CHAPTER I
INTRODUCTION

1.1 Background of the Study

A campaign is a strategic and organized effort aimed at achieving specific goals or objectives through a coordinated series of activities. It is designed to influence and engage target audiences, whether it's to raise awareness, drive action, change behaviors, or achieve other desired outcomes within a defined timeframe. According to McDougall (1975), language is considered a powerful tool for everyday communication. Language carries the power to evoke emotions, trigger reactions, and establish connections or barriers between individuals and communities. Lazar (2003: 202) stated that campaigns are a communications technology for planned social change. In this context, the use of language becomes the catalyst for social change, a strategic and coordinated form of communication that aims to achieve specific goals by reaching and influencing target audiences through various methods and channels. This strategic versatility has made campaigns indispensable in an array of domains, including marketing, politics, social causes, public health, and more.

Combining verbal and visual communication in campaigns is a strategic approach that enhances the message effectively and commonly emerges in today's digital era. According to Schill (2012), campaigns frequently incorporate a combination of verbal and visual communication to maximize their impact, as discussed in various studies on communication strategies and campaign effectiveness. This approach stems from an understanding of the diverse

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preferences within audiences. Some of the target audiences are inherently drawn to visual stimuli, while others engage more with auditory or kinesthetic elements. It is showing that, verbal and visual signs play a pivotal role in conveying the core message. These verbal components, often encapsulated in slogans, taglines, or catchy catchphrases, serve as succinct and clear statements aimed at capturing the audience's attention and conveying the essence of the campaign. Complementing these verbal signs, the visual signs serve as a cornerstone of campaign effectiveness. These visual components encompass a range of elements, including images, graphics, and videos. They are meticulously designed to vividly represent the campaign's central theme, making it not only more memorable but also deeply impactful. By seamlessly blending both verbal and visual signs, campaigns cater to this diversity, ensuring that their message resonates with a larger audience.

Digitalization leads campaigns to leverage the immense reach of social media and online platforms. This shift has become particularly crucial when targeting younger generations. Ahmad (2019) states that younger individuals are active participants in the online sphere, where they engage in discussions related to sustainability and social causes. The effectiveness of campaigns in reaching and resonating with younger generations can be attributed, in part, to their adept use of metaphors. According to Lakoff (1993: 2), the term "metaphorical expression" refers to a linguistic expression (a word, phrase, or sentence). In the context of campaigns, metaphors are often employed as devices to connect the campaign's message with the audience's shared experiences or emotions. Additionally, campaign videos frequently utilize stereotypes as a medium to convey their

messages. These stereotypes can be cultural, gender-related, or related to various aspects of identity. According to McFarlane (2014: 146), through the mass media—television and radio, as well as the Internet via modern broadcasting channels and social media, drama and role-playing become more widely dispersed depicting stereotypes by models (actors and presenters) we observe and imitate, even when it is simply "acting" for these celebrity endorsers of stereotyping and stereotypes, and does not reflect their true values or nature. This dynamic is exemplified in the Campaign Video by the UN SDG Action. In this way, stereotypes can be used as tools of empowerment and advocacy, and encourage viewers to question established norms.

In this study, Sustainable Development Goals Campaign Videos spark critical reflection, foster awareness, and promote conversations that lead to positive societal change. The campaign video's messaging reinforces the idea that everyone, regardless of gender, age, or background, can contribute to achieving the SDGs. This message challenges stereotypes related to who can be an advocate for sustainability by promoting inclusivity and diversity. Therefore, this study will analyze the primary objectives. First, to conduct a semiotic analysis of the campaign's verbal and visual signs, offering a comprehensive understanding of their contribution to the campaign's message and impact. Second, to explore the nuanced interpretations and implications of these signs, with a specific emphasis on identifying and deconstructing underlying stereotypes. This analysis will provide a comprehensive view of the semiotics, means, and stereotypes found within the

campaign video for Sustainable Development Goals, contributing to a richer understanding of its impact and effectiveness.

1.2 Problems of the Study

In light of the research background, this study delved into the following key research questions:

1. What are the verbal and visual signs found in campaign videos for Sustainable Development Goals?

2. How does the countering stereotypes conveyed through the meaning of verbal and visual signs in campaign videos for Sustainable Development Goals?

1.3 Objectives of the Study

To address the research questions, the primary objectives of this study are:

1. To identify the verbal and visual signs present in campaign videos for Sustainable Development Goals.

2. To analyze the countering stereotypes conveyed through the meaning in verbal and visual signs campaign videos for Sustainable Development Goals.

1.4 Limitation of the Study

In order to maintain a focus on the analysis of both verbal and visual signs and the countering stereotypes conveyed through the meanings in campaign videos for

Sustainable Development Goals, this study was limited to the utilization of semiotics theory by Saussure, as cited in Chandler, 2007 to identify verbal and visual signs. Additionally, Leech's theory of meaning (1981) was employed to analyze the stereotypes conveyed through the meaning, and the supporting theory titled "The Meaning of Color Term" by Wierzbicka (1996) was employed to analyze the visual color within the context of the SDG campaign videos.

1.5 Significance of the Study

The significance is classified into the following categories:

1.5.1   Theoretical Significance

Theoretical significance lies in its ability to highlight the role of verbal and non-verbal signs in campaign videos by employing semiotic theories. By demonstrating how these signs are used and interpreted, the study aims to contribute to the understanding of semiotics and related fields. It has the potential to deepen knowledge in this area and inspire further research among those interested in the field of semiotics.

1.5.2   Practical Significance

The practical significance of this research is twofold. Firstly, it aims to provide support and guidance for readers who are interested in conducting similar research on future projects, particularly concerning the semiotics present in Sustainable Development Goals campaign videos. By offering insights into the analysis and interpretation of these signs, the study can serve as a reference for researchers looking to explore similar topics. Secondly, the study seeks to enhance the

comprehension of individuals who read it, allowing them to gain a greater understanding of the specific topic discussed within the study, namely the role of verbal and visual signs in campaign videos for Sustainable Development Goals.

CHAPTER II
REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter is divided into an exploration of the existing review of related literature, concepts, and theories. Review of related literature in the first subchapter used two theses and three article journals. The second subchapter is concepts, it explains the pertinent ideas connected to the subject used in this study. The last subchapter is theories, which describes the theory of Semiotics, the theory of meaning, and the supporting theory of colors.

2.1. Review of Related Literature

The primary objective of this review is to highlight the distinctions between the current study and previous research, while also drawing comparisons with other studies that address similar themes. This research encompasses five distinct analyses, outlined as follows:

The first thesis, entitled "Semiotics Analysis in Asus Video Advertisement "Wow The World With True Power" written by Diantari (2023). This study centers on the exploration of both verbal and visual signs within video advertisements, as well as an in-depth examination of the meanings conveyed through these signs. In the course of this analysis, the study employed Saussure's semiotic theory (2011), Barthes' theory of meaning (1967), and complemented the research with Wierzbicka's theory of color terms (1966). The study unveiled the use of denotative and connotative meanings within the data, serving the purpose of conveying messages related to promoting ASUS products. This study shares similarities with

prior research in terms of its research questions and its reliance on Saussure and Wierzbicka's theories. Nevertheless, it differs by adopting Leech's theory of meaning (1981) and utilizing a distinct data source.

The second thesis, entitled "The Analysis of Verbal and Visual Signs in Positive Energy Challenge Video Advertisement," written by Maheswari (2022), dedicated to examining the verbal and visual signs and their associated meanings within Hyundai's Positive Energy Challenge video advertisement. In this study, two core theories were harnessed for analysis. The first, Ferdinand de Saussure's semiotics theory (1983), was employed to identify the verbal and visual signs. The second, Roland Barthes' theory of meaning (1968), was used to delve into the significance of these signs, with additional support from Anna Wierzbicka's theory of color terms (1996). The findings of the study revealed the presence of 17 verbal signs and 25 visual signs within the video advertisement. The similarities between this research and previous studies include the utilization of Saussure and Wierzbicka's theories. However, the differences arise in terms of the data source and the specific theory of meaning applied in the analysis.

The third article, entitled "Discovering the Meaning of Verbal and Visual Signs in L'Oreal Paris Video Advertisement: A Semiotic Study" by Andina (2021) aimed to identify and analyze the verbal and visual elements in these advertisements and their associated meanings. The study was grounded in three theoretical frameworks: Saussure's semiotic theory (1983), Barthes' theory of meaning (1977), and Wierzbicka's theory of color terms (1996). The study was discovered that the selected advertisement featured five verbal signs and six visual signs. Importantly,

both verbal and visual signs conveyed not only their explicit meanings (denotative) but also additional implied meanings (connotative). Regarding the similarities between this study and the previously conducted research, the same topics and the utilization of Saussure's semiotic theory and Wierzbicka's theory of color terms. Nevertheless, this study will use Leech's theory of meaning (1981) and adopting campaign videos as the primary data source.

The fourth article, entitled "Semiotic Verbal and Visual Sign Found in Kuta Five Star Hotels Advertisements" was written by Anggela (2022). This research is dedicated to unraveling the underlying messages conveyed by verbal and non-verbal signs within advertisements for five-star hotels in Kuta. The study draws upon the foundations of semiotics, as outlined by Saussure (cited in Chandler 2001), Barthes' theory of meaning (1967), and Cerrato's theory of color terms (2012). The study's findings underscore that the verbal signs featured in these advertisements carry both denotative and connotative meanings, while the visual signs encompass several images and colors, each laden with diverse interpretations according to the specific context of the advertisement. Similarities between this study and prior research lie in their shared reliance on Saussure's semiotic theory and their shared research focus. However, differences emerge in this study as it incorporates Leech's seven theories of meaning and diverges in its utilization of Wierzbicka's theory of color terms. Additionally, this study employs a different data source for its analysis.

In the last article entitled "A Semiotic Analysis of Downy Collection Advertisements," written by Pratami (2022), this study focused on the verbal and visual signs found within these advertisements and the intended message conveyed.

This study employed Saussure's theory (1983), Barthes' theory (1967), and was supported by the theory of color by Wierzbicka (1996). Through this analysis, the researcher identified a total of 72 instances of verbal and visual signs, which were categorized into 38 connotative and 34 denotative meanings. Similarities between this study and prior research are reflected in the alignment of research questions and the utilization of Saussure and Wierzbicka's theories. However, differences arise in terms of the data source employed and the specific theory of meaning applied.

2.2. Concepts

The following concepts are provided below, providing a general description of the data related to the semiotic analysis in campaign videos found in the Sustainable Development Goals.

2.2.1. Verbal and Visual Signs

Verbal and visual signs are two different types of communication elements used in various expressions, including campaign videos.

1. Verbal Signs

According to Chandler (2007), verbal signs refer to the use of words, language, or textual elements to convey a message or meaning. These can include slogans, catchphrases, written text, or any form of linguistic communication. Verbal signs are essential in conveying specific information, raising awareness, or inspiring action through the power of language.

2. Visual Signs

According to Pierce (1958), visual signs encompass visual, spatial, or sensory elements that communicate meaning without the use of words or language. These signs can include images, symbols, colors, gestures, facial expressions, body language, or any other visual and sensory cues. Non-verbal signs are particularly effective in eliciting emotional responses, conveying abstract concepts, or capturing attention through visual representation.

2.2.2. Semiotics

According to Saussure, cited in chandler's (2007), semiotics is the study of how signs and symbols are used to communicate the meaning. It looks at how signs and symbols are used to create and interpret meaning in the world around us. It is a field that spans multiple disciplines and explores the interplay among language, culture, and communication. Semiotics understanding how people interpret and understand symbols and communication can help us to better understand how we interact with each other and our environment.
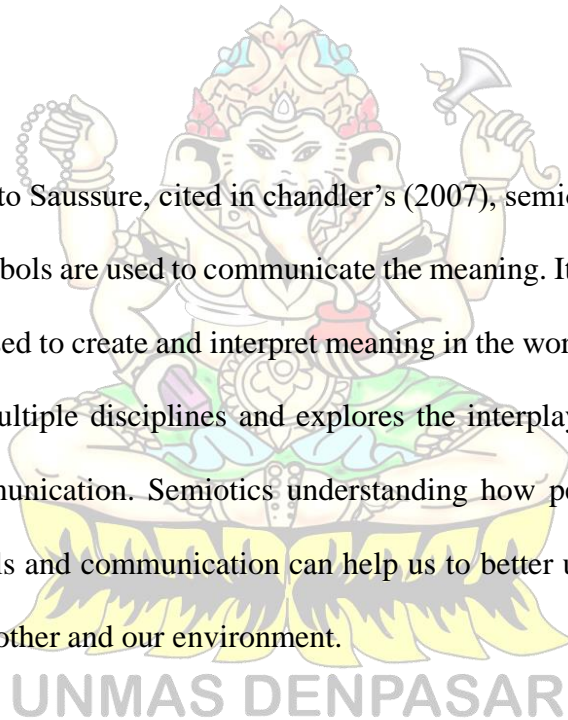
2.2.3. Campaign

According to the Cambridge Dictionary, a campaign is a coordinated series of planned activities, efforts, or strategies with a specific goal or objective. It is often used in various contexts, including marketing, advertising, social and political endeavors, and advocacy, to achieve a desired outcome or result. In the context of social campaigns, the offering refers to a cause or issue that seeks to create positive

societal impact. Campaigns can address a wide range of topics, such as public health, environmental sustainability, human rights, poverty alleviation, or education. It often utilizes a combination of traditional and digital media platforms, including advertising, public relations, social media, community engagement, and grassroots mobilization, to reach and engage the target audience.

2.2.4. Counter Stereotypes

The counter-stereotypes refer to ideas or images that contradict the standard mental image held by a group and challenge prejudiced attitudes or uncritical judgments. These counter-stereotypes can help overcome spontaneous gender stereotypes and reduce emotional intergroup bias. According to (Prati, Crisp, & Rubini, 2015), counter-stereotypes reduce emotional intergroup bias by eliciting surprise, and individuals who belong to surprising combinations of social categories can be described as counter-stereotypes. By using counter-stereotypes in marketing and media campaigns, organizations can effectively promote diversity and inclusion by challenging traditional stereotypes and representing a more authentic and diverse range of individuals.

2.2.5. Sustainable Development Goals (SDGs)

The Sustainable Development Goals (SDGs), commonly known as the Global Goals, represent a United Nations program comprising 193 member countries. These goals were introduced as a successor to the Millennium Development Goals (MDGs) and form the Agenda for Sustainable Development,

with the objective of accomplishing them by the year 2030. The SDGs represent an international call to action for individuals and target five critical issues: people, the planet, prosperity, peace, and partnership. As a worldwide action focused on enhancing the well-being of the planet and the global human condition, the SDGs consist of 17 global objectives, which encompass areas like poverty reduction and sanitation. These goals are designed to stimulate local economies and simultaneously address various social needs. SDG's, day in, day out, until now developed their campaign using videos, pictures, or posters as mediums to advertise and raise awareness among the youth of the action on social media that people in the world may access.

2.3. Theories

There are two main theories and one supporting theory that will be used in this research. The semiotics theory proposed by Saussure, as cited in Chandler's (2007), will be employed to analyze the verbal and visual signs found in the campaign videos. Furthermore, the theory of seven types of meaning by Leech (1981) will be used to further analyze the stereotypes conveyed through the meaning of the verbal and visual signs. Additionally, the supporting theory of color terms proposed by Wierzbicka (1996) will provide additional insights into the role of color in communication. By utilizing these three theories, the study aims to provide a comprehensive analysis of the use of verbal and visual signs in communication, examining their relationship and the meaning they convey.

2.3.1 Semiotic Theory

According to Chandler (2007: 8), language functions as a system of signs, where linguistic signs derive meaning within the context of the sign system itself. The meaning of a linguistic sign is not inherently determined by the sign itself, but rather by its relationship to other signs within the system. Chandler (2007: 22) describes this relationship as the 'arbitrary relationship' between the signifier and the signified. This implies that the connection between the signifier (the linguistic form) and the signified (the concept or meaning) is not naturally or objectively established, but rather, it is constructed artificially within the language system.

1) A signifier: is a unit of meaning that is linked to a particular sound. This mental representation allows us to recognize, remember, and produce a particular pattern of sound, which can be used to communicate ideas and thoughts (Chandler, 2007: 14).

2) A signified: the abstract concept that is being referred to by the signifier, or the word used to describe it. In this example, the signifier is the species of waterbird, and the signified is the idea or concept of that waterbird (Chandler, 2007: 14).

Saussure defined the idea of sign in a diagram known as a dyadic diagram that can be seen as follows:
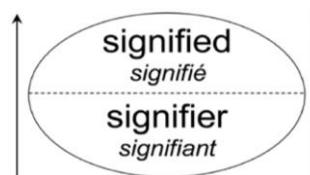

Figure 2. 1 The Saussure's concept of sign
(Source: Saussure, 1967: 158)

Saussure's dyadic diagram is a visual representation of the signifier and signified, the two components of a sign that are connected, known as signification. It shows how these two elements are related and how they interact to produce meaning. The diagram is used to explain that a sign is not a direct representation of the thing it is referring to, but rather a relationship between the two. This means that the same sign can have different meanings in different contexts (Chandler 2007: 15).

- Signifier: the word "open"

- Signified concept: that the shop is open for business.

Any individual sign is a recognizable combination of a signifier with a particular signified. A sign cannot exist with a meaningless signifier or a wholly formless signified.

2.3.2 Theory of Meaning

According to Leech (1981: 9), the meaning of signs can be dissected and understood through the examination of seven distinct categories or types of meaning. These seven categories provide a comprehensive framework for analyzing and interpreting the meaning embedded in various forms of communication.

1. Conceptual Meaning

According to Leech (1981: 9), this type of meaning is often referred to as denotative meaning. It focuses on the basic, literal representation of a sign or

symbol. Its referential meaning examines what is explicitly shown or described in the visuals and dialogue.

2. Connotative Meaning

Connotative meaning is the communicative value an expression has by what it refers to, over and above its purely conceptual content (Leech 1981: 12). This meaning delves into the associations and emotional or cultural implications attached to a sign. It explores the secondary or implied meanings that go beyond the literal interpretation. This could involve analyzing the emotions, values, or cultural references invoked by the content.

3. Social Meaning

According to Leech (1981: 14), social meaning pertains to the societal or cultural context surrounding a sign. It investigates how a sign is perceived within a particular social or cultural group. Social meaning might involve understanding how the content resonates with specific communities or demographics.

4. Affective Meaning

Affective meaning deals with the way a language can reflect personal feelings, an emotional impact, or a response triggered by a sign (Leech 1981: 15). It examines how signs evoke emotions such as joy, sadness, anger, or empathy in the audience. This aspect is crucial for understanding how the content connects with viewers on an emotional level.

5. Reflective Meaning

Reflective meaning explores the self-reflection and introspection prompted by a sign. According to Leech (1981: 16), reflective meaning is the one

appearing in situations with multiple conceptual meanings, one sense of a word influences the response to another sense. It considers how a sign may lead individuals to contemplate their own beliefs, values, or experiences. This can involve assessing whether the content encourages viewers to think critically about the subject.

6. **Collocative Meaning**

Collocative meaning consists of the associations a word acquires on account of the meanings of words that tend to occur in its environment (Leech, 1981: 17). The meaning deals with the associations a sign has with other signs or elements within a communication. It examines how certain signs are often used together or in specific contexts. This might involve analyzing how certain visual elements or words are consistently paired to convey a message.

7. **Thematic Meaning**

Thematic meaning focuses on the underlying themes or motifs present in a sign. According to Leech (1981: 19), thematic meaning is communicated by how a speaker or writer organizes the message, in terms of ordering, focus, and emphasis. It looks at the broader ideas or concepts conveyed by the sign and how they relate to the overall message. Thematic meaning helps uncover the central ideas and messages being communicated.

2.3.3 The Meaning of Color Term

According to Wierzbicka (1996: 287), all languages have a word for "see" but not all languages have a word for "color". The color terms are words or

expressions used in language to denote specific colors. These terms are essential in communication as they enable individuals to describe, identify, and distinguish colors in their environment. The theory explores the relationship between language, perception, and the representation of colors, providing insights into how color terms contribute to the construction of meaning in communication. It is important to note that there are six basic color terms, which represent related but distinct concepts:

1. **Black and White, Dark and Light**

   The concept of dark and light is closely tied to the concept of seeing and encompasses various connotations. According to Wierzbicka (1996: 301), the concept of "black" is commonly connected with darkness, evil, and negativity, while "white" is related to light, purity, and goodness. The concept of "dark" is more general and can refer to the absence or deficiency of light, as well as negative emotions or experiences. Conversely, "light" can refer to the presence or abundance of light, as well as positive emotions or experiences.

2. **Green**

   According to Wierzbicka (1996: 307), "green" is frequently linked to terms related to grass, herbs, or vegetation, either morphologically or etymologically. The dark green color is identical with greed, ambition, and jealousy. Meanwhile, yellow-green color is associated as a color that is identical to disease, cowardice, and jealousy.

3. Blue

The color "blue" is related to the words sky and water, indicating its connection to the natural environment. This association is believed to stem from the way light refracts through water, giving it a blue hue. According to Wierzbicka (1996: 309), light blue and dark blue are separate concepts, with distinct basic color terms for each shade. Light blue is often associated with tranquility, calmness, and relaxation. It represents attributes such as creativity and serenity. On the other hand, dark blue is commonly linked to strength, power, and authority. It is considered a color that symbolizes knowledge, intelligence, and trustworthiness.

4. Red

According to Wierzbicka (1996: 315), red is a rich and warm color, because it is associated with fire. Red is frequently associated with blood, fire, and passion. Soft red often signifies romance, love and friendship, it denotes feminine qualities and passiveness, while dark red can be symbolized as power, strength, and courage.

5. Yellow

Yellow is often perceived as 'warm' due to its association with the sun, which represents a source of light and heat. The concept of yellow encompasses more basic notions such as 'color' and 'light.' According to Wierzbicka (1996: 317), dull yellow represents caution, sickness, and jealousy. Light yellow is also associated with intellect, energy, freshness, happiness, joy, and optimism.

6. Brown

Brown is composed of other, more basic concepts, such as "color" and "earth". Brown, in comparison to colors like pink, orange, purple, or gray, appears more heterogeneous. It encompasses various shades and is abundant in our environment. According to Wierzbicka (1996: 327), "brown" is mainly dark grayish, orange or yellow colors. Brown is often defined by warmth, stability, and reliability.