A SEMIOTIC STUDY ON THE USE OF VERBAL AND VISUAL SYMBOLS IN UNGU’S RELIGIOUS SONG “DENGAN NAFASTMU” FROM AKU DAN TUHAN KU ALBUM AS THE MESSAGE OF ISLAMIC PROSELYTIZING

THESIS
Submitted in Partial Fulfillment of the Requirement For Thesis Project in Getting Degree of Islamic Communication (S. Kom. I)

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2010

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In the name of Allah the Most Gracious and the Most Merciful.
Hereby, I fully declare that this thesis is made by my self, and it is not
containing materials written or has been published by other people, and
other people’s ideas except the information for the references

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MOTTO

لا تؤخر عمل اليوم الى الغد
“Never put off till tomorrow, what you can do today”

من جد وجد
“Someone who works hard he will be successful”

دع ما يريبك الى ما لا يريب
“Do whatever that you are not doubts”

DEDICATION

Firstly, I present this thesis for my beloved close friend Nur Khalis who has taught me how to be a true struggler and to my favorites group band, Ungu. Secondly, this thesis is proudly dedicated to:

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• I My lovely self.

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This thesis is expected to be able to provide useful information to
the readers.

Wassalamualaikum. Wr. Wb.

Semarang, June 9th 2010

The Researcher,

MUHAMAD CHANIF MIFTAHUDDIN

ASTRACT

The title of this thesis is a semiotic study on the use of verbal and visual symbols in Ungu’s religious song Dengan NafasMu from the album Aku dan Tuhaniku album as the message of Islamic proselytizing, emerged as a form of attention to the application of verbal and non-verbal communication. Whatever form of communications are used, there must be goals to be achieved through a message. Message is produced through a sign. When we conduct a search of the meaning of a sign, we entered the area for a study of semiotics as a science of the sign itself. While the object of study in this thesis is a form of verbal and visual communication on a bundle of Ungu’s religious song entitled Dengan NafasMu from a third religious album Aku dan Tuhaniku.

Choosen study on Ungu’s religious songs also has a reason associated with a media of da’wah. Today da’wah entered the era of globalization with a more varied conditions of the society. The religious song becomes one of the exact choices to reach the teen segment as madu especially for music lovers. Ungu has produced four religious albums until the year 2010, and it launched in the month of Ramadan. These religious songs, as well as a special treat during Ramadan are also the demands of business. Seemingly, it takes advantage the moment of Ramadan for more profit. Ungu is not a special music group of religious genre. Therefore, we need to examine whether the work is a form of representation of the Islamic values or not, so worthy to be called as a religious song that contains the message of Islamic proselytizing.

This research is a interpretative qualitative research using semiotic analysis of Roland Barthes. Barthes made an interpretation with the reading of denotative and connotative meaning, and then does a deeper interpretation of the cultural, hermeneutic, semantic, symbolic and narrative code. Primary data obtained from the original documentation CD and VCD from Ungu’s religious songs and several other supporting literatures. The analysis was conducted on the use of verbal and visual signs. These videos clips cut into 1479 with JPG images format. Among the pictures was divided into 51 figures for easy investigating of verbal and visual signs of an integrated in seconds count.

Results of analysis state that the meanings of the message of the song are the seriousness of repentance. It is done before the death and not
only limit in verbally say that word but also shown by deeds as an indication and proof of seriousness to return to the right path. The seriously repentance is accompanied by the promise. It is to run all His commands and stay away from His entire bans. *Dengan NafasMu* song from *Aku dan Tuhnkku* Album can be clarified as the religious (Islamic) song. It is showed verbally that the song lyrics are not contain vulgar words, erotic, ridicule, and denial of Allah SWT and His Apostle. This song uses polite language. There are no slovenly words. Commonly, those words do not have the impolite interpretation. Verbal signs in this song give explanations about the seriousness of repentance and the importance of repentance. Visually, this *Ungu’s* religious songs invite the viewer to the end of the journey from the core message in the song. But there is no appropriate integration between verbal and visual narrative signs within the same time. Visual symbol of the narrative only made clear the core message of repentance through the story scene. With the reading of facial expressions and body movement, verbalizing the lyrics more meaningful supported with that visualization.

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