

CHAPTER I

INTRODUCTION

1.1. Background of The Study

Sheikh Ali Mahfudz in his book *Hidayatul Mursyidin*, said that *da'wah* (the Islamic mission) is to encourage people to do benefaction and to follow religious instructions, call them to righteousness and to forbid them from evil deeds in order to gain happiness afterlife (Azis, 2004: 4). *Da'wah*, is an obligatory upon every moslem man and woman. The Holy Qur'an tells us that *da'wah* is the most favorite act loved by Allah. It is the practice of His Prophet. The chosen servants of Allah struggled in order to convey Allah's message to people despite afflictions and hardships. They are Moses, Jesus, Noah, Abraham, and Muhammad (p.b.u.h). *Da'wah* to Allah is a duty of all moslems regardless of age and sex. The Qur'an and the Hadith of Prophet Muhammad give numerous references on the importance and the obligations of *da'wah*. In the Qur'an, Allah has placed the responsibility on the moslems to convey the message of Islam to humankind.

Islam as guidance for humankind always tries to build and create a civilization that keep going forward through Islamic proselytizing. It convinces the humankind about the truth and invites them to be its follower. Beside that Islam as a religion is called *agama da'wah*. It means that Islam is spread and distributed

without force and hardness but peaceful, with the result that the purpose and target of proselytizing can be reached.

The globalization syndrome will create new demand to the religion, in order to adapt the globalization era. *Da'wah* faces more various societies now days. Beside that, the advancement of technology is quicker; it means *da'wah* needs to be reconditioned. According to that statement, clearly that *da'wah* is facing new challenges right now. It is globalization's influences. Nevertheless, *da'wah* must keep go on. In addition, one of solutions to undergo is *da'wah* using modern technology of sophisticated media. Thus, *da'wah* messages can be transmitted well and understandable by the recipient

A message of proselytizing is not only delivered by preaching via sermon to the pulpit with the passive listeners but also literary works. There are so many efforts can be used to perform *da'wah* in globalization era. Utilization of technology is an alternative strategy to create newcomer media of *da'wah* both electronic and printed. The using of those media must be appropriate to the condition and *mad'u* ability. Ahmad Ghalwusy defines *da'wah* as the process of spreading messages (doctrine of Islam) by considering of using method, media and the suitable messages to the situation and condition of *mad'u*/ public of *da'wah* (Muhyidin, 2002: 32). This shows that the media have become an important element in the process of preaching. The parameter to consider of its success is the use of media propaganda in line with

the situation and conditions. Talking about the media, we aim to the study of communication science as a theory advanced by Laswell “communication is *Who* says *What* in *Which Channel* to *Whom* with *What Effect*”. Laswell gives us another widely quoted early model. His thought is specifically one of mass communication.

Who Says What in Which Channel To Whom with What Effect

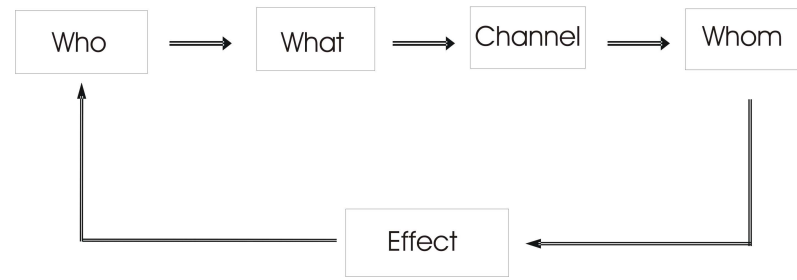


Figure 1.1 *Laswell Theory*

He argues that to understand the process of mass communication we need to study each of the stages in his model. This is a verbal version of Shanon and Weaver’s original model. It is still linear: it sees communication as the transmission of messages: it raises the issue of effect rather than meaning. Effect implies an observable and measurable change of the receiver that is caused by identifiable elements in the process. Changing one of the elements will change the effect: we can change the encoder, we can change the message, and we can change the channel: each one of the changes should produce the appropriate change in the effect. Most mass communication research has implicitly followed this

model. The work on institutions and their process, on the producers of communication, on the audience and how it is affected, clearly derives from a process- based on linier model (Fiske, 1990: 30).

Lasswel theory means that communication consists of five elements. They are communicator (Speaker), message, channel (media), communicant (audience) and effect. Communication can be stated effective, when those five elements play their role optimally. Communicator transmits the messages through medium /directly (face-to-face) and the communicant gets the transmitted point well showed by its respond. When we communicate to others, we communicate an idea. In communication process, we transform the message to receiver via a channel or medium. Then, the receiver decodes the messages and gives the sender a feedback. Those five elements have the same important role.

The most important thing in communication is there will not be misunderstanding. The failure in communication causes misunderstanding, disadvantages, and even misfortune. It takes risk not only in individual level but also in the institution, community and state level (Mulyana, 2004: 1). Communication is absolutely needed in the proselytizing process. It is impossible for a preacher (*da’i* / communicator) to be able to deliver the messages of Islamic proselytize well without communication. Frequently, the messages sent by communicator are not understood well consequently, the interpretation of the message is different among intended sources. This communication process automatically just in vain and it will

cause the serious impact if misunderstanding appeared between them, and finally will send them to the conflict. Even, if it occurs on Islamic proselytizing. Wrong communication strategy in proselytizing process will give bad impact for its effectivity.

One of the characteristic of purposes of *da'wah* related to communication process is "understandable". It means that it has to be easy to be understood and known (Ali Azis, 2004: 61). To reach that point, we need a specific strategy or method. The appropriate method in *da'wah* process will contribute to the success of receiving message from the source. *Da'wah* method is the way, which is used by *da'i* to deliver the message of Islamic proselytizing. The selection of the method depends on the question, "who are the *mad'u*?"

When we face adolescence group as the target of our *da'wah*, the right method is something that near with their life environment. Based on Hamzah Ya`qub statement, there are several media (*Wasilah da'wah / وصيلة الدعوة*) that can be used in delivery process the materials of Islamic proselytizing. One of them is audiovisual medium (2004: 120). It is the proselytizing instrument to stimulate sense of hearing and sight and both of them, so the communicants (*mad'u*) understand what are the point informed. The proselytizing actor has to know the customs and traditions of the receivers to decide the medium selected and decide strategy to create the effectiveness of communication during the proselytizing process. Based on Ali Azis statement (2004: 160) in

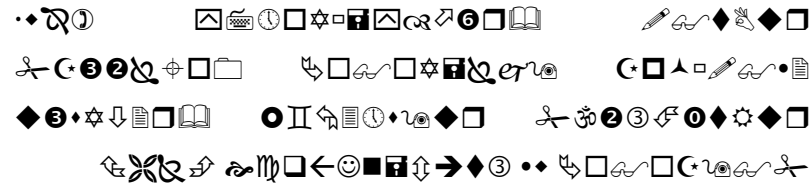
the study of missionary methods strategy, we have learned clearly mentioned in the Qur'an, is *Thariqah* of *da'wah* / طريقة الدعوة contained in surah An-Nahl verse 125 of *hikmah* (wisdom), *mauidatil khasanah*, *mujadalah*. One of the wisdom senses is in selecting and setting the right word.

Commandments Allah in the Holly Qur'an (QS.*Toha*: 42-44):



- 42. "Go, thou and thy brother, with My Signs, and slacken not, either of you, in keeping Me in remembrance".
- 43. "Go, both of you, to Pharaoh, for he has indeed transgressed all bounds".
- 44. "But speak to him mildly; perchance he may take warning or fear (Allah)" (Digital Qur'an Ver 3.1. Sony Sugema 2003- 2004).

Da'wah tries to spread and flatten the grace of God for all the inhabitants of the universe. Therefore, it is intended for Moslems to improve the quality of their faith and the non-Islamic people to accept Islam as the religion of truth. As the word of God in *surah Al-Saba*: 28



“We have not sent thee but as a universal (Messenger) to men, giving them glad tidings, and warning them (against sin), but most men understand not” (Digital Qur’an . Ver.3.1. Sony Sugema 2003- 2004).

Da'wah is not something that is aimed exclusively for moslems or only non-moslems. *Da'wah* is universal.

In the book of *Al-Tis'ah*, one of the pattern methods used by prophet is using the new tools that are considered benefits (Azis, 2004: 124). For example is through the Islamic song combined with music. Seemingly, it has been agreement reached some experts, that music has important meaning from spiritual view, not only explain the music it self but also its relation with poem. As we know that, the song lyric is enjoyable and easy to be remembered.

The language used in a song has specific characteristics and imaginative qualities such as denotations, connotation, symbols, idioms, and figure of speech. The speakers want to express their ideas or feelings through songs. One of patterns of music group, specialist in pop religious song is *Ungu* Band. *Ungu* was established and formed on September 1996 with POP progressive trend. This group never gives up creating the easy listening song. This music group, which consists of five personals,

released special religious album in Ramadan month (www.trinityproduction.com, accessed on December 5 th 2009). In addition, *Ungu* can attract the intentions of many people in various ages from the young to old. Through verbal language, they tried to create the songs lyric. Every word in the song has certain meaning and sometime we cannot understand it. Sometimes what the composer wrote is not in line with our interpretation; even we could not catch the meaning what are the composer meant. *Ungu`* religious song has launched clip video to support their album performance. One of their creations that attract attention of the researcher is “*Dengan NafasMu*” song (With Your Breath), from the third album, “*Aku dan Tuhanku*”. This single Hit invites the listeners to make a move in better behaviors.

Religious song became a distinct trend when entering the *Ramadhan* month. Recorded, more than one hundred musicians and soloist racing out their religious albums. According to the business aspect of the music industry, religious album is a seasonal project because typically these religious albums sold only in the month of Ramadan. Therefore, we have to know whether those religious albums are truly a work created with a sense of human affection for God or just a matter of supplying business demands of the music industry. Beside that, does that religious album truly reflect the religiosity?

Many moslem musicians take advantage of *Ramadhan* moment be creative by creating a nuanced religious song. As we

know that religious songs, mostly sung by the Islamic music group called *nasyid*. Today, many POP music groups exist moreover when entering the *Ramadhan* month. We often find the phenomenon of religious songs popularized by the famous band, leaving some important aspects of the mission. One of them is associated with the messages that want to be conveyed through the song.

The listeners may be do not understand what the meaning of the text and the purpose of the scene in music clip video. They do not understand the sentences that they read or listen too and do not care to the notice in its clip video. However, it is also possible that *Ungu* lovers understand the meaning of the contents in verbal language as the composer do and visualization of its clip video. They just enjoy the music without understanding the contained messages and advices.

Therefore, in this inquiry, the researcher tries to investigate some problems related to those explanations above. The researcher will concern at the third religious albums from *Ungu* band especially *Dengan NafasMu* song as the object of research. There are no research studies before, about the message of proselytizing through verbal and visual communication symbol perspective. Here the researcher carries out the research project entitled: **A Semiotic Study on The Use of Verbal and Visual Symbols in *Ungu*'s Religious Song "Dengan NafasMu" From *Aku Dan Tuhanku* Album as The Message of Islamic Proselytizing**

1.2. Research Inquiry of The Study

Depend on the following explanation; we know that *da'wah* using religious song, as a medium is not the new thing, but many of the song lovers itself do not realize that in that song contains ordered message of preaching that should be understood accurately. The listener could not interpret the meaning of the song, both the lyric and visualizations of clip video aspect. In the *Ungu* religious song entitled *Dengan NafasMu* the researcher tries to investigate the meaning of song lyric as verbal symbols and its clip video as visual symbols through semiotic method. The formulation of the problem as follows:

1. What are the meanings of the message of "*Dengan NafasMu*" song showed through verbal and visual communications?
2. Does "*Dengan NafasMu*" song represent the Islamic values?

1.3. Objectives and Significances of The study

1.3.1. The Objectives of The Study

In the writing of this thesis, the writer has some objectives, mainly:

1. To explain that the song include to the classification of religious song.
2. To find the Islamic value from *Dengan NafasMu* song.
3. To show the religious elements implied in *Dengan NafasMu*.

4. To describe the uses of verbal and visual symbols in *Dengan NafasMu* song as the message of Islamic proselytizing.

1.3.2. The Significances of The study

1.3.2.1. Theoritically

1. To find the meaning of verbal utterance which have been pronounced in that song?
2. To show the religious elements was implied in the clip video.
3. Getting understand of using verbal communication and visual symbols in the clip video of *Ungu`*s religious songs

1.3.2.2. Practically

1. Getting new inspirations to develop the method in proselytizing process.
2. Giving description in variety of proselytizing process particularly for performer it self.
3. Motivate the song lovers in understanding message comprehensively.

1.4. Review of Related Literature

In this study, the writer takes review of related literature from the other thesis as comparison. Firstly, the writer uses another thesis with title *Analisis Pesan Dakwah Terhadap Text Syair*

Surga- Mu karya Band Ungu, which has been researched by Siti Maziaturrodiyanah in 2008, the student of State Institute for Islamic Studies (IAIN) Walisongo Semarang.

In this thesis, she analyzed the messages of Islamic proselytizing using content analysis. She concluded there are three points of the messages. They are *aqidah*, *syariah*, and *akhlaq*. One of them is the relations between God and human being, that everything in this world is His.

The second review related to this research is *Analisis Pesan Dakwah Dalam Syair Album Istighfar Karya Opick*, which was researched in 2007 by Ainun Thoharoh. She was graduated from State Institute for Islamic Studies (IAIN) Walisongo Semarang.

In her thesis, she analyzed about the messages of *da`wah*, which contained on the song using semiotic. One of the closures of her thesis is about the advices in religiosity awareness, *shalawat* to the prophet Muhammad, and *dzikir*.

The third is *Muatan Dakwah dalam Syair Lagu Iwan Fals (Study terhadap album Salam Reformasi)*, which has been researched by Anisa Zuhaeda in 2005, the student of State Institute for Islamic Studies (IAIN) Walisongo Semarang.

Salam Reformasi album contains 18 songs. Iwan Fals his self wrote those collections in the different form. They are ballade, ode, rhyme, elegy, epigram, and stive. Those all six various form

and theme including criticism and social justice, patriotism and loving devotion to the fatherland, love, lifestyle, life environment, masses and social care. Those themes remind us that so many things happened in our society, as an affair, wickedness, deviation, poverty, etc. Those need attentions and cogitation (thinking) all level of society without exception.

There are three values of messages of Islamic missionary, they are:

1. *Akidah*

The doctrine, that life and death is Allah's. Calamity (disasters) is a test and warning from Allah SWT

2. *Syari'ah*

The teaching of prohibition in the corruption and *hubbuddunya*. Teaching of keep working and loyal to each profession.

3. *Akhlak*

Teaching to keep and save life environment, *amr ma'ruf nahi munkar*, and save the self-purity.

The Fourth review related to this research is *Muatan Dakwah Islam dalam Syair Lagu "THE FIKR"* (Analisis Album "Cinta- Mu") by Eri Sritrisnaningsih in 2006, the student of State Institute for Islamic Studies (IAIN) Walisongo Semarang.

In writing the songs "*The Fikr*", has a principle when the composer wrote this song that it is easy to understand. It is intended

that the message through the poem can be quickly and easily accepted by the listener. The using of language style is also easy for listeners to catch the words of the song.

There are three styles of language used by the author of the song "*The Fikr*". Those are comparison style, an affirmation style, and contradiction style. While, satirical style is not used in "*The Fikr*" song.

Song poems of *Naseed* group "*The Fikr*" more in the classification of didactic poetry. For this type of ode poetry, poetry, lyric poetry, and romance, poetry was only found in one title of each poem.

Appealing of the message preaching are about fear, reward, and motivational. Appeal of motivational messages consist of psychological motivation, they are organisms achievement, social affection and transcendental religion.

The music, "*The Fikr*" does not classify in one of the musical genres only. "*The Fikr*" include the various streams of music in their albums, although the element is more dominant for POP music in their some songs. This carried out as a strategy of *da'wah* to capture wider.

The messages of *da'wah* contained in the song "*The Fikr*" ranging issues of *akidah* (theology), *Syariah* (Law), and *akhlaq* (morality). *Akidah* revolves around the belief in God, *takwa* (devotion), *tawakal* (trust), eternal nature of God, and all creatures

were equal before God. *Syariah* messages on the command of prayer whereas morality (*Akhlaq*) revolves around the prohibition to arrogance, pious wife, gratitude, optimism, casting a smile.

The fifth related literature is the thesis for master degree IAIN Walisongo Semarang, under title *Membongkar Mitos Musik POP Religi Dalam Mitologi Budaya Massa Islam di Indonesia: Semiotika Sampul Album POP Religi Ungu* by Panji Suryo Nugroho in 2008. He analyzed the sign showed in the cover of *Ungu* religious albums. He also investigated about the cultural codes of that cover in order to be understood as the Islamic music.

The sixth review related literature is the book of *Semiotika Komunikasi Visual* by Sumbo Tinarbuko the candidate of holder of doctorate *Fakultas Ilmu Budaya*, Gajah Mada University (UGM) Yogyakarta (2006). Sumbo Tinarbuko carried out a scholarly investigation of the advertisement of society service (ILM). He explored for visual communication design. It is employing icon, index, and symbol. Code is understood as the combination style of sign agreed socially to deliver messages to other. They are code of culture, hermeneutic, semantic, narrative and symbolic. Sign of visual communication design can be seen from two aspects, they are verbal sign and visual sign. Verbal sign is approached from language style, process of writing style, theme, and the final definition. Visual sign can be seen from how far it was described, whether iconic, indexical or symbolic.

The difference of this thesis with the others is it will find out about the application of the verbal and visual communication in a song. It employs the semiotic method to analyze them. The objects of the research are the utterance as verbal symbol and visual symbols of the clip video. Verbal language presents some aspects of individual reality and the visual symbols of the clip video will be involved with the design of visual communication. A lyric of the song has the specific meaning and sometimes it is difficult to interpret. Therefore, to understand the message of song, especially in religious song of *Ungu* band, the researcher would like to take an inquiry using semiotic.

1.5. Theoretical Framework

The research focuses on verbal and visual symbols using semiotic analyzes. It is the method to give the meaning to the sign of message or text package. Semiotic affair is tracing the meaning, which was carried by text in the form of signs (Pawito, 2007: 155-156).

Verbal and visual symbol are the symbols, which are contained in the video clip song *Dengan NafasMu*. Whether the symbols in the song represent Islamic values or not, so that feasible classified as a religious song. Symbols are examined using semiotic analysis, to determine the meaning embedded in these symbols.

Semiotics has three main areas of study:

1. The sign itself. It consists of the study of different varieties of sign, of the different ways they have of conveying meaning, and the way they relate to the people who use them. For signs are human constructs and can only be understood in terms of the uses people put them to.
2. The codes or system into which signs are organized. This study covers the ways that variety of codes have developed in order to meet the needs of society or culture or to exploit the channels of communication that is available for their transmission.
3. The culture within which these codes and signs operate. This in turn is dependent upon the use of these codes and signs for its own existence and form (Fiske, 1990: 40).

Pierce differentiates the sign into three categories. They are icon, index, and symbol. Icon is a sign, which is determined by its dynamic object by virtue of its own internal nature. Index term refers to sign, which is determined by dynamic object by being in a real relation to it. A symbol in semiotic context is understood as a sign, which is determined by its dynamic object only in the sense that it will be so interpreted (Pawito, 2007: 158-160). The other definitions for Pierce classification of sign expressed in "*Semiotika Komunikasi*" by Alex Sobur (2006: 41- 42) icon is the sign that relates with signifier and signified which is simultaneously natural form, or in another words icon relates with sign and the object that

was shaped like a resemblance. The index is the sign that shows the existence of natural relation between the signifier and signified that has causal nature (cause and effect relations) or the sign that at one referred in reality. The symbol is the sign that showed natural relation between the signifier and signified. Relation among them shape like arbiter/ *semena*, relations were based on the convention or community agreement.

Saussure stated that the grouping of sign into two kinds. Signifier (the concept) and signified (the sound image). Signifier address to the aspect sign physic, such as utterance, picture, paint, etc. signified pointed toward mental aspect of sign. It thinks about sign associatively (Pawito, 2007: 162). Sign is the unity of signifier form with an idea or signified. In other words the signified is significant sound or a means scratch. So signifier is the material aspect of language, what was said or heard and what was written or read. Signified is the mental describing. Therefore, it is a mental aspect of language (Sobur, 2006: 46).

The other figure of semiotic is Roland Barthes. He used the connotation and denotation term to show the stage (level) of the meaning. Denotation is the objective meaning on the first order that could be given to the symbols by connects directly between symbols and the reality or the sign that was indicated. Connotation is the meaning, which could be given to the sign by point at with the value of culture. Therefore, it was in second level (second order) (Pawito, 2007: 63).

By these semiotic analyses, the researcher expect be able to answer the research problem that was explained. The researcher uses the theory of Roland Barthes to investigate the meaning of both symbols verbal and visual. He uses five codes to investigate the sign. They are hermeneutic, semantic, symbolic, narrative and cultural. More explanation about the theory of Roland Barthes that will be used to explore the meaning will be clarified widely in the second chapter.

1.6. Methodology of Research

1.6.1. Type of The Research

The typical of this research is descriptive interpretative. Qualitative research is a generic term for investigative methodologies described as ethnographic, naturalistic, anthropological, field, or participant observer research. It emphasizes the importance of looking at variables in the natural setting in which they are found. Interaction between variables is important. Detailed data is gathered through open-ended questions that provide direct quotations. The interviewer is an integral part of the investigation (*Jacob: 1988*) <http://www.okstate.edu/ag/.htm>). Most communication scholars now acknowledge that studies of contingent meaning can produce useful insight about the human condition. They also acknowledge that qualitative methods are more suitable than quantitative methods for addressing certain (but not all) questions about

culture, interpretation and power. For these purposes the flexible and accommodating aspects of qualitative inquiry it is relational style of fieldwork, it is inductive mode of analysis, and its resistance to closure are strong attributes indeed (Taylor, 1995: 14).

This inquiry uses semiotic to approach the data. Semiotic is the study of sign process (semiotics), or signification and communication, signs and symbols, both individually and grouped into sign systems. It includes the study of how meaning is constructed and understood.

1.6.2. Limitation of The Study

1.6.2.1 Limitation of Operational

In religious song, many interesting problems can be analyzed and discussed related to communication symbols. Therefore, the researcher will limit this research to determine the work zone. This thesis is limited by the following aspects:

1. This research analyzes the verbal and visual symbols of *Ungu* religious song using semiotic.
 - a. Verbal symbol is defined by every word is uttered orally by the singer. It appropriated with the lyric made by its

composer. It integrated with the scene of clip video.

- b. A visual symbol is defined by the picture recorded for each scene alteration from beginning to the end of the scene.
 - c. The perusal of those symbols use the semiotic theory of Roland Barthes.
 - d. Object chosen for this research taken from one of *Ungu's* religious album *Aku dan Tuhanku*.
2. This research focuses on “*Dengan NafasMu*” song from *Aku dan Tuhanku* Album (the third religious album) of *Ungu* band.
 3. This research limited on the referential meaning belonging to its clip video integrated with the utterances of verbal symbols.

1.6.2.2 Conceptual Limitation

To avoid misunderstanding of title term, the researcher defines the using of those terms into the following definition. Semiotics is the study of signs and signifying practices is largely the creation of the Swiss linguist Ferdinand de

Saussure and the American pragmatist Charles Sanders Peirce. Independently, they worked to make better understanding how certain structures are able to produce meaning rather than work on the traditional matter of meaning itself. The semiotic theory in order to the data analysis, this study employs Roland Barthes theory.

A verbal symbol is all kind of symbols that use a word or more. The whole type of stimulus speech consciously belongs to verbal symbols (Mulyana, 2002: 237).

A visual symbol is the symbols of communication use the visual aid. It includes: signs, typography, drawing, graphic design, illustration, color and electronic resources, gestures, body languages. A visual symbol belongs to the non- verbal communication, which carried on through presentational codes, such as gesture eye movements, or qualities of voice (Fiske, 1990: 67).

Ungu is a group of rock music formed in Jakarta, Indonesia in 1996 with Makky as the only remaining original member. The group comprises vocalist/guitarist Pasha, guitarist Enda & Onci, bassist Makki, keyboardist Gatz and

drummer Rowman. *Ungu* are known for their hit singles, such as "*Demi Waktu*", "*Tercipta Untukku*", "*Andai Ku Tahu*" and "*Kekasih Gelapku*" (en.wikipedia.org/Ungu, on December 1th 2009, 07: 34 a.m).

Religious songs are kind of song that contains the religious values, teachings and messages. In this case is the value of the Islamic teachings. Verbally, that the song lyrics are not containing vulgar words, erotic, ridicule and denial of Allah SWT and His Apostle. Visually, that song shows the Islamic symbols and behaviors. Associated with Islamic characteristic song, Imam Al Ghazali sets five conditions for the song and music that can be enjoyed, as set forth in the book *Ihya Ulumuddin* chapter II pages 281-283:

1. The singer is not woman who are forbidden (unlawful) to be seen and if we listen the voice do not lead to lust.
2. Musical instruments used are not comprised of equipment that is prohibited by *syara'*.

3. Song lyrics are not contain vulgar words, erotic, ridicule and denial of Allah SWT and His Apostle.
4. People who listen to songs is not necessarily controlled by lust caused listen to the song.
5. People who listen to that song must be someone who grew his love for Allah SWT because of inspired song.

Aku dan Tuhanku album is one of *Ungu's* mini religious albums released in August 2008. It received the double platinum reward in the first sold for 150.000 copied. The album produced by Trinity Optima Production consist of five songs, they are *Dengan NafasMu*, *Hidup Hanya Sementara*, *Syukur (Alhamdulillah)*, *Cahaya-Mu*, and *Doa*.

Messages of Islamic Proselytizing is the content of *da'wah* which convey to the audience or *mad'u*, it is the doctrine of Islam it self (Azis, 2004: 94).

1.6.3. Type of Data and Data Sources

The type of data in this thesis is qualitative data. Firstly, written text from *Ungu* religious songs expressed in

the words, phrases, and the sentences (lyric). Secondly is communication through visual aid of clip video in the VCD format. It conveys the ideas information in forms that can be read or looked upon. Primarily associated with two dimensional images, it includes: signs, typography, drawing, graphic design, illustration, color and electronic resources. It solely relies on vision. It is form of communication using visual effect. There are variety of ways to present information visually, like gestures, body languages, video and TV. Here, the focus is on the presentation of text, pictures, diagrams, photos, etc, integrated on a computer display. It explores the idea that a visual message with text has a greater power to inform, educate or persuade a person. It is communication by presenting information through visual form. The audience, not on aesthetic or artistic preference, bases the evaluation of a good visual design on measuring comprehension. There are no universally agreed-upon principles of beauty and ugliness (en.wikipedia. Visual communication accessed on December 13th 2009, 12:28 p.m).

1.6.4. Technique of Data Collecting

There are many ways to collect the data, such as documentation, observation, test, interview, and questionnaire. In this case, the writer uses documentation as the way to collect the data. According to Arikunto,

documentation is getting the data about case or variable as note, transcript, book, magazine, etc (1990: 321). Documentation in this case is the clip video of *Ungu* on the VCD format. The techniques of taking the data are as follows:

1. The researcher selects the religion albums of *Ungu* band.
2. The researcher selects *Dengan NafasMu* songs from the third albums (*Aku dan Tuhanku*).
3. The researcher watches carefully the clip video, and than find, the integrated of verbal and visual symbols of religiosity.
4. The researcher looks for the meaning of the verbal and visual symbols arranged as a message of Islamic proselytizing.

1.6.5. Technique of Data Analysis

Analyze is the way to draw the conclusion. In the qualitative communication research, there are many kinds of technique of data analyses that depend on the aims of research. It basically evolves giving the meaning (making sense of) to the data and interpreting or transforming in the narration form, then aims to the discovery of scientific propositions, and the last up to final conclusion. It is alarmed righteously, that qualitative communication

research purpose to suggest the description or give the comprehension about how and why related to the reality/communication tendency researched (Pawito, 2007: 100-101). In analyzing process, we recognized content analyses. Berelson defined as technique research to describe objectively, systematic and quantity the content of visible communication (manifest) (Krippendorf, 1993: 16). As the research technique, content analyses covered the particular procedure in processing the scientific data. It is aimed to give the knowledge, opening new conception, present the fact and implementation escort practically.

There are three methods to analyze the media content, particularly for qualitative research. These are discourse analyzes, semiotics, and framing. By means of those methods, we are able to understand substantively, that media content influenced by several component of the media institution it self.

Theoretically, phenomenological of contemporary discourse analyzes to media representation is more sophisticated than content phenomenology. It is not only the words are able to code and account but the complexity of discourse structure (Sobur, 2002: 5).

Special in framing, Entman more detail said to frame is to select some aspect of perceived reality and make them more salient in a communicating text in such a

way as to promote a particular problem definition, causal interpretation, moral evaluation, and treatment recommendation (Pawito, 2007: 188).

Semiotic is a science or analyzing method to inspect sign. Sign is a set of equipments used in effort to look for the way in the world, and with human being (Sobur, 2006: 15)

For this inquiry, researcher would like to apply the theory of semiotic descriptive to analyze verbal and visual symbols used in religious song of *Ungu* band *Dengan NafasMu*. The step taken by the researcher as follow:

- a. Watch and listen the clip video of *Dengan NafasMu* (Video Compact Disc file).
- b. Capture the scene (use GOM Media File Application) and convert into JPG format.
- c. Observe the captured picture over all accurately.
- d. Interpret the visual symbol usage appropriated with the verbal symbols through the utterances by Barthes theory.
- e. Analyze the terms of utterances and visualizations of its clip video according to community interpretation, framework, of culture, social aspect, communicative, meaning level and dictionary (encyclopedia).

- f. Find the religiosity values of using verbal and visual symbols.
- g. Find the message of Islamic proselytizing by semiotic view of Roland Barthes.