

**THE ANALYSIS OF MYTH IN *CLOSE TO YOU* ALBUM  
LYRICS OF CARPENTERS BASED ON  
ROLAND BARTHES THEORY**

**TERM PAPER**

**A term-paper submitted to the faculty in part-fulfillment of the requirements for obtaining  
strata one (S-1) degree**



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## INTELLECTUAL PROPERTY STATEMENT PAGE

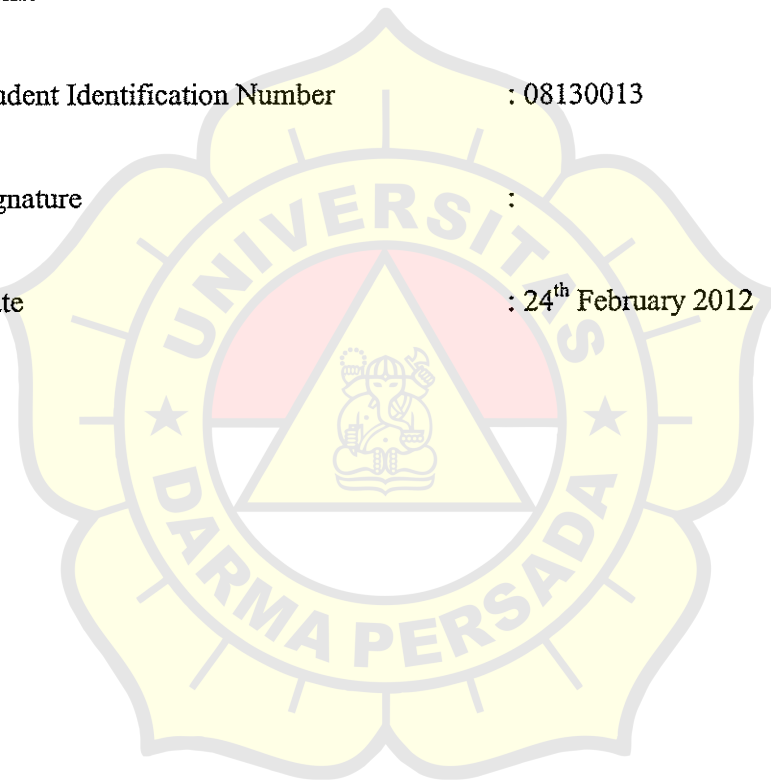
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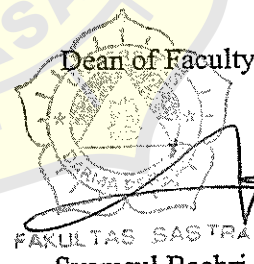
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## PREFACE

Thanks to almighty God, Jesus Christ for His blessing, so I could finish my term paper even by hard effort and long time. This term-paper is submitted to the Strata One Program, English Department, University of Darma Persada as a part fulfillment of the requirements for obtaining the Strata One (S-1) degree. I acknowledge that without the assistance, guidance and support from various parties start from the beginning of the lecture until the preparation of this term paper, I will get the difficult to finish my term paper. Therefore, I would like to say the great thanks to:

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This term paper is still not perfect. Therefore, constructive criticisms are welcome. I hope this term paper give the benefits to the reader and for the development of linguistics.

Jakarta, February 2012

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## ABSTRACT

Name : Ramona Artha Yossi  
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Title : Analisis mitos pada lirik lagu dalam album *Close to You, Carpenters*.

Skripsi ini membahas tema linguistik berupa mitos dengan menggunakan pendekatan semiotik yang diterapkan dalam teori Barthes melalui tanda, denotasi dan konotasi yang akhirnya melahirkan mitos. Penelitian yang digunakan adalah jenis penelitian kualitatif. Penulisan skripsi ini bertujuan untuk menemukan mitos yang timbul dari dalam album Carpenter, berjudul *Close to you* melalui pendekatan semiotik yaitu ilmu yang mempelajari tentang tanda. Karya dari duo band yang naik daun pada era 19 memperlihatkan mitos yang tercipta, ditambah karena lahirnya film yang menggunakan nama yang sama dan lagu latar dari pemusik yang sama.

Kata kunci:

Denotasi, konotasi, Mitos.

## TABLE OF CONTENTS

<b>INTELLECTUAL PROPERTY STATEMENT PAGE</b> .....	i
<b>THE FEASIBILITY APPROVAL PAGE</b> .....	ii
<b>APPROVAL PAGE</b> .....	iii
<b>PREFACE</b> .....	iv
<b>ABSTRACT</b> .....	vi
<b>TABLE OF CONTENT</b> .....	vii
<b>CHAPTER 1: INTRODUCTION</b> .....	1
1.1 Background of the Research ..	1
1.2 Identification of the Problem.....	5
1.3 Limitation of the Problem.....	5
1.4 Statement of the Problem.....	5
1.5 Objectives of the Research.....	5
1.6 Framework of the Theory .....	5
1.7 Methodology of the Research.....	6
1.8 Benefit of the Research.....	6
1.9 Systematic Organization of the Research. ....	6
<b>CHAPTER 2: FRAMEWORK OF THE THEORY</b> .....	8
2.1 Sign (Signifiers and Signified).....	8
2.2 Denotation.....	9
2.3 Connotation.....	9
2.4 Order of Signification.....	11
2.4.1 First Order Signification.....	11
2.4.2 Second Order Signification.....	12
2.5 Myth.....	12

<b>CHAPTER 3: ANALYSIS</b> .....	15
3.1 Analysis of Denotation in <i>Close to You</i> Album Lyrics. ....	16
3.2 Analysis of Conotation in <i>Close to You</i> Album Lyrics. ....	28
3.3 Analysis of Myth in <i>Close to You</i> Album Lyrics. ....	41
<b>CHAPTER 4: CONCLUSION</b> .....	54
<b>REFERENCE</b>	
<b>SCHEME</b>	



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Research

Carpenters is an American vocal and instrumental duo that consisting of Karen and Richard Carpenters as brother and sister. The Carpenters is the #1 selling American music acts of the 1970s. Though often referred to by the public as "The Carpenters," the duo's official name on authorized recordings and press materials is simply Carpenters, without the definite article. During a period in the 1970s when louder and wilder rock is in great demand, Richard and Karen produces a distinctively soft musical style that make them among the best-selling music artists of all time. Carpenters melodic pop produces a record-breaking run of hit recordings on the American Top 40 and Adult Contemporary charts, and they become leading sellers in the soft rock, easy listening, and adult contemporary genres. Carpenters has three #1 singles on the Billboard Hot 100 and fifteen #1 hits on the Adult Contemporary Chart (see The Carpenters discography) In addition, they has twelve top 10 singles (including their #1 hit). To date, Carpenters' album and single sales total more than 100 million units. During their 14-year career, the Carpenters records 11 albums, five of which contains top 10 singles. They are *Close to You*, *Carpenters*, *A Song for You*, *Now & Then* and *Horizon*, thirty-one singles, five television specials, and one short-lived television series. They have tour in the United States, the United Kingdom, Japan, Australia, the Netherlands, and Belgium.

One of the elements that make the music of the Carpenters distinctive is Karen's use of her low register. Though present in jazz and country music, there are just few contralto singers in popular music at the time. However, Karen do have a wide vocal range that spanned about three octaves. Richard's voice is said to be very complementary to that of Karen's voice, although Karen has great upper range to her voice. Most of the arrangements are classical in style, with many strings, and sometimes use brass and woodwinds "Calling Occupants of

Interplanetary Craft" used over 160 singers and musicians). Music critic Daniel Levitin called Richard *Carpenters* as the one of the most gifted arranger to emerge in popular music. ([Http://www.grantguerrero.com/carpenters/close.html](http://www.grantguerrero.com/carpenters/close.html))

*Close to You* on 1970, Despite of the lukewarm chart performance of "Ticket to Ride", Richard and Karen persevered and then finally achieves the success with the Burt Bacharach/Hal David song (*They Long To Be*) *Close To You*, which has released in 1970. It has been debuted at #56, the highest debut of the week ending June 20, 1970. It rose to #1 on July 25, 1970, and it stays on top of the *Billboard Hot 100* for four weeks. Shortly afterward, Richard has seen a television commercial for Crocker National Bank featuring a song wich is titled *We've Only Just Begun* written by Paul Williams and Roger Nichols. Richard realizes the song has hit potential when he has heard it on television and three months after (*They Long To Be*) *Close To You* has reached #1 chart, Carpenters' version of *We've Only Just Begun* has reached #2 chart on the *Billboard Hot 100*. The song becomes the first hit single for Williams and Nichols. It is considered by Richard Carpenter to be the group's "signature" tune. *Close to You* and *We've Only Just Begun* become RIAA Certified Gold Singles. Both songs are featured on the best-selling album *Close To You*, which is placed #175 on Rolling Stone's 500 Greatest Albums of All Time.

Through the goal of Carpenters, the writer wants to analyze *Close to You* not just its song but also include with the album that also has title *Close to You*. Until the twentieth era, *Close to You* has known and found in love song on the compact disc (CD). In this case, the writer divides music to lyric and sound (voice from instrument and person vocal) then just put lyric into the linguistic research. As an English literature student who has chosen linguistic study, the writer chooses lyric to be analyzed with the semiotic study. Lyric is created with word in phrase or non-phrase.

However, in this term paper, through *Jacobson* opinion, sentence in lyric refers to sign. He said, "Music is one of the oldest forms of human communication, in all cultures at all times. Music, by its own system of acoustic values, is also a semiotic system of values" No matter what genre, music in

general has sign because it creates an effect in the perceiver. Music has magnetism of reference, and the symbols signify range from pure musical materiality to entities such as things and beings (real or imaginary). ([Http://onlinelibrary.wiley.com/doi/10.1111/j.1540-5931.2010...x/pdf](http://onlinelibrary.wiley.com/doi/10.1111/j.1540-5931.2010...x/pdf)) Jacobson opinion about music above gives the writer reason for learning the semiotic study because semiotic is the study the concept about sign, the function of sign and its production of meaning.

The work of Carpenters for analyzing is the twelve song lyrics in *Close to You* album. It is included the song lyric which is also titled close to you. The writer has an assumption that myth is generated from songs in the album. Song lyric will be analyzed with Barthes theory. He says that sign has not been finished just with the literal meaning as Saussure said, but sign systematically form myth through the order of signification.

Through the map which is designed from Barthes theory of sign, the writer learn to understand his idea of a myth as a further sign, with its roots in language but to which something has been added. In analyzing myth, first, sign is divided into a signifier and signified. Two things from sign is unseparated. Signifier is sign itself and signified is the explicit meaning from sign itself. Both things includes to denotative meaning. It is also called First order signification. Next step after first order is the Second order signification. In second order, The signified in previous step become the signifier (Connotative signifier) but it reforms the new sign, then the signified (connotative signified) from those things are the new sign that is getting stronger, it is myth.

Through the work of Carpenters, the writer gets interest to analyze the *Close to You* album lyrics, because *Close to You* is one of the song in the album that is well known until the twentieth era. Another reason for choosing Carpenter is a Chinese movie with the titled *Close to You*, also used *Close to You* for the background song of the movie.

In this case, the writer divides music become two parts. There is lyric and sound or voice from instrument and person vocal. The writer just takes lyric from *Close to You* album, by Carpenters. Barthes in Hoed (2011:4) says that the

pragmatists see the sign as “everything that represents everything” It means sign is everything, so sentence in lyric refers to sign, but the writer has assumption that sign in *Close to You* album lyric generates myth. *De Saussure* describes sign as a paper. It has front and back. Saussure thought about sign is different with Barthes, with His predecessor, Barthes has made just the concept but, He sees how sign works in daily human life.

Sign also has signifier and signified, that cannot be separated. The relation between signifier and sigified is arbitrary. It is arbitrary because there is no reason that the letters "c-a-t" (or the sound of those phonemes) produce a four-legged domesticated feline on our brains. There is nothing special or inherent in those orthographic symbols or an auditory impression that is somehow mystically connected to the nature of cats. People imagine a cat when they read /cat/ as a result of convention: as users of the same language, we have agreed (or been told) that those letters or sounds mean certain things. If I write "lepidopterist," it is likely that nothing (or at least nothing specifically relevant) pops into your brain because there is nothing about that series of letters that would suggest someone who studies butterflies. ([Http://www.english.uwosh.edu/core/lingsign.html](http://www.english.uwosh.edu/core/lingsign.html))

*Arthur* says, “a meaning of signifier does not have a natural relation with signified” Through rhetorical experience of the writer, myth is generated from people opinion through the culture and it is believed for such a long time. For example: red wine, it describes people whom just have a pride, wealth and rich who can drink it. It is a myth that comes from European. In this term paper, the writer learns to get to know deeper about the semiotic study through the concept about sign. Semiotic is the language study of sign, the function of sign and the production of meaning. *Jacobson* said, “*Music is one of the oldest forms of human communication, in all cultures at all times. Music, by its own system of acoustic values, is also a semiotic system of values*” No matter what genre, music in general has sign because it creates an effect in the perceiver. Music has magnetism of reference, and the symbols signify range from pure musical materiality to entities such as things and beings (real or imaginary). ([Http://onlinelibrary.wiley.com/doi/10.1111/j.1540-5931.2010...x/pdf](http://onlinelibrary.wiley.com/doi/10.1111/j.1540-5931.2010...x/pdf))

## **1.2 Identification of the Problem**

Based on background of the problem in the previous page, the main problem is to interpret the sign meaning from song lyrics in the *Close To You* album that generates myths. The writer assumes that myth from song lyrics represent *Close to you*, the album title

## **1.3 Limitation of the Problem**

The writer confines the problem by analyzing the myth that is generated from *Close To You* album by Carpenters

## **1.4 Statement of the Problem**

1. What is denotation in *Close to You* album lyrics?
2. What is connotation in *Close to You* album lyrics?
3. Does the myth from *Close to You* album lyrics represent the album title?

## **1.5 Objectives of the Research**

Based on the statement of the problem above, then the Aim of the research are:

1. To Analyze denotation in *Close to You* album lyrics.
2. To Analyze connotation in *Close to You* album lyrics.
3. To prove the myth from *Close to You* album lyrics represent the album title

## **1.6 Framework of the Theory**

The writer chooses the theory of Roland Barthes as a reference in this linguistic research. Arthur (1966:69) said that thought of Barthes is known as two orders of signification, which includes the meaning of denotation, the true meaning according to the dictionary in first order and connotation, the born of cultural and personal experience.

### **1.7 Methodology of the Research**

In writing this paper, the writer uses qualitative research methods. Based on ([Http://www.mudjiarahardjo.com/materi-kuliah/215-jenis-dan-metodepenelitiankualitatif.html](http://www.mudjiarahardjo.com/materi-kuliah/215-jenis-dan-metodepenelitiankualitatif.html)) the writer uses this type of qualitative study or text document, a study that focuses on the analysis or interpretation of written material based on the context. The Research material is songs lyric in the form of text.

### **1.8. Benefit of the Research**

The writer does this linguistic research so the readers get to know deeper about sign language from song that generates myth. The stuff that is related to this term paper is the works of duo band, Carpenters. Melodic pop in nineteenth era is well known by the Carpenters, So writer makes this research to give information to the reader about what is inside of melodic pop through the myth that generates from Carpenters song lyric.

### **1.9 Systematic Organization of the Research**

In writing the paper, the writer has a systematic writing that consists of four chapters, those are:

#### **CHAPTER 1: INTRODUCTION**

In this chapter, the writer explain about background identification of the problem, Limitation of the problem, Statement of the problem, Aim of the research, Methodology of the research, benefit of the research, source of the data, and systematic organization of the research.

#### **CHAPTER 2: FRAMEWORK OF THE THEORY**

In this chapter, the writer used the theory of Roland Barthes to analyze the research and describe about the theory.

### CHAPTER 3: ANALYSIS

In this chapter, the writer analyzes the meaning of denotation and then meaning of connotation of the Carpenters songs in *Close to You* album and then analyzes the myth.

### CHAPTER 4: CONCLUSION

The result of analysis discussed in this chapter as a conclusion.

