thing. Symbols brought some impacts to real life to help the listeners or the readers to understand the real meaning toward real life.

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CHAPTER I

INTRODUCTION

Chapter I presents introduction of the study, which contains of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the study. Description of subchapter is presented as follows.

1.1 Background of the Study

Language is a means of human communication method, either spoken or written consisting of the use of words in a structured and conventional way. According to Pickering, James H.& Hoeper, Jeffrey D. (1981: 307) that, "the creation of literature is uniquely human activity, born of man's timeless desire to understand, express, and finally share experiences". Literature reflects the various experiences, ideas, passions of human beings in their daily life that express on several forms and styles of literary works.

One form of literature is song lyric. Song lyric is like a poem that is a part of the literary work which has the intrinsic elements like poetry. It is expressing a person's personal feelings and thoughts, and connected to written for, singing. It is also a kind of poetry which is generally short and characterized by a musical use of language. It is the name for a short poem, that is usually divided into stanzas and directly expressing the poet's own thoughts or sentiments. It is

the word of a song and it is an important part in the creation of a song because song lyric is a tool that can be used to express ideas and feelings of the songwriter.

In reading the song lyric, someone not only read or looked at the words that were lined up in the song lyric but he/she also tries to understand the meaning of the song lyric. The expression of idea in a poem sometimes comes in a form of sign, symbol, icon, or even code. Pierce (in Hawkes 1978: 126-128) that "sign is something for someone to represents something else." Also, there is the 'typology of signs': starting from Pierce's trichotomy are symbols, indices, and icons. Symbol is a mode in which the signifier does not resemble signified but which is fundamentally arbitrary or purely convention (for example: numbers, traffic light, national flag). Icon/iconic is a sign whose signifier bears a close resemblance to the thing it refers to (for example: a photograph of the girl can be said highly iconic because it looks like her, a road sign showing the silhouette of a car and motorbike is highly iconic because it looks like a car and motorbike). Index/indexical is a mode in which the signifier is directly connected in some ways (physically or causally) to the signified (for example: smoke as an index of fire, thermometer as an index of temperature, clock as an index of time).

A symbol may be roughly defined as something that means more than what it is. The symbol is meaningless except as it stands for something else, and the connection between sign and what it stands for is purely arbitrary. Symbol is the richest, and at the same time the most difficult of the poetic figures. Symbols vary in the degree of identification and definition given them by their authors. Poems sometimes are fully symbolic to make it more interesting because the poem is

actually full with imaginations and symbols sometimes are not clear enough. Objects are often used to symbolize something else. For example; a mirror can denote the sun but when it is broken, it can represent an unhappy union or separation. Unless, the reader must find out the relation between the signifier creatively and dynamically because it sometimes influenced by the cultural situation and condition. Pierce (in Santosa, 1990: 11) states that "symbol is something that has functioned as signifier by the conventional law that is commonly used in society".

Many poets used symbolism to deepen the meaning of their poems. Symbolism is the practices or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a symbolic meaning. Symbolism is often used by the writer to enchance their writing. Symbolism can give a literary work more richness and color and make the meaning of the work deeper. In literature, symbolism can take many forms including a figure of speech where an object, person, or situation has another meaning other than its literal meaning and the actions of a character, word, action, or event that have a deeper meaning in the context of the whole story. Sometimes symbolism takes the form of a literary tool called an allegory. Allegory is an extended use of symbolism and metaphors. A story, a poem, or even a whole book can be an allegory, and the symbolism will permeate throughout. Symbolism can be found in colors. For example: black is used to represent death or evil, white stands for life and purity, red can symbolize blood, passion, danger, or immoral character, purple is a royal color, yellow stands for violence or decay, and blue represents peacefulness and

calm. Not only colors, but flowers can also have symbolism. For example; roses stand for romance, violets represent shyness, lilies stand for beauty and temptation, and chrysanthemums represent perfection. Symbolism can be found by anychances that represents more than its literal meaning.

In this research, the researcher wants to focus on the symbols used in Westlife's song lyrics. Westlife is a boyband from Ireland and it consists of five young man; Shane Fillan, Kian Egan, Brian McFadden, Nicky Byrne, and Mark Feehily. Westlife was built since July 3rd, 1998, but it was disperced on June 23rd, 2012. Even though Westlife is disperced, but their works are still remembered. Their songs are very beautiful, and it carries meaning that represents the listener's experience. Some of their greatest hits are *Swear it Again, If I let You Go, Flying without Wings, I Have a Dream, My Love, Uptown Girl, and You Raise Me Up.*

Based on the explanation above, the researcher is interested in doing a research about the symbol as reflected in the song lyrics. To support the research, the researcher reviewed the reference material such as books and some literary theories.

1.2 Reasons for Choosing the Topic

The topic entitled *Analysis the Symbol in Westlife's Song Lyrics* is chosen based on the following reasons.

(1) Based on the fact of Semiotics, literary work is a (complex) sign system. The sign systems consist of symbol, icon, and index. Therefore, the researcher wants to analyze the symbol in Westlife's song lyrics.

(2) During the popularity of Westlife's songs, which consists of some popular songs and they are still remembered. However, there are some impacts toward real life.

1.3 Statements of the Problem

In order to have through analysis; this final project will be focused on the following problems stated below:

(1) What symbols and meanings are stated in some of Westlife's song lyrics?

(2) How are the impacts of the symbols toward real life?

1.4 Objectives of the study

Based on the problems that have been stated above, the objectives of the study are:

(1) To identify the kinds of symbols and find out the meanings in Westlife's song lyrics.

(2) To show the impacts toward real life.

1.5 Significance of the study

After analyzing the song lyrics, the researcher stated two significances of the study into following statements:

The first significance of the study is theoretical value that can improve the reader's knowledge about literature especially in understanding poetry in a form of song lyrics. The second significance of the study is practical value which can improve knowledge for the researcher especially in making a research. This final project can also be a reference for the next researcher, and the study will give

information for those who are interested to conduct another study with the similar topic.

1.6 Outline of the study

The discussion of the study has been divided into chapters and sub-chapters. The explanation of each chapter can be elaborate as follow:

Chapter I is introduction, which consists of background of the study, reasons for coosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

Chapter II is review of related literature. This chapter is divided into three sub-chapters. They are reviews of the previous studies, theoretical reviews, and theoretical framework.

Chapter III is method of investigation. It deals with the method used by the researcher in doing the research. It includes object of the study, research design, role of the researcher, the procedure of collecting the data, and the procedure of analyzing the data.

Chapter IV is findings and discussion. In this chapter, the researcher presents the finding, data interpretation, as well as the answers from the problem provided in the first chapter.

Chapter V is the conclusion and suggestion. It contains the conclusion which is the crystallization of the research result and followed by suggestion dealing with the subject matter of the research.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

The second chapter presents the theories underlying the topic of the study. This chapter consists of five subchapters. They are Review of Previous Studies, Review of Related Theories, and Theoretical Framework.

2.1 Review of the Previous Studies

Before doing this research, a review of previous study related to the material object of Westlife's song lyrics and the formal object of symbol need to be done. The purpose is to avoid plagiarism.

First, a thesis entitled *An Analysis of Symbolic Sign in Emily Dickinson's Death Poems* by Nabila Inaya Jannati, Universitas Sebelas Maret, 2012. The research uses semiotic approach and applies Rifaterre's *Semiotics of Poetry*. This theory focuses on poetry analysis and gives the most representative tool to uncover symbolic signs in poem. The theory also relates to social and cultural background analysis. The findings are 1) two kinds of symbols; personal symbols and conventional symbols, 2) three major ways of Dickinson in constructing symbols in her death poems that have been found in the thesis are she employs indirection in her poetry; she uses cliche, customs, and the role of influence or any characteristics of the conventional poems; and she creates personal symbols by

modifies conventional symbols into personal symbols and uses the symbols of nature and modifies the meaning.

Second, a final project entitled *An Analysis of the Symbolic Meaning in Ernest Hemingway The Old Man and The Sea* by Niastyna Simorangkir, Universitas Sumatera Utara, 2009. The research above uses descriptive methods based on the symbols that have been exist in Ernest Hemingway's novel entitled *The Old Man and The Sea.* There are six symbols to be analyzed, they are Marlin (the fish), shark, the skeleton, the lion, and the birds. These symbols are analyzed to find out the meanings.

Third, a final project entitled *Symbolism on Gerard Manley Hopkins Poems: A Semiotic Approach* by Upit Trie Estrini, Universitas Muhammadiyah Surakarta, 2007. The research is a descriptive qualitative research and she uses semiotic theory to emphasize the role of signs system in the construction of reality. There are five symbols that have been found in the research; symbol of thing, symbol of situation, symbol of color, symbol of religion, and symbol of sound.

Forth, a thesis entitled *The Symbols of Hope in Linkin Park's "A Thousand Suns" Lyric* by Nur Hamdan, Universitas Negeri Islam Maulana Malik Ibrahim Malang, 2017. The research is using semiotic approach by Charles Sanders Peirce focused on the triadic model. These eight symbols of hope consisting the requiem, fire, the radiance, burning, let it go, kings, the maleficient house of worship, and love.

Fifth, a final project entitled *A Semiotic Analysis on Icons, Indexes, and Symbols of Lesbian, Gay, Bisexual, and Transgender (LGBT) in Sia's the Greatest Music Video Clip by Alvin Rizqy Nabilah, Universitas Pamulang, 2017. The research is a qualitative approach which is using the theory of icon from Danesi (2004), theory of index from Sebeok (2001), and the theory of symbol from Fiske (2002). The results of this research shows that in Sia's The Greatest music video clip there are icons, indexes, and symbols* found that associated with LGBT people in society especially to the shooting attack in Orlando gay nightclub.

Sixth, a final project entitled *The Study of Symbols in Dan Brown's Inferno* by Avivah Nur Anggraeni, Universitas Teknologi Yogyakarta, 2018. The research is a descriptive quaitative method and Avivah uses the theory from Abram. The findings are three kinds of symbols; a symbol in the form of human character and two symbols in the form of things or objects. The human character symbol is the veiled woman, whereas the symbols in the form of things are Mickey Mouse watch and Botticelli's Map of Hell. The veiled woman is a symbol of a savior, a helper, a guide and a backstop; Mickey Mouse watch is a symbol of confidence; Botticelli's Map of Hell is a symbol of salvation. Those symbols are considered contextual symbols whose meanings are got through interpretation.

Seventh, a final project entitled *A Symbol Analysis on Punk Song Lyrics American Idiot (Green Day) : God Save the Queen Sex Pistols* by Galih Purwanto, Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2010. The research is a descriptive qualitative method and focus in symbol analysis. There are two different themes; a criticism of democracy and social justice or social protest, and he makes

a sentence for proposing the theme, and the sentence is "The Super Power of the Queen makes no future of the England".

Eighth, a journal entitled *A Semiotic Analysis in Music Video of Naughty Boy's La La La* by Dimas Anugrah Satya, 2018. The research is a descriptive qualitative method and using semiotic theory from Roland Barthes. The results of this research indicated that the semiotic signs portrayed in this music video were visual signs that realized in the images that told about a boy travelled from his house to the mine hill with his friends that he met while travelling; and verbal signs that realized in the lyrics that portrayed about rebellion words; then the meaning of the semiotic signs realized in this research were the denotation meaning was a boy's journey to a mine hill by inviting a dog, gym guard and policeman to face the goat statue; the connotation meaning was the boy as the main character conveys the ideology of disobedience to the oppressed people he met; and the myth realized in this video was the depiction of a messiah that symbolized by the boy in seeking followers to fight demon or evil. The findings that contained in this video were the film structure technique that used to analyze the video, help to focusing the object in the image.

Ninth, a journal entitled *A Semiotic Analysis of Angel's Wings by Westlife in Coast to Coast Album* by Arifin and Linda Deviana, Malang, Jawa Timur, 2005. This is using semiotic theory. The findings tell about the relationship between a mother and children which is a mother's feeling is very amazing to take care of her children, doing whatever that makes her children happy and giving unconditional love to her children.

Tenth, a journal entitled *The Semiotic Perspectives of the Symbol* by Aniko Radvanszky, 2010. The paper analyses Tzvetan Todorov's Theories of the Symbol, which describes the history of the theories of symbol. The essay reflects on the shortcomings of the history of the symbol presented and the inadequacy of the chosen semiotic method. The author assumes that Todorov's book adopts the views of the 20th century neo-rhetorics on severa points, and she intends to point out some basic consequences of this correlation that related to the methodology of the book.

2.2 Review of Related Theories

2.2.1 Definition of Semiotics

A general semiotic theory will be considered powerful according to its capacity for offering an appropriate formal definition for every sort of sign-function, whether it has already been described and coded or not. Semiotics is concerned with everything that can be *taken* as a sign. A sign is everything which can be taken as significantly substituting for something else.

2.2.1.1 Charles Sanders Peirce / Peircian Semiotics (1839-1914)

Charles Sanders Peirce said that there are three sides of sign. The sides are representamen, object and interpretant (Peirce 1940:101). In that book, Peirce says that a sign is something stands for something. Peirce gives a definition of representamen as the sign itself, the object is the thing which is referred, and the interpretant is the product from the connection between interpretant and object. Taking the example above, according to Peirce the word *pen* is the representamen, yet the object is the pen physically. For the interpretant is what thought which is

appeared when someone hears *pen*, such as "writings", "ink:, "paper", and so on.

Here is the Peirce's diagram (Sheriff 1981:53) :

Representamen $\longleftrightarrow$ Object
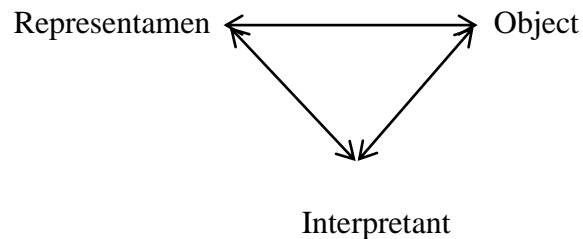
Interpretant

Futhermore, Peirce (1940:99-100) says that in the semiosis process (the process of interpreting a sign) there are three elements.

> A Sign, *or* Representamen, *is a First which stands in such a genuine triadic relation to a Second, called its Object, as to be capable of determining a Third, called its* Interpretant, *to assume the same triadic relation to its Object in which it stands itself to the same Object. The triadic relation is genuine, that is its three members are bound together by it in a way that does not consist in any complexus of dyadic relation. That it the reason the Interpretant, or Third, cannot stand in a mere dyadic relation to the Object, but must stand in such a relation to it as the Representamen itself does. Nor can the triadic relation in which the Third stands merely similar to that in which the First stands, for this would make the relation of the Third to the First a degenerate Secondness merely.*

It means that those sides (Representamen, Object, Interpretant) are something which should always be together. They are inseparable in semiosis because they have their functions to determine each other so that semiosis process can describe or determine the sign clearly.

Nevertheless, a sign cannot call as the Firstness, and so forth. Definitely, Firstness is a probability or something which does not refer to anything else. Then,

the Secondness is actual fact, or the sensation of feeling appeared. The last is Thirdness which is the law or general role or a tendency of how representamen will be predicted.

According to Peirce (1940:101), every side of semiosis (representamen, object, interpretant) has its own classification. The representamen can be divided into *qualisign* which is formed by quality, such as the concept of color, *sinsign* which is formed by the real physical reality or the *shape* of a thing. Pierce says about sinsign (*sin* is "being only once" as in single, simple, Latin *semel*) is actual thing or event. Then *legisign* is the law or rule of how the thing should be such as the sound of whistle in the soccer match. Mostly the legisgn is made by human being to organize the social life, and because of that almost all the convention is the legisign.

As for the relationship between the representamen and the object, object has three classifications too. They are *icon* which the sign has that resemblance with the fact of what it refers, or a sign which denoted and have the character(s) of the Object, whether the Object exists or not. The next classification is *symbol,* the sign connected with the object because of the agreement. Symbol is general law or ideas which operate only in a particular situation, areas, or society. It should be noticed to differentiate symbol with legisign. Then, the *index* which has the sign connected with the object because of the cause and effect connection. But, this connection is not so much. Index is anything which takes attention or startles us. Index has three characteristics; first, index has no resemblance to their Object, second, it refers to individual or single unit, and last it directs the attention or startle to its Object.

Table Peirce's Thought of Semiotics

	Firstness	**Secondness**	**Thirdness**
Representamen	**Qualisign** A quality which is a sign	**Sinsign** An actual existent thing or event which is a sign	**Legisign** A law which is a sign
Object	**Icon** Refers by virtue of some similarity to object	**Index** Refers by virtue of being affected by object	**Symbol** Refers by virtue of some law or assumption
Interpretant	**Rheme** A sign of qualitative possibility	**Dicent Sign** A sign of actual exsistence	**Argument** A sign of law

2.2.1.2 Ferdinand de Saussure / Saussurean (1857-1913)

The *sign* is the whole that results from the association of the signifier with the signified (Saussure 1983, 67; Saussure 1974, 67). The relationship between the signifier and the signified is referred to as 'signification'. A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a

completely formless signified (Saussure 1983, 101; Saussure 1974, 102-103). A sign is a recognizable combination of a signifier with a particular signified.

The Saussurean legacy of the arbitrariness of signs leads semioticians to stress that the relationship between the signifier and the signified is *conventional* dependent on social and cultural conventions. This is particularly clear in the case of the linguistic signs with which Saussure was concerned: a word means what it does to us only because we collectively agree to let it do so. Saussure felt that the main concern of semiotics should be 'the whole group of systems grounded in the arbitrariness of the sign'. He argued that:

> Signs which are entirely arbitrary convey better than others the ideal semiological process. That is why the most complex and the most widespread of all systems of expression, which is the one we find in human languages, is also the most characteristic of all. In this sense, linguistics serves as a model for the whole of semiology, even though languages represent only one type of semiological systems. (Saussure 1983, 68; Saussure 1974, 68).

However, whilst purely conventional signs such as words are quite independent of their referents, other less conventional forms of signs are often somewhat less independent of them. Nevertheless, since the arbitary nature of linguistic signs is clear, those who have adopted the Saussurean model have tended to avoid "the familiar mistake of assuming that signs which appear natural to those who use them have an intrinsic meaning and require no explanation." (Culler 1975: 5)

2.2.1.3 Michael Riffaterre

When reading a literary work, the reader must constantly be aware of the multiplicity of representations that the text imposes on him. Riffaterre (1978: 3)

stated that, "from the standpoint of meaning of the text is a string of successive information units. From the standpoint of significance the text is one semantic unit." From this standpoint, reading is more than a simple one-way operation of identifying signs put down on paper. According to Riffaterre, the text makes it apparent that "[it] is constructed in such a way that it can control its own decoding" (Riffaterre, 1983: 6) and consequently, it acts on the reader as much as the reader acts on it.

Riffaterre (1983: 7) defines the stylistic unit as "a dyad made up of inseparable poles, the first of which creates a probability and the second of which frustrates that probability. The contrast between the two results in a *stylistic effect.*" The first of the two poles – the one that creates the probability – is the *grammar* established by the text, that is, a series of expected, mimetic utterances that appear normal at first glance.

In literary text, the reader will encounter *ungrammaticalities*: the apparently incongruous elements that come in and disrupt the grammar of the text. This is where we can find the second poles of dyad: the stylistic unit. Ungrammaticality is what allows us to jump from mimesis to semiosis and thereby gain access to the significance of the text. Moreover, the characteristics of ungrammaticality is that it *must be perceptible*; if it habours a hidden meaning, the text will give formal indices to the reader, who will furnish the key to interpretation. These indices exhibit two features, or properties:

1. A deictic feature, perceived as a distortion of mimesis. Riffaterre (1983: 12) cities -Encoded in such a way that, first, it *reveals* that it is *hiding* something.

2. A hermenuetic feature: the sort of disortion of mimesis. Riffaterre (1983: 12) says, -Indicates how we can *find* that something.

2.2.1.4 Roland Barthes

Roland Barthes further develops the theory of the arbitrary nature of signs, drawing from the philosophical pool of such theorists as Marx, Freud, Sartre, Levi-Strauss, Foucault, Derrida, Phillipe, Sollers, and Kristeva. In his work, Barthes focuses on the artificial nature of all communication systems. Barthes believes that a dividing line between reality and the symbols used to represent it extends to many cultural forms (photographs, film, advertising, music, etc.). He attacks these modern cultural forms because they blur this dividing line between real and the artificial. For example, a photograph is not merely a captured moment, but rather it is allowed with same way, a sporting event can be seen as a ritualistic expression of social and cultural values.

Barthes is one of the leading theorists of semiotics, the study of signs. A sign, in this context, refers to something which conveys meaning. For example, a written or spoken word, a symbol or a myth. As with many semioticists, one of Barthes's main themes was the importance of avoiding the confusion of culture with nature, or the naturalisation of social phenomena. Another important theme is the importance of being careful how the researcher use words or other signs. One characteristics of Barthes's style is that he frequently uses a lot of words to explain

a few. He provides detailed analysis of short texts, passages, and single image so as to explore how they work.

Another trait of his works is his constant systematisation. He draws up schemes for categorising the signs and codes with which he works, which can be applied to divide a text, a narrative or a myth into different parts with different functions. Barthes is an anti-essentialist. He is strongly opposed to the view that there is anything contained in a particular signifier which makes it naturally correspond to a particular signified. There is no essence of particular groups of people (humanity, Britishness) or objects (chairness, appleness) which unifies them into a category or separates them from others.

For instance, there is no such thing as human nature. (This might be taken to mean that everything ultimately exists in an immanent, extensive plane of being). The division into categories is always a process of social construction. Furthermore, all signs depend on the entire system of signs. None of them have meaning aside from the system. Barthes is best-known for showing the social constructedness of language by reference to familiar, everyday experiences.

Signs are taken to operate on a continuum, from 'iconic' with one strong meaning to users, through 'motivated', to the truly 'arbitrary'. They vary aong this continuum as to how tightly defined they are. Most signs have strong enough connotations and associations to be at least partly 'motivated'. When they are used, they refer back to previous conventional uses. For Barthes, most signs are mediated by language. Barthes usually reads non-linguistic signs (such as fashion) through

linguistics signs (such as fashion journalism). He views non-linguistics signs as carrying linguistics meaning.

Every act is once an act (signified) and a sign of itself (signifier). It becomes hard to unpack the act from its meaning. Signs are often used to differentiate one person or group from others. Taboos, for instance, can create a freedom to reject dominant norms by breaking them. Barthes opposes the view of arts such as literature as operating in this way. He also opposes the view of language as primarily instrumental as a way of rationally understanding experience. Instead, language exist to produce sensuality, or sensory responses.

2.2.2   Song

The word "song" is familiar heard in people's ear. Most of people know what is called by song. Wherever, whenever, and whoever, song is always listened. It has become part of people's life. According to John Vinton (cited from Microsoft Encarta 2006), song is short lyric or narrative text set to music.

The definition of song from the different sources gave the similar explanation. According to Oxford pocket Dictionary (2000:412), "Song is short piece of music with words that you sing. And, song in general is music for singing". Oxford Advance Learner's Dictionary (1133), explain that "song is a peace of music with words that is sung". It may be written for one or several voices and it is generally performed with instrumental accompaniment.

According the free dictionary (2011), "Song is a piece of music, usually employing a verbal text, composed for the voice, example one intended for

performance by a soloist". According Wikipedia (2011), in music, a song is a composition for voice or voices, performed by singing. A song may be accompanied by musical instruments, or it may be unaccompanied, as in the case of a cappella songs. The lyrics (words) of songs are typically of a poetic, rhyming nature, though they may be religious verses or free prose.

From the definitions of song above, the researcher can say that song is a peace of music that can be sung. Sometimes, it is voiced and sung by solo singer, a duet, trio, or large ensemble involving more voices. Song and music are in one unity, it means that song and music have a close relation. They cannot be separate each other. Music is an arrangement of sound which followed the song is sung.

According Britainician Concise Encyclopedia (2011), "Songs written by a particular composer or poet generally are more sophisticated and are not attached to activities". The composer uses the song to express willing, though, and feeling. Song can be used to present the human life. Everything is happen in all sides of this life, such as: love, hate, happiness and sadness, regret, good and bad, nature, and so on.

Some experts give their opinion about song, that "song is categorized as a piece of music to be sung by human voice" (Wordsworth, 1965:681). Or that "song is a piece of music with words for singing" (Procter, 1987: 1066). We can also define songs as a short musical work set to a poetic text work set, with equal importance given to music and to the words. It is generally performed with instrumental accompaniment. (Tyler, 1975: 1220)

Not quite different from the definition above, Mish (1983: 1124) gives also some definitions of song, they are: (1) song is an act or art of singing; (2) song is poetical composition; (3) song is a short musical composition of words and music; (4) song is a collection of such composition; (5) song is a distinctive or characteristic sounds; (6) song is a melody for a lyric poem or ballad; (7) song is a poem easily to set music.

Based on Wikipedia, song can be divided into three types. First is art song. Art song is song created for performance in their own right, or for purposes of a European upper class, usually with piano accompaniment, although they can also have other types of accompaniment such as an orchestra or string quartet, and are always notated. Generally, they have an identified author(s) and require voice training for acceptable performance. The lyrics are often written by lyrics and the music separately by composer. Second is popular song. Popular Song can become a modern folk song when members of the public who learn to sing it from the reordered version teach their version to others. Popular song may be called pop songs for short, although pop song or pop music may instead be considered a more commercially popular genre of popular singers in every country right now. Third is folk song. Folk song is a song of the often anonymous origin (or are public domain) that are transmitted orally. They are frequently a major aspect of national or cultural identity. Art song often approach the status of folk songs when people forget who the author was. Folk songs are also frequently transmitted non-orally especially in the modern era.

Song is a kind literary work that is sung by human voice and accompanied by other musical instruments. Unlike another literary works such as prose, short story, everything is written, song has its own characteristic that is to be sung after written by a lyric form. Furthermore, with song people would caught the meaning and expression that the singer wants to convey easily.

2.2.3 Lyric

According to Silvian B., William Bruto, and James Joyce (2006: 697), a lyric is a song accompanied by a lyre. It is short, and it usually expressed a single emotion such as joy or sorrow. Rees (1973: 75) states that a lyric is now the name for a short poem, that is usually divided into stanzas and directly expressing the poet's own thoughts or sentiments.

Suharto's stated in his journal entitled *Music and Language: A Stress Analysis of English Song Lyrics* that lyric is simply words of a song. Lyric roles are not only as a complement of the song but also as an important part of the musical elements, which determines the theme, character, and mission of the song. Lyric actually denotes non-musical element of a music song. However, it gives the song a new unique dimension and enriches its music performance. It is a part of the song, which has an important role to express a composer's feeling. The lyric is now used for any short poem with a single speaker, not necessarily the poet itself, who expresses personal thought and feelings rather than public events.

Sussane Lo Iudice (2000) cities song lyrics often add meaning to the story or are used to represent a character's feelings, usually taking one of two forms.

Often they can be much like dialogue literary singing words that could be spoken. In suc situation, they are often expressing an emotion, for example in a love song where the lyrics are usually more expressive of character's emotion. The lyrics can also telling a story or anecdote that replace simply a form of speech.

Lyrics are words of a song that can revea the theme, character, and purpose of the song. It can also make the songs be more festive. To know the sense of the song, the researcher can feel the rhythm and melody, harmony, and voices of the singer by singing the song.

From the explanation above, the researcher can conclude that lyric is simply words of a song and becomes a part of the song, which is usually divided into stanzas and directly, expressing the poet's own thoughts or feeling. Lyric becomes an important part of the musical elements, which determine the theme, character, and mission of the song. It is a part of the song, which has an important role to express the composer's feeling.

2.2.4 Symbol

Symbol is a sign, mark, object or anything that represents something. Symbol is used to find out meanings behind something. Roland Barthes, Gerard Genette, Roman Jacobson, Cloude Levi-strauss, Gerard Prince, and Jonathan Culler as stated by Charles E. Bressler (1994: 70) argue that "they look for specific codes within the next that allow meaning to occur. These codes or signs embedded in the text are parts of a larger system that allow meaning to occur in all facets of society,

including literature." Kennedy (1983: 146) said that "for the usual purposes of reading a story and understand it, there is probably little point in looking for symbolism in every word or in every minor character. Still, to be the alert for the symbol when fiction those perhaps wiser than to ignore them."

A symbol has a larger meaning beyond itself. People can find symbol not only in poem but aso in other literary works, such as, novel and drama. In literature, symbolism is used to provide meaning to the writing beyond what is actually being described. The plot and action that take place in a story can be thought of as one level, while the symbol of certain things in the writing acts on another level to enchance the story.symbols can take place by having the theme of a story represented on a physical level, but not everything in a story is necessarily symbolic. A garden landscape is just a garden, until it is contrassed with a bustling city, at which point the garden could symbolize tranquility, peace, or escape.

Popenoe (1932: page 56) also treated about symbol that:

> A *symbol* can be defined as anything meaningfully that not only represents something else, but it is also a way of predefining or of conveying a certain attitude toward what it represents. Some symbols are so charged with certain meanings that they predefine some of the things they represent in socially significant ways.

Meanwhile, according to literary-devices.com/content/symbol explains about symbol that:

> A symbol is literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects, concept or traits than those that are visible in the literal

translation alone. Symbol is using an object or action that means something more than its meaning.

Symbols are extremely in helping people to comprehend abstract concepts such as "freedom", "goodness", and "badness." For instance, a birth may stand for "freedom" because, to earth-bound humans, they seem to able to go where they please. Similarly, "good" is sometimes represented by the colour white and "bad" by black.

In the book by Roberts amd Jacobs (1998: 56), it is explained that symbolism is a mode that expands meaning. It is literary device developed from the connection rea life poepole make between their own existence and particular objects, places, or occurences either through experience or reading. A symbol creates a direct meaningful equation between (1) specific object, scene, characters, or action and (2) ideas, values, persons, or ways of life. As a result, a symbol is a substitute for the elements being signified, much as the flag stands for the ideas of nation. It means that symbol represents something standing for or something else. Symbol is an object which refers to another object, but also demands attention in its own right as representation.

2.2.4.1 Notion of Symbol

Symbols are reflection of a profound reality. They dramatically represent our deepest instinctive understanding. Symbols are collective and communal and so bring a sense of wholeness and togetherness to social life.

In its history, symbol had significant part in many aspects such as education, theology, philosophy, literature and even language itself. Symbol has given name to a specific literary movement and it continues to turn up in largely different context and purpose. There have been so many definitions presented by some of symbol experts.

> Symbol is anything concrete, such as a person, a thing, or even a situation. Which stand for something abstract or in tangible. It provides an excellent transition between illusion and reality by making the reader aware of the unknown through comparison with the known. (Opdhal, 1986: 92)

Hodgins in Burrow (1973: 92) has classified the four basic types of symbol dealing with symbol as part of our life experiment. They are as follows:

(a) Literary symbol. It uses certain images to evoke certain ideas.

(b) Natural symbol. It represents a quality of naturally associated with it. Such a spring represents a joy. Happiness and winter represents sadness.

(c) Conventional symbol. It stands for something other than themselves such as rose as the symbol of love.

(d) Private symbol. It is significant to the author in her private way and unless she explains her meaning that maybe different to the reader's meaning.

More clearly, Fromm in Browns (1973: 37) says that "symbol is something which connected on something else." In searching the specific connection between the symbol and something which is symbolized, he differenciates the symbol on three matters they are:

(a) Conventional symbol. It is employed in everyday language. The only reason the word symbolized the thing is the convention of calling the particular thing with particular name.

(b) Accidental symbol. There is no relationship between symbol and something symbolized. The connection between them is entire accident.

(c) The universal symbol. Here the only one in which the relationship between the symbol and the object which is symbolized is not coincidental intrinsic. It is rooted in the experience of the affinity between emotion and though on the one hand and a sensory experience on the other hand. Why it can be universal? Because all men could share it.

There are so many definitions of symbol. In this case, the researcher can conclude the definition of literary symbol. In fact, the literary symbols are different from the arbitrary symbol such as number, alphabet, and some ordinary signs. Kennedy (1983: 145) states, "a symbol in literary has a meaning as a thing that suggests more than its literal meaning."

2.2.5 Meaning

The term meaning is simply derived from the word mean. The meaning is also the intention or idea of speaker or writer about meaning given in the form of language, Daniel (2004: 43). In other hand, Cowie (2009: 6-10) said that there are two part in meaning;

1. *Multiple meaning*, we have note that units of meaning are not always confined to simple words, and that, as rule, the forms of these words do not reliably indicated their meaning.

2. *Meaningful relation,* so far we have been considering the relationship between lexical items and their meanings.

There are a lot of theories which have been developed by all experts of philosophy and linguistic about concept of meaning. Basically, all philosophers and linguistic discuss about a meaning in the form of relation between language, statement, mind, and reality in the world. So, outward of theory of meaning which is deal with statement, mind, and reality of the world. There are four kinds of theories:

1. Referential theory

   Referential theory is the relation between reference and referent which is expressed through symbol of Language sound in the form of word, phrase or sentence.

2. Mentalist theory

   Mentalist theory is the relation of external language form with concept or speaker bounce of image.

3. Contextual theory

   The meaning of word referring to ecological and cultural environment of certain language user.
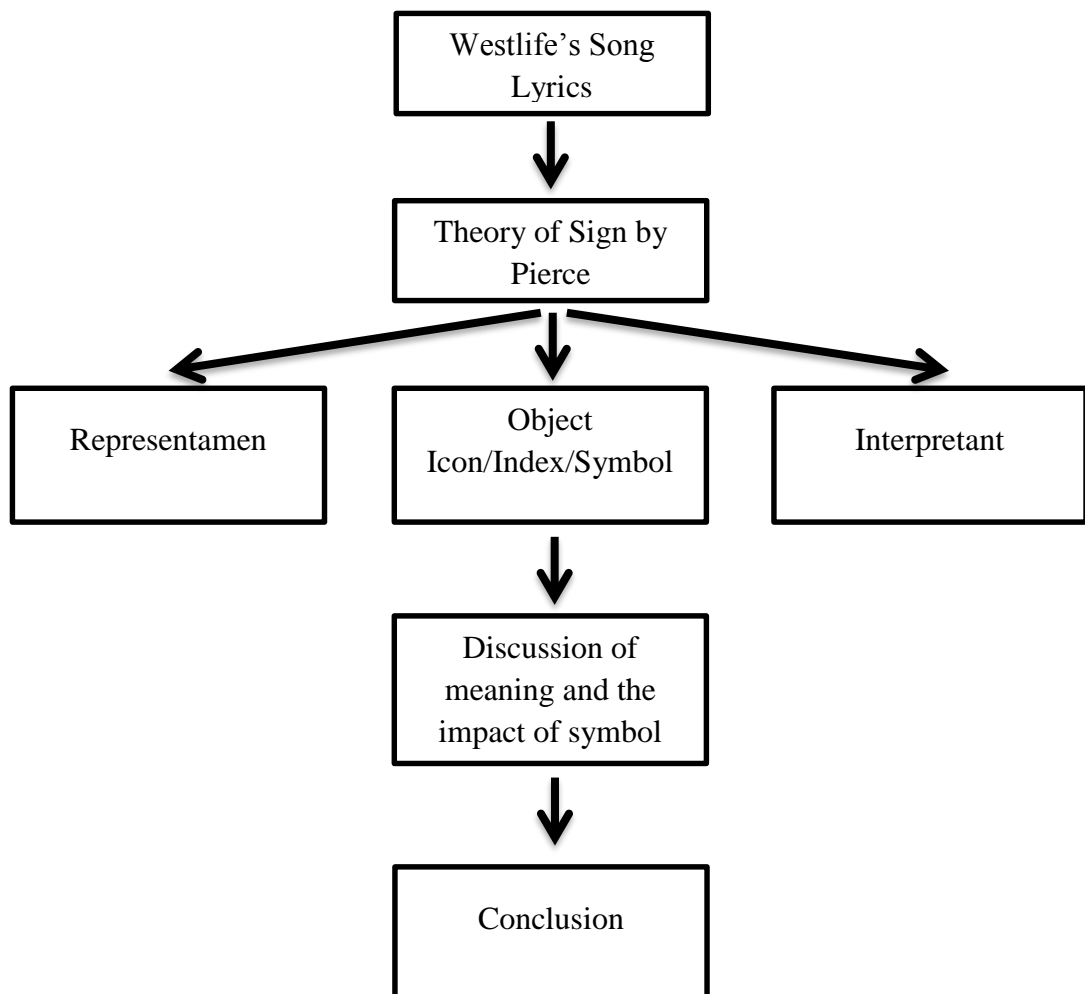
4. Usage theory from meaning

   This theory is developed by philosopher of Germany Wittgenstein (1830-1858). Wittgenstein states that word impossible to be used and have a meaning for all of a context, because context is always change from time to time, Daniel (2004: 46-48).

For the description above, the researcher can also take a point by using the subjective and artistic description in meaning something to understand from many sides, not only one side. Therefore, it can create wisdom.

2.3 Theoretical Framework

To answer the statements of the problem by analyzing the Symbol that reflected on Westlife's Song Lyrics, the researcher is using the theory of Sign by Charles Sanders Pierce or popularly known as Piercian. The researcher also using some references from books, journal, and internet that related to the topic.

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              │ Westlife's Song │
              │     Lyrics      │
              └────────┬────────┘
                       ↓
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              │ Theory of Sign by│
              │     Pierce      │
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│ Representamen │ │    Object    │ │ Interpretant │
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                │ Discussion of│
                │ meaning and the│
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                │  Conclusion  │
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CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents two sub chapters, the first one is conclusion of the study and the second one is suggestion given for the reader.

5.1 CONCLUSION

After conducting the research, several conclusions can be drawn as follows. First, from the song lyrics in Westlife's selected songs entitled *Swear it Again, If I Let You Go, Flying without Wings, I have a Dream, My Love, Uptown Girl,* and *You Raise Me Up*, the symbols were described in several categories such as Symbol of Color (12 items), Symbol of Thing (19 items), Symbol of Situation (18 items), Symbol of Sound (5 items), and Symbol of Imaginative (7 items). These songs can be as means to express the characters, the feelings, the opinions, and the experiences. Each lyric is written certainly does have a message directed to the listener and the reader. The message is directed with the intention that they get the impression after listening and reading the lyrics.

Second, the collections of lyrics that hit much in reflecting human's life. The impact of these symbols toward real life is "humans are highly social beings that tend to live in large complex social groups." Human being is always need someone's else to continue the life. Humans have some different characteristics, behaviors, or even hobbies. In the lyrics of Westlife's selected songs contain symbol that is helpful in understanding it. The symbols that have

been found are promise, doubt, optimism, spirit and motivation, loyalty, simplicity, and strength. According to the symbols that have been found in the song, the researcher can conlude that these songs are dominantly told the listeners or the readers about life's struggle and sacrifice. The researcher knows that life is not easy, and life is complicated. So, these songs can be a motivation song to face something in some sides to see a good side and bad side. Moreover, by listening to the song people can see the life experiences and get some moral value inside the song lyrics.

Based on the elaborate above, it concludes that symbols bring some impacts to real life to help the listeners or the readers to understand the real meaning of the song lyrics.

5.2 SUGGESTION

Hopefully, this study can give useful contribution to the readers or next researchers. Here are some points that the researcher would like to emphasize. First, regarding to the study, this study mainly focused on the personal character of Westlife's song lyrics. The further researcher who would take the same topic or approach. It is suggested that they do more in-depth analysis of the symbol in a song lyric.

Second, the researcher suggests the readers on how to control the attitude and behavior in social relationship with others. A personal character is an attempt to enter into social relationship by noticing and realizing the face, public self-image of people we adress. So, what people do should be considered first and should respect each other.

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