CHAPTER II

LITERATURE REVIEW

2.1 Depression

Depression is a mood disorder which prevents individuals from leading a normal life, at work socially or within their family. Seligman (1973) referred to depression as a 'common cold' of psychiatry because of its frequency of diagnosis. Depression is a mood disorder, understood from psychoanalytical viewpoint as resulting from an intra-psychic conflict that stems from ego's difficulties in integrating aggressive drives that are experienced as too dangerous (Mijolla, 2005: 394). These aggressive drives turn againts the subject via the superego, which becomes too strict and demanding. Depressed people may feel sad, anxious, empty, hopeless, worried, helpless, worthless, guilty, irritable, hurt, or restless. The feeling of sadness are often conscious, for guilt is less intense and can equally easily become conscious. Freud (1917) prosed that many cases of depression were due biological factors. However, Freud also argued that some cases of depression could be linked to loss or rejection by a parrent. Depression is like a grief, in that it often occurs as a reaction to the loss of an important relationship.

A person who suffering from clinical depression may loss interest in activities that once were pleasureable, experience of loss appetite or overeating, have a problems concentrating, remembering details, or making decisions, and may contemplate or attemp suicide (Parker, 2004: 2). Cognitive changes

characteristics of depression include thought of worthlessness and uselessness, irrational guilt feelings, and ideas that the world is empty and has nothing positive to offer. The person who depressed may become psychotic and have delusion (fixed irrational ideas) or hallucination (hear imaginary voices).

2.1.1 Beck's Cognitive Theory of Depression

Aaron Beck is one of major cognitive theorist, he studied people suffering from depression and found that they appraised events in negative way. He is linking the development of depression with adopting based on a biased way of thinkng or negatively distorted in early life. This concept is known as the 'triangle of cognitive depression' or 'cognitive triad of depression' (Beck, 1978: 11). The cognitive triad has three major patterns, there are:

1. Negative view of himself

   A person sees himself as defective, inadequate, diseased, or deprived. He tends to relate his unpleasent experiences to a psychological, moral, or physical defect in himself. He also tends to underestimate or criticize himself. He beliefs he lacks the attributes he thinks important to achieve the happiness and contentment. It is like "nobody loves me".

2. Interpret his ongoing experiences in a negative way

   A person sees the world demands him and/or presenting insuperable obstacle to reach his life goals. He misinterprets his interactions with the environment as representing defeat or deprivation. These negative misinterpretations are evident when someone observes how the depressed

person negatively interprets situation when more plausible, alternative interpretations are available. The depressed person may realize that his initial negative interpretations are biased if he is persuaded to reflect on these less negative explanations. It is like "the world is like unfair place".

3. Negative view of the future

As the depressed person makes long-range projections, he anticipates that his current difficulties or suffering will continue indefinitely. When he considers undertaking a specific task in the immediate future, he expects to fail. It is like "I will always be a failure".

These cognitive triad views the other signs and symptoms of the depressive disorder as consequences of the activation of the negative cognitive patterns. If a person thinks he is being rejected, he will react with the same negative effect such as sadness, anger, that are occur with actual rejection. It can be said that a person who had a negative view of themselves, the world and the future, may be more likely to suffer from depression than people who have a more positive outlook.

2.1.2 Symptoms of Depression

As noted previously, the depressed person tends to regard himself, his experiences, and his future in a negative way. These negative concepts are evident in the way the patient systematically misconceives his experiences in the content of his thinking (Beck, 1978: 168). The person's negative concepts contribute to

the other symptoms of depression. These are the symptoms of depression according to Aaron Beck:

1. **Affective Symptoms**

    There are five aspects in the affective symptoms of depression. The first is sadness, most depressed patients report some degree of sadness or unhappiness. Some people who are depressed experience fluctuating periods of feeling blue, and some people are also incapacitated by the severity of the effect. The second is guilty feelings, some people who are depressed believe a sense of guilt prevents one from engaging in self-defeating and antisocial behavior. This means that they fail to realize that there are positive consequences and negative consequences. The third is shame, that is stems from the person's beliefs that he is judge as weak, foolish, or inferior by the other people. For instance, if a person thinks "I look like a fool", thus he also thinks "It is awful to appear this way" and that leads into shame. The fourth is anxiety, a depressed person often report anxiety as a problem that accompanies their depression or as a problem that appears as the depression lifts. The anxious person generally fails to recognize that there are positive outcomes for most situations. The last aspect is anger, some depressed people do experience more anger as they start to feel better. However, there are people whose anger is marked as an early symptom of depression. In this case, they run into a certain

procedure such as distraction that is used to cope with other negative emotions that may be applied to an anger.

2. **Motivational Symptoms**

There are two aspects in the motivational symptoms. The first aspects is loss of positive motivation and increased avvoidance wishes. The person knows what he has to do but he doesn't have the internal desire or stimulus to carry it out. In most cases, the person also believes that he will receive any satisfaction from doing their activity. Moreover, ther person often wants to escape from or avoid his normal routines and dutines. This will lead into such crucial symptoms of depression which is suicidal thoughts. The second aspect is increased dependency, a clinically depressed person often has a strong impulse to seek help from others in carrying out his everyday activities. This wish for assistance, which may take the form of demand or a whining complaint. This also will increase their dependency and lack of self confidence.

3. **Cognitive Symptoms**

There are two aspects in the cognive symptoms. The first is view of problem as overwhelming, many people who are depressed overwhelmed by their problems because they exxaggerate the difficulties and minimize the possibility of correct action, thus they take no action at all. Depressed person is frequently blocked from thinking of solutions that

are obvious when he is not depressed. The second aspect is self-criticism, a depressed person who are often thinks that himself as the source of his psychological disporder.

4. Behavioral Symptoms

There are wto aspects in this symptoms. The first is passivity, avoidance, and inertia. A depressed person usually will seek for a quiet place which he believes will set his mind in order to get rid of his complexity mind. The second aspect is social skills deficits, the depressed person generally does not function at his normal level in nearly all areas of his life including his social life. Usually the person has adequate social skills but not using them.

5. Psychological Symptoms

This symptoms has two aspects, there are sleep disturbance and appetite disturbance. The first is sleep disturbance, sleep difficulty is one of the most prominent symptoms of depression. The difficulties are include problems in falling asleep, waking up several times during the night and early morning waking. The second is appetite disturbance, loss of appetite is often the first sign of depression. Although some depressed people might overeat and gain weight when they become depressed.

2.1.3 Types of Depression

Aaron Beck on Hjertass (2010: 66) conceptualized two types of depression, there are sociotropic type and autonomous. Beck explained the sociotropic type of depression as being due to interpersonal loss or rejection, further explaining that it may include the individual feeling lonely, crying or feeling unlikeable. Furthermore, he described "sociotropic" personality as needing positive interpersonal interactions with others and presenting with behavior aimed at seeking approval and nurturance from the others. Sociotropic types is also defined as a combination of beliefs, behavioural, tendenciesand attitudes that lead a person to attend to and depend on others for personal satisfaction. Highly sociotropic individuals are characterized as emphasizing interpersonal interactions involving relatedness, emphaty, approval, affection, protection, guidance, and help.

Beck's theory described the automous type as when an individual possesses an intense need to succeed and achieve (Hjertaas, 2010: 66). Autonomous depression was hypothesized by Beck as occuring from achievment losses and constituted feelings of defeat, self blame and feeling like a failure. Autonomous is the opposite and considered to be a combination of beliefs, behavioural tendencies and attitudes that lead people to focus on their own uniqueness, physical functioning and control over their environment. A highly autonomous person is characterized as emphasizing individuality, self-reliance, personal achievements, and a sense of power to do what wants to do. Both sociotropic and autonomous people are considered to be more at risk of

depression the former because of the uncertainty surrounding all human relationships.

2.2 The Study of Semiotics

Semiotics is the study of the sign process or signification of a symbol which grouped and also individually into sign systems. Semiotics aims to find meanings behind signs, whether it is word in text, picture, sound even gesture (Chandler, 2002). That is not only related to 'sign' in everyday speech, but also anything which 'stands for' something else. There are many things that could be analyzed through the semiotics approach. Social, people, romance even cultural issues could be considered as signs. That is concerned with the making meaning and representing the sign or symbol which contained in the media and text.

The text could be a sign and it is representing the object, or referent, in the mind of the interpreter. The interpretant refers to a sign that serves as the representation of an object. Signs can be verbal (words) or non-verbal (Pierce, 1958). For the semiotican, a text could exist in any medium and many verbal, non-verbal, or whether in both. The 'text' usually referred to a message, which has been recorded in some way like writing, audio recording, or video recording. Text could be an agglomeration of sign such as words, images, sounds, and gestures that mentioning the convetion associated in a particular communication's media.

There are two different traditions in semiotics, they are from the Swiss linguist Ferdinand Saussure (1857-1913) and from the American philosopher

Charles Sanders Peirce (1839-1914). They are widely recognized as the co-founders of semiotics who established two major theoretical traditions.

Saussure focused on linguistic signs proposed a 'dyadic' (two-part model of the sign) which is being composed of a 'signifier' and 'signified' (Chandler, 2002: 18).
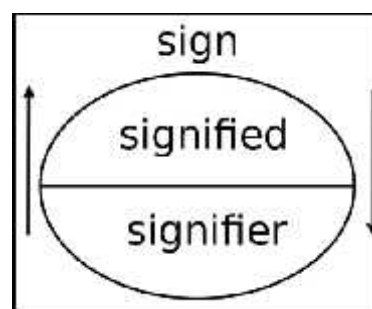

Figure 2.1. Saussure's model of semiotics

A signifier is understood as the material aspects of a sign which can be seen, heard, touched, or smelled. Meanwhile, signified, which is inseparable from the signifier, is known as the mental concept of signs. In this model, the association of the signifier with the signified produces the sign. The arrows of Saussurean semiotics (Figure 2.1) represents the signification, that is the relationship between the signifier with the signified.

Around the same time, Peirce also formulated his own model of the sign of semiotics. In contrast with Saussure, Peirce proposed a triadic (three-parts) model of the sign. The Peirce's triadic model composes of *representamen, interpretant,* and *object.* Peirce referred the interaction between the *representamen,*

interpretant, and *object* as a 'semiosis' (Chandler, 2002: 33). Variants of Peirce's

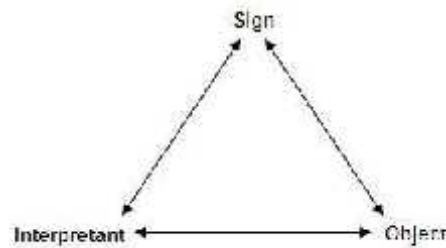triadic model are presented as 'semiotic triangle' (Figure 2.2).

Figure 2.2. Peirce's model of semiotics (semiotics triangle)

According to Chandler (2002: 7), as a result of the work of the French

cultural theorist Roland Barthes, semiotics began to become a major approach to

cultural studies in the late 1960s.

2.2.1 Roland Barthes Semiotics

Roland Barthes is a French semiotican, literary theorist, and philosopher,

who was born in 1915. He is the most influential theorist of the way visual images

transmit meanings and he was influenced by Ferdinand Saussure. He gave a great

contribution in semiotics study through his studies *Mythologies* in 1957 and

Elements of Semiology in 1964 which is updated many of Saussure's basic

principle. Barthes modified Saussure's concept that the study of signs are focused

on denotation and connotation level, which are terms to describe the relationship

between signifier and signified (Chandler, 2002: 140). Further, Barthes took

semiotics to describe how the researchers must move beyond the common and

obvious meanings of signs to see the hidden meanings complex messages (Barthes, 2002).

There are two systems that has an important role to reveal the meanings behind the sign, the system is known as denotation and connotation. Denotation tends to be described as 'commonsense' meaning of a sign, whereas connotation is associated with the ideological meaning of a sign. Denotation involves a consensus, which means the meaning of sign in denotation would be agreed by member in the same culture. While, connotations are not purely a subjective meaning because certain connotation would be recognize within a culture and are determined by the codes that interpreter has access (Chandler, 2002: 142). A sign is interpreted by the viewer or reader connotatively when the interpretation goes beyond the literal interpretation (denotatively) via the activation of context dependent conventions or codes.

Connotation and denotation are often described in terms of level of representation or level of meaning. In this level of meaning, Barthes adapted from the notion of Louis Hjemslev that there are different order of signification. In this framework, the connotation is a sign which derives from the signifier of a denotative sign. This tends to suggest that denotation leads to a chain of connotation (Chandler, 2002). Here is the order of signification framework:
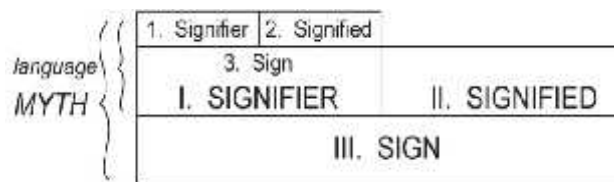

Figure 2.3. Barthes's model of semiotics

The first order of signification is denotative level and the second order is conotative level. In the denotative level, there is a sign consist of signifier (words or images) and signified (meanings). Denotation explains a relation between signifier in the level of reality, how to get the meaning explicitly, or denotation refers to literal meaning. Different from denotation, the second order of signification is connotation level. This level explains the relationship between signifier and signified that operates meaning implicitly, In brief, connotation refers to figurative meanings. Barthes also introduces Myth. In the signification, meanings can reach mythological status as the text and the ideology work togther to give a bigger meaning. Barthes also descibes myth as a second-order meaning of the signifier and signified that brings more cultural meanings (Chandler, 2002).

According to Chandler (2002) there are three aspects that cause denotation meaning change into connotative meaning. First, the convention depends on social and cultural convention. Then, association could be defined as the association or relation between the signifier and signified. Last, in cultural value sign is determined by the relationship between sign and other sign within the system as a whole, and different place has a different value.

Barthes also introduces the meaning of Myth. Barthes argues that the orders of signification called denotation and connotation combine to produces ideology which has been described as a third order of signification or known as Myth (Chandler, 2002). In the third (mythological or ideological) order of signification, the sign reflects major culturally variable concepts underpinning a particular worldview such as masculinity, femininity, freedom, individualism, and

objectivism. Levis Strayss saw myth as mediating between nature and culture. For Barthes, myths were the dominant ideologies of our time (Chandler, 2002). Myth is a form of message, it is not a concept or idea but the way people interpret or construct the meaning. In the signification, the connotation meanings can reach mythological status as the text and the ideology work together to make it meaningful. Myth can be seen as extended metaphor, like metaphors, myth help us to make sense of our experiences within culture (Lakoff, and Johnson 1980). After connotation meaning become permanent, it could be called as myth, where people agree with the convention of the sign and make it as something constant. Barthes also describes myth as a second-order meaning of the signifier and signified that brings more cultural meanings (Barthes, 2002). Thus, myth is a message that the creator of the meaning wants to convey.

2.3 Meaning

Meaning construction pervades every aspects of life. A crucial aspect of the interaction in the world is being able to identify and categorize things. Leech (1981) defined meaning in three points: (1) Meaning involves the speaker's intention to convey a certain meaning which may not be from the message itself. (2) The interpretation of the listener depends on the context. (3) Meaning in the sense, is something which is former rather than something that exist in a static way. It involves action (the speaker produces effect on the hearer) and interaction (the meaning being negotiated between speaker and listener on the basic of their knowledge). Meaning absolutely plays a great role in communication, without

meaning there will be bad communication, it implies that meaning absolutely needed between speaker and listener.

2.4 Lyric

Lyric is the word of song, or a short of poem which expresses the personal thoughts and feelings of the person who wrote it. A lyric usually fairly short, not often longer of fifty or sixty lines, and often only between a dozen and thirty lines, and it is usually expresses the feelings and thoughts of the lyricist. A song lyric will be able to evoke the reader's minds and emotions through the words. Lyrics and poetry are employing the verbal language, often using characteristic to be more effective that can influence to the people and sometimes using stylistic devices, to tell the tales (in ballad tradition), to propose the ideas about life and the world, sometimes to illustrate the limits of language in negotiations between 'subject' and 'world' (Eckstein, 2010: 10). The lyric and poetry are having the similarity in using of verbal words, written in peotical way and it also could be expressing the writer's feelings and thoughts, and also containing themes such as political, social and economic, and life. The portraying of song's lyrics is aiming in the words that included on the song's lyrics are described or represented so that the people could be easily know what does the lyrics mean.

The lyricists are also expressing their emotions, some of them are using figurative languages aspects that producing the ambiguity for the readers. Wall (2003) states that the objective of the lyricist is to establish the emotional responses in the listener, and where the music that focused on underscore the

telling of the story of the song and reinforce the emotions that the writer was attempting or articulate. The lyricists are trying to communicating their emotions or feelings through their lyric and hoping that the listeners of the songs would understand what the lyricists feel. They put their emotional feelings and also condition of what they felt expressed through their lyric and they put the notations in their lyrics.

2.5 Metallica

Metallica is American thrash metal band formed in Los Angeles, California. The band was formed in 1981 when the vocalist/guitarist James Hetfield responded to an advertisement posted drummer Lars Ulrich in a local newspaper. The band's current members is James Hetfield (Vocalist/Guitarist), Robert Trujillo (Bassist), Kirk Hammett (Guitarist) and Lars Ulrich (Drummer). Lead guitarist Dave Mustaine and bassist Ron McGovney, Cliff Burton, and Jason Newsted are former members of the band. The band's fast tempos, instrumentals, and aggressive musicianship placed them as the one of the founding "The Big Four" bands of thrash metal, alongside Anthrax, Megadeth, and Slayer. Since 1983, Metallica has released nine studio albums, there are *Kill 'em All* (1983), *Ride The Lightning* (1984), *Master of Puppets* (1986), *...And Justice for All* (1988), *Metallica* (1991), *Load* (1996), *Reload* (1997), *St. Anger* (2003), and *Death Magnetic* (2008). The band has won eight Grammy Awards and five of the albums have consecutively debuted at number one on the *Billboard* 200. According to ultimateclassicrock.com, Metallica ranks as one of the most

commercially succesful bands of all time, having sold over 110 million records worldwide and has been listed as one of the greatest artist of all time by many magazines, including *Rolling Stones*, which ranked them 61st on the list of The 100 Greatest Artist of All Time.

This study will analyse five song lyrics that taken randomly from each album by Metallica. The first song is *One*, this song is taken from the fourth Metallica album that released in 1988, ...*And Justice for All*. This song lyric and theme are based on *Johnny Got His Gun* novel by Dalton Trumbo in 1939 that telling the tale of a soldier whose body is severely damage by a mortar shell. His arms, legs, eyes, mouth, nose, and ears are gone and he cannot see, speak, smell, and hear. His mind functions perfectly, however leaving him trapped inside his own body (www.metallica.com).

The second song is *Fade To Black*, this song is taken from Metallica's second album, *Ride The Lighting* that released in 1984. The song is about the person who give up on life. This song was written when Metallica's gear was stolen and how the vocalist/guitarist James Hetfield obsessed with death. And also this about James Hetfield's mother dead. So, the group was really feeling down on themselves, and James Hetfield put their experience into this lyric (www.metallica.com).

The third song is *Welcome Home (Sanitarium)*, this song is taken from Metallica's best album that release in 1986, *Master of Puppets*. The song is based on the movie, *One Who Flew Over Cuckoo's Nest* starring Jack Nicholson as Randle McMurphy in 1975. That is about a person who suffering a mental illness

who live in psychiatric hospital and he wants to escape from the hospital (www.metallica.com)

The fourth song is *Dyers Eve*, this song is taken from the fourth Metallica album that released in 1988, *...And Justice for All*. This song is about a child being protected from the outside world by their parents, only to find out that the world is a cruel place after reaching adulthood. It also commonly heard that the song is based after James Hetfield's childhood and having a hard time to connect with others dues to his religious beliefs. According to *Rolling Stone* magazine, James Hetfield blamed his family because they were insulating and alieniting him, which happened a lot with his religion, Christian Science (www.metallica.com)

And the fifth song is *Low Man's Lyric*, this song is taken from the seventh Metallica's album that released in 1997, *Re-Load*. This song is about homeless people who is suffering because of drug addiction, and he wants to end his life because he thinks that he is useless in this world (www.metallica.com).

2.6 Theoretical Framework

This study analyze the portrayal of depression in Metallica's song lyrics by using Roland Barthes semiotic theory to reveal the meaning of the signs from the denotative level and conotative level. In addition, to complete this study the writer also use Aaron Beck's theory of depression.