THE VISUALIZATION OF CHILDREN SONG LYRICS IN *SEMAR DAN PASUKAN MONYET ALBUM* FROM THE PERSPECTIVE OF DIEGESIS

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of *Sarjana Humaniora*

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ENGLISH LETTERS STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

UIN RADEN MAS SAID SURAKARTA

2023

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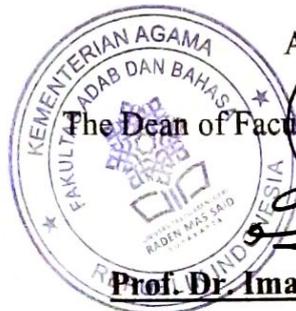
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DEDICATION

This thesis dedicated to:

1. Allah SWT who has given me the opportunity to finish this thesis.

2. My beloved parents Mr. Joko Prihantoro and Mrs. Tutik supporting, caring, loving, pushing, and advising me all the time, especially during my study.

3. My little brother Ziyad Amirul Amin, may Allah give blessing and opportunity to follow my journey

4. My beloved partner who accompanying and supporting me during this thesis journey.

5. UIN Raden Mas Said Surakarta as the contribution on my learning journey.

6. My dearest lecture of English Literature as my parents at the university supporting me during my study.

7. Almh. Dr. Hj. Lilik Untari, S.Pd., M.Hum., may Allah give blessing and Jannah for her.

8. My friends who always support me during this study journey in campus.

9. The big family of UKM T-MAPS UIN Raden Mas Said Surakarta providing the second home for the support and improving my skill.

MOTTO

سَافِرْ تَجِدْ عِوَضًا عَمَّنْ تُفَارِقُهُ #وَانْصَبْ فَإِنَّ لَذِيذَ العَيْش في النَّصَبِ

Go abroad, you will surely find a replacement for the person you left behind. Try,

because the joy of life is in the effort.

-Imam Syafi'i-

1000 compliments will not make you rich, 1000 insults will not make you

poor

-Iman TDJ-

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I hereby sincerely state that the thesis entitled "THE VISUALIZATION OF CHILDREN SONG LYRICS IN SEMAR DAN PASUKAN MONYET ALBUM FROM THE PERSPECTIVE OF DIEGESIS" is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made. If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree

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ACKNOWLEDGEMENT

All prises to Allah, the one and only power, The Lord of universe, the master of the day judgement, for all blessings, and mercies. As a results, the researcher completed his thesis, "THE VISUALIZATION OF CHILDREN SONG LYRICS IN SEMAR DAN PASUKAN MONYET ALBUM FROM THE PERSPECTIVE OF DIEGESIS." Peace be upon Prophet Muhammad SAW, the great leader and great role model of the global revolution. The researcher assistant, support, and suggestions. As a results, the researcher would like to express his heartfelt gratitude to everyone who assisted, supported, and advised her while writing this thesis. This is intended for:

1. Prof. Dr. Toto Suharto, S.Ag., M.Ag., The Rector of Raden Mas Said State Islamic University.

2. Prof. Dr. Imam Makruf, S.Ag., M.Pd. as the dean of the Cultures and Language Faculty.

3. Robith Khoiril Umam, S.S., M.Hum. as the head of English Letters.

4. Dr. Muhammad Zainal Muttaqien, S.S., M.Hum. as the coordinator of Literature Major.

5. Dr. Muhammad Zainal Muttaqien, S.S., Hum. as the advisor, guidance, lecture, deep attention during writing this thesis.

6. Almh. Dr. Hj. Lilik Untari, S.Pd., M.Hum. as the first advisor, guidance, lecture.

7. Dr. SF Luthfie Arguby Purnomo, S.S., M.Hum. as the main examiner, advisor, content and title corrector during writing this thesis.

Sukoharjo, December 22, 2023

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ABSTRACT

Arjuna Pranadya Putra Prihantoro. 2023. **THE VISUALIZATION OF CHILDREN SONG LYRICS IN SEMAR DAN PASUKAN MONYET ALBUM FROM THE PERSPECTIVE OF DIEGESIS.** Thesis. English Letters Program, Cultures, and Language Faculty.

Advisor   : Dr. Muhammad Zainal Muttaqien, S.S., M.Hum.
Keywords   : Nursery rhymes, Music Video, Visualization

This research is discussed about the visualization in the children song lyrics using the perspective of diegesis. The research uses a visual semantics approach.This study delves into a comprehensive analysis of English nursery rhymes conducted by an Indonesian children's songwriter, with a particular focus on the concept of diegesis. The formulation of the problem in this research is What nursery rhymes are found from Semar dan Pasukan Monyet album?, What music video types are found from Semar dan Pasukan Monyet album? ,How do music video visualize the song lyrics in Semar dan Pasukan Monyet album?

English nursery rhymes, designed for kids, feature simple tunes and playful language. In visual stories, diegetic symbiosis involves elements collaborating for meaning. Mnemonic elements aid memory through text and visuals. Hegemonic elements reinforce power structures, prompting more profound thought when lyrics and video do not sync, necessitating critical analysis for understanding. The analysis underscores diegetic symbiosis in enhancing narrative comprehension, fostering cognitive engagement, and encouraging reflection.

This research use a descriptive qualitative method. The purpose of this study is; to know what nursery rhymes are found from Semar dan Pasukan Monyet album, to know what music video types are found from Semar dan Pasukan Monyet album , and to know how do music video types visualize the rhymes in Semar dan Pasukan Monyet album.

Based on the analysis, there are 83 data that the researcher found from the objects of data. The researcher found four types of nursery rhymes from 6 types. From the 4 types has different types of music videos and the visualization. The common types that researcher found is fable as the types of nursery rhymes. The video commonly used narrative as the type of music video, and visual hegemonic and mnemonic as the visualization.

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LIST OF ABBREVIATION

FB   : Fable

CS   : Counting Song

LB   : Lullaby

FT   : Finger and Toe Games

CL   : Clapping Song

RD   : Riddle

NR   : Narrative

PR   : Performance

CC   : Conceptual

MN   : Mnemonic

VH   : Visual Hegemonic

TH   : Textual Hegemonic

CHAPTER I

INTRODUCTION

A. Background of Study

Songs are often described as the language of the soul. They have a way of communicating emotions and ideas that words alone cannot express. Usually, people listen to the song describing their feelings. Songs have the power to evoke feelings, memories, and thoughts. Songs can make us happy, sad, nostalgic, or excited. They can also bring people together, creating a sense of unity and togetherness. Songs also play an essential role in the entertainment industry. They are an integral part of movies, television shows, and musicals. Songs can set the tone for a particular scene or convey a particular mood.

In many cases, the success of a movie or a show can depend on the quality of its songs. Furthermore, songs are a popular form of entertainment in their own right. People attend concerts and music festivals to listen to their favorite artists and to connect with other fans. Songs are a crucial part of human culture. They have been used for centuries to express emotions, preserve cultural heritage, entertain, and heal. Songs are an integral part of our lives and help us connect with our emotions, memories, and each other. Whether it is the lyrics, the melody, or the overall message, songs have the power to touch our hearts and souls.

There are many genres of songs to listen to, and One of them is children's songs. Children's songs are an essential part of early childhood development. They provide an engaging and interactive way for young children to learn about the world around them, develop language and communication skills, develop their emotional quotes, and improve memory and cognitive abilities. Children's songs are simple,

repetitive, and easy to remember, making them a perfect tool for teaching new concepts, vocabulary, and rhyming patterns. These songs can also provide opportunities for parents and caregivers to bond with their children while enjoying music and movement together. Children's songs play an essential role in young children's development. They provide a fun and engaging way for kids to learn basic concepts and social skills while promoting movement and coordination. Whether through nursery rhymes, educational songs, or other types of children's music, these songs have a timeless appeal. They are sure to continue to be a beloved part of human culture for generations to come.

One of the most popular types of children's songs is nursery rhymes. These short, rhythmic poems are usually sung to children, often accompanied by simple hand gestures or actions. Longman Dictionary of Contemporary English (2001) defines nursery rhymes as a short traditional song or poem for children. Nursery rhymes have been passed down from generation to generation and are a beloved part of many cultures. Nursery rhymes are suitable for children to learn something, and they are like a bridge for the students to understand something they have never found before. Nursery rhymes are often used to teach children about language, rhythm, and rhyme, and they can also develop early literacy skills.

Talking about children's songs and nursery rhymes, there is one musician from Indonesia who launched his music album in 2021. However, he launched a different album. Usually, he launched pop music, but in that year, he launched children's songs for the first time. He launched his first children's song album on July 23, 2021, to coincide with National Children's Day, celebrated on each date.

"*Semar dan Pasukan Monyet*" is the fifth extended play by Ardhito Pramono. This album is part of Ardhito's project named Ardhito Pramono for Kids. Ardhito Pramono is an Indonesian singer, songwriter, and music producer. He was born on March 22, 1995, in Jakarta, Indonesia, and began his music career in 2017. Ardhito Pramono is known for his smooth and soulful vocals, as well as his ability to play multiple instruments, including piano, guitar, and bass. In 2018, Ardhito launched his debut album "Closer to Mars," which received critical acclaim and established him as a rising star in the Indonesian music industry. Some of his famous songs include "I Just Couldn't Save You Tonight," "Fine Today," and "Bitterlove". Ardhito Pramono has won several awards for his music, including Best New Artist and Best Pop Album at the 2019 Indonesian Music Awards. He has also performed at music festivals and concerts in Indonesia and other countries and has collaborated with other artists in the industry.

In this research, the writer discusses and analyses nursery rhymes in the "Semar dan Pasukan Monyet" album by Ardhito Pramono from the perspective of diegesis. Purnomo (2016), in his journal about the video game, discusses diegetic symbiosis. Diegetic symbiosis refers to the relationship between different elements within a visual narrative that work together to create meaning.
Mnemonic elements within diegetic symbiosis are those that aid in memory recall and help to reinforce the narrative. , mnemonic elements are the collaboration between text and visualization that support each other. The visualization in the music video should be in collaboration with the lyrics. For example, in the music video, visualize the tiger, and the lyrics should show the tiger, too.

Hegemonic elements within diegetic symbiosis reinforce dominant power structures or ideologies within the narrative. The hegemonic diegetic symbiosis indicates that understanding a visualization requires deep thinking activities to find the clue presented because there is no synchronization between the lyrics and the video. The viewer should use deep thinking to understand the meaning.

There are two types of hegemonics: visual hegemonic and textual hegemonic. Visualization dominates the visual hegemonic, and the visualization explains the meaning to the viewer. As an example, in the video visualize the monkey, but the lyrics do not show the monkey. The viewer should first think about the message of this music video. The visualization looks dominant in visual hegemonic. Textual hegemonic show the meaning of the text or lyrics. The viewer can understand the meaning or the message from the text or lyrics. The lyrics give the message without supporting the visualization. For example, the lyrics show "your friendly friend spider" but the visualization does not show the spider, and it has to show the textual hegemonic. It makes the viewer think how the spider's body looks, and it makes the viewer use deep thinking.

Bob Holman and Margery Snyder (2020) listed the types of nursery rhymes: lullabies, clapping songs, finger and toe games, counting songs, riddles, and fables. Lullabyes is the very first poems that reach the human ears, the soft and repetitive song that usually parents sing to their babies to sleep. A clapping song is generally accompanied by an action hand-clapping, and it will make the children happy to learn something. Finger and toe games are songs accompanied by a tactile sequence of motions, which will help children learn. Counting songs are nursery rhymes that

usually have repetitive lyrics in counting, and they will help the children learn about numbers. A riddle is a nursery rhyme that describes something by using metaphors, and it will make the children think and imagine during learning. Fable is nursery rhymes that show more about animals and it will introduce to the children about animals.

Figure 1.1 show the example of mnemonic and fable.

Figure 1.1 shows that the visualization and the lyrics has a synchronization. The video visualize the tiger and the lyrics "meet the tiger" support the visualization. In this case, the visualize support the lyrics and make the viewer easy to understand the message that deliver in the music video. That video also show the tiger as animal. The video and lyrics show about mnemonic and fable.

Here is the example of the similar research by Cahyo Yusuf Rohmadi in 2022 "*An Analysis of Naming Pattern for Weapons in Mobile Legends Game*," explores how weapons are named in the popular game Mobile Legends, using onomastics for analysis and incorporating the concept of diegesis symbiosis. While Rohmadi's research, like this study, employs diegesis symbiosis, it focuses on naming within

the context of the game, revealing whether weapon names are invented or not. In contrast, this research differs by using music videos as its subject of analysis.

Here is the gap that distinguished this research with the previous study that usually the visualization theory used and found in game. This research used a music video as object of this research. And this research also classifies the types of nursery rhymes. This research used the music video from children's songs made by Indonesian musicians, and the purpose is to appreciate the music from Indonesian musicians.

B. Limitation of Study

This research focuses on the music video album "Semar dan Pasukan Monyet" by Ardhito Pramono, a musician from Indonesia who made that album and uploaded it to YouTube. There are 7 songs in that album: 1,2,3,4,5 (That's How It Goes!), Life Could Be Amazing, Banana, Something New, Friend Till The End, Orang Utan, and Tiger Song (Do The Wiggle). Those music video shows animals, counting songs, and lullabies, which indicate the types of nursery rhymes. Some lyrics and videos have a synchronization, and some lyrics and videos have a different means; those indicate the visualization, mnemonic, and hegemonic.

C. Formulation of The Problem

1. What nursery rhymes are found from Semar dan Pasukan Monyet album?

2. What music video types are found from Semar dan Pasukan Monyet album?

3. How the music videos visualize the song lyrics in Semar dan Pasukan Monyet album?

D. Objectives of The Study

1. To know what nursery rhymes are found from Semar dan Pasukan Monyet album.

2. To know what music video types are found from Semar dan Pasukan Monyet album.

3. To know how the music videos visualize the song lyrics in Semar dan Pasukan Monyet album.

E. Benefits of The Study

1. Theoretical Benefits:

This study is used to strengthen the visualization theory which has role in understanding the meaning from the video and lyrics. This theory provided in game, but in this reseach, the writer tried to apply this theory in music video. This research also used the nursery rhymes types to classify the nursery rhymes and it function.

2. Practical Benefits:

The purpose of this study is to provide knowledge about how to get the meaning from visualization. There are many kinds of visualization in today's era, but the viewer almost does not know how to get the mean from its visualization. People can find many visualizations around society. This study

can help the teacher or parents to decide the learning media to teach the children.

F. Definitions of The Key Terms

In order to make it easier to understand and comprehend the topic and the context of this research, the researcher gives some keys. They are Visualization, Nursery rhymes, Music videos, Lyrics, and Diegetic.

1. Visualization

There are two classifications of this visualization type. The first one is mnemonic. The conditions are called mnemonic when it shows the synchronization between what is said and what is seen. It includes the linguistics expression also their visualization. Meanwhile, hegemonic divided into two types. Hegemonic text and hegemonic visual, hegemonic text is when the text that appears on the visualization is dominant than the visual itself. Hegemonic visual indicates when the visual is more dominant than the text. (Purnomo, 2016).

2. Nursery Rhymes

Nursery rhymes are short poems or songs that are typically designed for young children (Longman Dictionary of Contemporary English, 2001). Nursery rhymes often have a sing-song quality to them and are characterized by simple language, repetition, and catchy rhythms or melodies. Nursery rhymes are traditionally used to entertain and educate young children, and are often accompanied by hand gestures or movements that children can perform along with the rhyme. Nursery

rhymes can serve as a tool for language development, helping children to learn vocabulary, sentence structure, and other basic linguistic concepts (Pratama, 2017)

3. Music video

Firth (1988) extensively examined the essential elements of music videos: the conceptual, performance, and narrative dimensions, providing a foundation for recognizing music videos as a potent medium for artistic expression. His scholarly work underscored the importance of each dimension, with the conceptual dimension delving into the themes conveyed through visual and auditory elements, the performance dimension exploring how videos capture live performance aspects, and the narrative dimension unveiling the storytelling capabilities of music videos, including various narrative techniques. In essence, Firth significantly enhanced our comprehension of music videos core elements in conveying artistic and emotional content.

4. Lyrics

Lyrics are the words that make up a song's message or narrative. Lyrics are the written or spoken part of a song that the singer or musician performs. Lyrics often tell a story, express an emotion or convey a message, and are an important part of music. Lyrics can be written in various styles, such as poetry or prose, and can range from simple and straightforward to complex and poetic. Lyrics give the listener deep understanding about the message contained in the song. In summary, "lyrics" refers to the words that make up a song's message or narrative. (Firdaus, 2013)

5. Diegetic

In film and media studies, the term diegetic refers to elements within a work that are part of the fictional world of the story being told. Diegetic elements include things like dialogue spoken by characters, sounds that the characters can hear, and music or other performances that the characters can see and hear. These elements are part of the story world and are often contrasted with non-diegetic elements, such as music that is added to a scene for dramatic effect but that is not heard by the characters in the scene (Kucinskas, 2018)

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Semantics

Semantics studies how words, phrases, and sentences convey meaning in language. It is about how we use language to communicate and how people understand what is being said. Semantics looks at how words come together to form more extensive meanings, like sentences, and how these meanings change in different situations. It is also helpful in comparing languages, which helps with translation, teaching languages, and bridging cultural gaps. Semantics explores the relationships between words, their meaning, and how sentences make sense. This includes looking at non-literal language, such as metaphors and idioms, which go beyond the direct meanings of words. Semantics is vital for understanding how language conveys messages and makes communication work (Kreidler, 2002).

This research and semantics are related because semantics studies how language conveys meaning through words and sentences. In this study, researcher examine how visual elements in the album contribute to the overall understanding of the music. The researcher explores how these visuals, combined with lyrics and music, enhance the album's narrative or message. Semantics is essential here as it helps us understand how the interplay of visual and linguistic elements creates a complex and

multifaceted meaning within the album. The research looks at how the visual and verbal aspects enrich the album's meaning.

2. Diegetic Symbiosis

The term "diegesis" originates in ancient Greek and is a crucial concept in narratology, particularly when describing the narration of a story by a storyteller. In the cinematic context, it encompasses the internal universe crafted by the narrative, encompassing both the visible elements on the screen and those left unshown. Diegetic components are integral parts of a film or story's narrative world. This concept traces back to Plato and Aristotle's influential works, tied to the fundamental narratological differentiation between recounting and portraying. In Plato's interpretation, diegesis denotes a story directly communicated by a narrator, characterized by a substantial degree of mediation (Neumeyer, 2009).

Diegetic refers to elements within a story or narrative that exist within the fictional world of that story. Diegetic elements are part of the story and are experienced by the characters. They can include dialogue, sounds, music, and actions in the story's world. For example, in a movie, the dialogue spoken by the characters is a diegetic element because it is part of the story and is experienced by the characters within the movie's world. On the other hand, non-diegetic elements, such as a voice-over narration or music that is added to enhance the scene's emotional impact, are not part of the story's world and are not experienced by the characters within it. (A. Cecchi, 2010) The term "diegetic" comes from the Greek word "diegesis,"

which means "narration" or "telling a story." Diegesis is commonly used in film studies, literature, and other narrative-based disciplines to distinguish between elements that are part of the story (Castelvecchi, 2020).

3. Nursery Rhymes

Nursery rhymes are traditional poems or songs for young children, often with a simple and repetitive structure and sometimes including playful or nonsense words. Nursery rhymes have been passed down through generations and are often used to help children learn language, develop early literacy skills, and explore basic concepts like counting and colors. Learning and reciting nursery rhymes requires children to remember specific words and phrases, which can help to strengthen their memory skills (Nurgiyantoro, 2004). Nursery rhymes are useful for children to develop their knowledge. Nursery rhymes are often used in early childhood education to promote language development and early literacy skills, as well as to engage children in imaginative play and encourage socialization. Nursery rhymes can also help children develop early literacy skills, such as letter recognition, print awareness, and comprehension (Mello, 2022). Bob Holman and Margery Snyder (2020) listed the types of nursery rhymes: lullabies, clapping songs, finger and toe games, counting songs, riddles, and fables.

1) Fable

Fable is a short story that conveys a moral or lesson through the use of animals or inanimate objects that have human-like characteristics. Fables are frequently

written in a straightforward and metaphorical form, making them accessible to a wide range of readers, including youngsters.

2) Counting Song

A counting song is a song or rhyme that is intended to teach children how to count. These songs typically involve repetitive and rhythmic counting of objects, numbers, or actions, making the learning process more engaging and enjoyable for young learners. Counting songs frequently feature simple and catchy melodies, as well as measures or movements to accompany the counting (Kesicioglu, 2021). The repetitive nature of these songs aids in the reinforcement of numerical concepts and memory retention. Counting songs are a popular tool in early childhood education for teaching basic counting skills.

3) Finger and Toe Games

Finger and toe games are activities for young children that use the children's fingers and toes to engage them in playful and educational experiences. These games frequently include counting, coordination, and movement, making them both enjoyable and beneficial for early childhood development. Finger and toe games are not only fun for kids, but they also help with their physical, cognitive, and social development. They stimulate sensory exploration, coordination practice, and the development of early learning skills in a fun and engaging way (Sutapa, 2021).

4) Lullaby

A lullaby is a gentle song that is often used to soothe infants and young children to sleep. Lullabies are distinguished by their soothing melodies, gentle rhythms, and comforting lyrics. A lullaby's primary purpose is to create a peaceful and relaxing environment in which babies and young children can settle down and fall asleep. Lullabies have been a part of cultural traditions all over the world for centuries, and each culture has its own set of lullabies.

5) Riddle

A riddle is a type of puzzle or mystery in which the listener or reader is challenged to decipher or solve a question or statement with a hidden meaning (George, 1963). Riddles frequently involve wordplay, clever language, or a play on words' multiple meanings. They are a form of entertainment and intellectual exercise that has existed throughout history in various cultures. Riddles can take many forms, including verbal or written puzzles, and can be presented as part of a story or as a standalone challenge. The person who presents the riddle, known as the riddler, usually provides clues or hints to direct the solver to the correct answer.

6) Clapping Song

A clapping song is a rhythmic hand-clapping game that is accompanied by singing or yelling. These songs frequently feature a sequence of claps, hand movements, and occasionally foot stomps, with participants engaging in a coordinated and repetitive pattern. Clapping songs are popular with children and are frequently used for entertainment, play, or group activities.

4. Music Video

Music video is a short film or video that accompanies a song or piece of music. Music videos typically feature performers singing, dancing, or performing in some way, and can include a variety of visual elements such as special effects, animation, and choreography. Music videos can be produced for a wide variety of genres, including pop, rock, hip hop, country, and more (Starej, 2017). Music videos come in three main types: performance, narrative, and conceptual, as categorized by Firth (1988). These types help artists and directors decide how to engage and convey messages to their audience. Performance videos feature live or studio performances, while narrative videos tell a story related to the song. Conceptual videos aim to create moods and provoke various interpretations, often using artistic techniques to convey deeper messages beyond the song's surface meaning.

1) Performance

Performance music videos feature artists or groups performing either directly to the camera or in front of a live audience, aiming to capture the concert experience. Typically favored by high-energy bands like rock groups, this style is cost-effective and immersive when filmed in a suitable location. These videos may also show artists in a studio setting to emphasize the music's importance and convey a direct message through the lyrics.

2) Narrative

Narrative music videos tell a story related to the song's lyrics and genre, using actors, appropriate settings, props, and costumes to create an engaging narrative. They are often used for love songs or ballads and can be incorporated into a film if the song is featured in one, with scenes from the movie finding their way into the music video. When making a narrative music video, the storyline would follow the song's lyrics to create a cohesive and engaging visual narrative.

3)   Conceptual

Conceptual music videos are artistic expressions that prioritize evoking emotions and moods over telling a clear, linear story. Instead of providing a straightforward narrative, these videos invite viewers to interpret and experience the visuals in their own way, often sparking diverse and personal reactions. To achieve this, conceptual videos employ unique editing and filming techniques, which can make them appear unconventional or abstract. Their primary aim is to convey a deeper, more profound message that is intricately connected to the lyrics of the song, going beyond a direct depiction of the song's literal content and delving into the complex layers of emotion and meaning.

5. Visualization

This theory discusses about two types of visualization. The first is known as mnemonic, which refers to the correlation between what is communicated through language and what is presented visually. The second

type is called hegemonic, which has two subcategories; hegemonic text and hegemonic visual. Hegemonic text is when the text takes precedence over the visual aspect of the presentation. Whereas hegemonic visual is when the visual element is more prominent than the text (Purnomo, 2016).

1) Mnemonic

Mnemonic is used to aid in the memorization of visualizations, such as those presented in music videos. Mnemonic symbiosis is achieved through a balance between the textual and visual elements, with both contributing equally to the overall presentation. This balance is important to ensure that the audience can easily understand and remember what the audience see. This type of visualization shows a correlation between the text and visual aspects, with both having equal importance. The data presented in the research indicates that the lyrics and visuals in the music video are closely connected and reinforce each other.

2) Hegemonic

Hegemonic symbiosis refers to a situation where what is said is not what is seen, indicating that one asset is dominating the other. In other words, it refers to a situation in which two elements have a connection in which one is more powerful than the other, even if it may seem as though they are cooperating for the benefit of both. Hegemonic divided into two types :

   a) Visual Hegemonic

Visual hegemonic is a subset of the larger concept of hegemonic diegetic symbiosis. This symbiosis requires the audience to engage in deep thinking to understand the presented visualization. visual hegemony specifically relies on the use of dominant visual images to provide clues to the intended meaning of the visualization. These images serve as means for the audience to search for meaning and think critically about the intent of the presentation in the video. Overall, the paragraph highlights the importance of audience understanding of this symbiosis in relation to the presented visuals.

b) Textual Hegemonic

Textual hegemonic is one of context of diegetic symbiosis, where one aspect of the text dominates over the other. The hegemonic diegetic symbiosis requires the audience to engage in deep thinking to decipher the presented clues to understand the visualization. In the case of hegemonic textual symbiosis, the text is given preference over the visual aspect, which lacks synchronization. This approach is commonly used in video clips, where the text provides crucial information.

6. Semar dan Pasukan Monyet and Lyrics

The EP Semar & Pasukan Monyet by Ardhito Pramono, released gradually from April to May 2021, offers a unique musical experience for Indonesian children, who have limited options in terms of music specifically created for them.

The EP includes seven songs composed with a child's perspective in mind. It centres around Semar, a wayang character from an Indonesian shadow puppet show, who represents a wise, questioning philosopher and caregiver close to children. The album features not only audio recordingsfeatures audio recording ando visual animation videos available on the artist's YouTube Channel. Ardhito Pramono hopes that this work will be remembered and enjoyed by various age groups and serve as a reminder of the abundance of original Indonesian stories. Overall, Semar & Pasukan Monyet is a joyous musical work that brings happiness to children and their families (from jpnn.com "Semar & Pasukan Monyet, Ikhtiar Ardhito Pramono Bangkitkan Lagu Anak", 2021)

Lyrics are the words or text that make up a song or poem. Lyrics are the written or spoken expression of a songwriter or poet's thoughts and emotions, often set to music. Lyrics can be poetic and complex or can be simple. Lyrics may describe a particular situation, tell a story, express an emotion, or convey a message. Lyrics are expressing personal feelings and thoughts that are accompanied by singing and music, and that is the words of a song (Hornby, 2000). The words in lyrics are carefully chosen to create a specific mood, evoke certain feelings, or communicate an idea. The writer of lyrics is called a lyricist or lyrist. The language used in song lyrics is similar to that of poetry, conveying emotion through sounds and words. The language in song lyrics has rules that follow the elements of poetry to create emotive expression. Song lyrics are concise and meaningful due to the lyricist's creative selection of words. In music, the lyrics are often accompanied by melody, rhythm, and harmony, which work together to create a complete musical

composition. Good lyrics can make a song memorable and powerful and inspire listeners and provoke emotions.

B. Previous Studies

The first previous study that the researcher found is a thesis, "Imageries and Their Visual Synchronization as Found in United States Nursery Rhymes Youtube Channels," by Muna Mufida in 2020. The research analyzes visualization in nursery rhymes on the United States Nursery Rhymes YouTube channel. The research used the theory by Purnomo (2016) about visualization that describes diegesis. The research analyzed mnemonic and hegemonic in that YouTube channel. The research also discusses the theory of imagery that represents the five human senses and involves essential elements in the five senses, such as seeing, hearing, smelling, and feeling. The research used a qualitative method, and the qualitative method used is descriptive.

The differences between the research by Muna Mufida and this research are that the research by Muna Mufida used the theory of imagery, and this research does not. That research also used nursery rhymes from United States YouTube channels as an object of research, and this research used English nursery rhymes from an Indonesian musician and writer's song. The similarities between the research by Muna Mufida and this research are that both researchers used the theory from Purnomo (2016) about visualization and nursery rhymes as objects.

The second previous study is the thesis "Language Game Structures in The Bilingual Program of FITK of IAIN Surakarta," written by Malikhah in 2020. This thesis discusses game structures in bilingual programs. This thesis analyzes the mechanic-narrative structure and diegesis symbiosis. This thesis used qualitative and descriptive methods. This thesis used a game as an object of research.

The similarity of the thesis by Malikhah and this research is that both used the diegesis symbiosis that discusses mnemonic and hegemonic. The differences between that thesis and this research are that the thesis used a game as an object of research, and this research used the music video and nursery rhymes as an object of research.

The third previous study is the thesis "An Analysis of Naming Pattern for Weapons in Mobile Legends Game" by Cahyo Yusuf Rohmadi (2022). This thesis discusses the naming pattern for weapons in one of the famous games, Mobile Legends. This research used onomastic to analyze the problem. This study used the diegesis symbiosis to help this research. In the result, the study shows the diegesis symbiosis and shows whether the names of weapons are invented or non-invented.

The thesis by C.Y. Rohmadi used the diegesis symbiosis, the same as this research. The writer analyzed the diegetic symbiosis that shows mnemonic and hegemonic. However, the thesis by Rohmadi analyzed the naming and used the game as the object of study. It differs from this research, which uses the music video as an object.

The fourth study is the thesis "The Effectiveness of Teaching Vocabulary by Using Nursery Rhymes to The First Grade Students at MTS DDI Pattojjo Soppeng" by Nurhudayah (2018) from UIN Allaudin Makassar. This study discusses the usage of nursery rhymes while teaching English vocabulary. The method of the research is the quali-experiment design. The research results show that the usage of nursery rhymes to teach English vocabulary is effective, as proved by the students' test scores.

The thesis by Nurhudayah has used nursery rhymes as the object of study. This research also used nursery rhymes as the object of the study. The thesis focused on analyzing the impact of the usage of nursery rhymes while teaching English, which is different from this research. This research focuses on analyzing the visualization in music videos of nursery rhymes. The similarity is in the object, and the difference is in the method.

The fifth previous study in the journal "Ludic Translation: The Problem of Game Asset Transferability in Video Game Translation" by SF. Luthfie Arguby Purnomo et al. in 2017. This journal discusses video game localization. The journal analyzed the localization of *Buff Knight* in English and *Jagoan Jones* in Indonesia. The method of research used is qualitative research descriptive. The result of the journal showed the ludens type, dominant patterns, dominant preferences, and diegetic symbiosis.

The similarity between the journal and this research is that both used diegetic symbiosis. The result of the study also shows mnemonic or hegemonic, in the perspective of diegesis. The difference is that the journal

uses the video game as the object of study, and this uses the music video as the object of study. The journal also discusses localization, but this research discusses visualization.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research uses a descriptive qualitative method. Descriptive qualitative research is a research approach that aims to understand and describe the meaning of experiences, behaviors, or social phenomena without seeking to quantify or measure them. This type of research involves collecting and analyzing data in a way that allows the researcher to generate a detailed description of the phenomenon being studied (Sugiyono, 2010).

The main goal of descriptive qualitative research is to provide a comprehensive, in-depth understanding of a particular phenomenon, situation, or group of people. It is particularly useful when studying complex social phenomena difficult to measure or quantify, such as social attitudes, cultural practices, or personal experiences. Descriptive qualitative research typically uses interviews, focus groups, observation, and document analysis to collect data. The data collected is often in words, pictures, or videos.

The data of this research is the lyrics and the visualization from the English nursery rhymes written by Indonesian singer Ardhito Pramono. The data is obtained from the album *Semar dan Pasukan Monyet* by Ardhito Pramono. The album has seven songs to analyze. The data are taken from those seven songs and their music videos. The research used the theory about visualization from Purnomo (2016) about the visualization types. The researcher also classified the nursery rhymes Bob Holman and Margery Snyder (2020) listed. This research is qualitative because the

data collected is in words and video, not numbers. The researcher describes the data after it is collected, which is descriptive qualitative research (Cresswell, 2017).

B. Data and Data Source

Data plays a crucial role in research as it provides the necessary information to be analyzed. It includes various pieces of information and facts that are used to answer research questions. According to Moleong (2001: 112), data can be obtained from various sources, such as written materials, audio recordings, photographs, and films. These sources provide valuable insights and knowledge that can be used to draw conclusions and make informed decisions. Thus, data is an integral part of any research and must be gathered and analyzed carefully to ensure accuracy and reliability.

The data of this research is the lyrics of the video and the music video. The research data consists of words, phrases, and sentences in song lyrics. The data is presented in the form of screenshots taken from the music video, which display the song's lyrics and visual representation. The analysis will focus on synchronizing the lyrics and the visual elements.

Arikunto (2010) states that the subjects who participate in the research are the source of the data that is found and collected for the study. The data source from this research is the *Semar dan Pasukan Monyet* album by Ardhito Pramono, a songwriter and musician from Indonesia. In that album are seven children's songs titled *Banana, Tiger Song (Do the Wiggle), Friend Till the End, Something New, Orang Utan, 1 2 3 4 5 (That's How It Goes !), and Life Could Be Amazing.*

C. Research Instruments

A research instrument is a tool or technique that researchers use to collect data for a research study, and it can be a questionnaire, interview guide, observation checklist, survey, test, or any other means of gathering data from research participants (Arikunto, 2010). Research instruments are designed to measure variables of interest, such as attitudes, behaviors, opinions, knowledge, or skills. They can be either quantitative or qualitative and can be used in various research methodologies, such as experiments, surveys, case studies, or ethnography. The choice of research instrument depends on the research question, the research design, the population of interest, and the type of data that needs to be collected.

The role of the researcher is the main instrument in this research. According to Sugiyono (2011), in qualitative research, the researcher functions as the human instrument, responsible for establishing the research focus, choosing data sources, collecting data, evaluating data quality, analyzing data, interpreting data, and drawing conclusions from all these activities.

In this research, the researcher used a laptop and an internet connection for the supporting instrument. The laptop and internet connection are essential tools for searching the data and capturing the screenshot. To make the data more precise, the researcher used earphones and a mouse to help the data process. The researcher also used a pen and notebook to help with the data collection, especially to save the minutes of the music video. Those instruments are essential to support this research.

D. Data Collection Techniques

The technique of collecting data refers to the specific methods and procedures that a researcher uses to obtain the data they will analyze. Data collection involves a series of interrelated activities designed to gather high-quality information that can be used to answer the research questions posed. Many techniques can be used to collect qualitative data, including interviews, focus groups, observation, and document analysis. Each technique has its strengths and weaknesses, and the choice of technique will depend on several factors, including the research question, the nature of the data, and the available resources. The goal of data collection is to gather relevant, accurate, and reliable information. This may involve taking steps to ensure that the data is collected standardized and systematically, using well-designed protocols and procedures. It may also involve taking steps to minimize bias and ensure that the data is representative of the population being studied (Cresswell, 2016)

In this research, the researcher used the documentation data collection from the source data. According to Sugiyono (2008), the documentation method is a data collection technique that can be used to gather information from documents and papers. The purpose of this method is to supplement the results of observations and interviews by providing additional information that can be used to support the research findings. The documentation method involves using existing documents, such as grade transcripts or other records, to gather data about the research subjects. This may involve analyzing the content of the documents and looking for patterns or themes relevant to the research questions. One advantage of the documentation method is that it can provide a rich source

of data that is already available and does not require additional effort from the research subjects. Additionally, the documentation method can provide context and background information that can help to interpret other data sources, such as interviews or observations.

There are several steps of collecting data of this research :

1. Collecting the data selected such as; word, sentence, phrase, video.

2. Watching the music video from the source data

3. Making the code of data

4. Re-watching the music video and taking the screenshot for the data

5. Inputting the data

After the process of capturing the screenshot, the researcher classify the data. The first, the researcher input the number of data. The next, the researcher input the screenshot to the table and analyze the screenshot. The next, the researcher input the code and explain the code on the note table. The data that collected will presented by the table :

Table 3.1 Example of data

No	Data	Code	Note
1	Visualize a night	1//LB/NR/VH/0.09	1 : Datum LB : Lullaby (Bob Holman and Margery Snyder,2020) NR: Narrative (Narrative, 1988)

			VH : Visual Hegemonic (Purnomo, 2016)
			0.09 : Time
2	Ardhito Pramono - Something New (Official Visualizer) Visualize the mom sing a lullaby for his son	2/LB/NR/VH/0.29	2 : Datum LB : Lullaby (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth, 1988) VH : Visual Hegemonic (Purnomo, 2016) 0.29 : Time

E. Data Validation Techniques

Data validation is a crucial process that involves verifying the accuracy, completeness, and consistency of data entered into computer systems or databases. It is essential to identify and correct errors and inconsistencies in data, as they can result in inaccurate analysis, reporting, and decision-making. Data validation can be performed manually or through automated processes, and it should be carried out at different stages of data processing, such as during data entry, import, and manipulation (Moeleong, 2004).

The researcher used a validator to verify the data of the research. The validator's name is Arkin Haris, M.Hum., is a lecturer has many experiences in linguistics area. A validator in the research data validation technique should possess the following essential standards: expertise and experience in the relevant field, independence to avoid bias, a critical and objective assessment of

information, and a strong knowledge of the study context. Moreover, they should adhere to established research methodologies, be open to input from researchers, document their validation strategies transparently, and communicate their findings effectively. Ethical compliance, reliability, and a well-timed engagement are also substantial. Selecting a validator who meets those standards is essential for ensuring the validity and reliability of research data.

F. Data Analysis Techniques

The process of analyzing qualitative data can involve a methodical approach, such as the one outlined by Spradley (1980). According to Spradley, there are four steps to analyze qualitative data. The four components work together to help researcher uncover a system of cultural meaning used by people. The four steps are; Domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis.

1. Domain Analysis

Domain analysis involves identifying the general areas of interest within the data, or the domains. These domains can be broad or narrow, depending on the research question and the data. Domain analysis is a step in qualitative data analysis that involves identifying and defining the general areas of interest within the data. This step helps researcher to gain a broad understanding of the data and identify the main topics, themes, or issues that are relevant to their research question. To conduct domain analysis, researcher typically begin by reading through the data multiple times and taking notes on the topics, ideas, and concepts that emerge. Domain analysis is an important first step in qualitative

data analysis because it helps researcher to develop a systematic and comprehensive understanding of the data. By identifying the main domains within the data, researcher can begin to develop a more focused research question, refine their data collection methods, and develop hypotheses about the relationships between different domains.

Here the researcher comprehend about the main idea of this research. The researcher used "Semar dan Pasukan Monyet" album as the source data, and the data analysis is the lyrics and the video in the screenshot. The researcher used the theory from Purnomo (2016) about visualization and Bob Holman and Margery Snyder (2020) about the types of nursery rhymes. The data will be classified as the theory that researcher used.

Figure 3.1 Domain Analysis
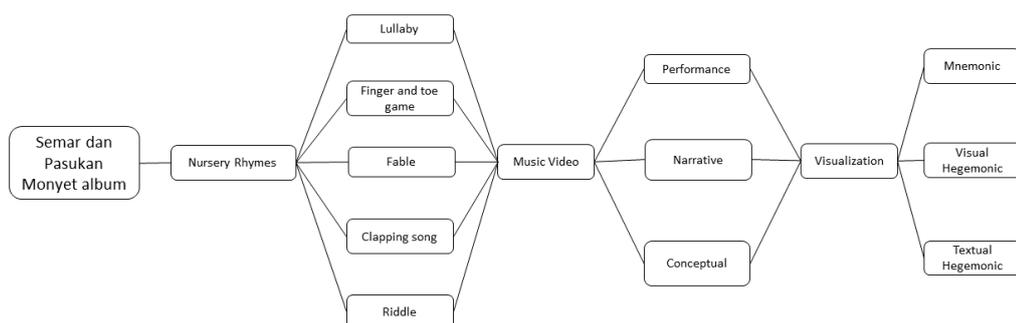
2. Taxonomy Analysis

Taxonomy analysis is a step in qualitative data analysis that involves creating a classification system or taxonomy to organize the data. This step helps researcher to identify the key categories and subcategories within the data and group them into meaningful clusters. To conduct taxonomy analysis, researcher typically begin by reviewing the data to identify the main domains or themes that have emerged during the domain analysis phase. Taxonomy analysis is an important step in qualitative data analysis because it helps researcher to develop a systematic and organized way of understanding the data. By organizing the data into categories and subcategories, researcher can begin to identify patterns and relationships within the data, and develop a deeper understanding of the key themes and issues that have emerged from the data. Additionally, taxonomy analysis helps researcher to communicate their findings more clearly and effectively, by presenting the data in a logical and organized manner.

Table 3.2 Table of Taxonomy

Types of Nursery Rhymes						Types of Music Video			Types of Visualization		
Fb	Ft	Lb	Cl	Rd	Cs	Nr	Pr	Cc	Mn	Vh	Th

3. Componential Analysis

Componential analysis is a step in qualitative data analysis that involves examining the relationships between different categories and subcategories, and identifying the key components that make up each one. This step helps researcher to understand the underlying meanings and values that are associated with different categories within the data. To conduct componential analysis, researcher typically begin by identifying the key categories and subcategories that have emerged from the data during the taxonomy analysis phase. The researcher then analyze each category in more detail, breaking it down into its component parts or attributes.

Table 3.3 Table of Componential

Types of Nursery Rhymes	The Visualization and The Types of Music Video								
	Mn			Vh			Th		
	Pr	N r	C c	P r	N r	C c	P r	N r	Cc
Fable									

Counting Song									
Finger and Toe Games									
Clapping Song									
Lullaby									
Riddle									

4. Cultural Theme Analysis

        Cultural theme analysis is a step in qualitative data analysis that involves exploring the broader cultural and social contexts that underpin the categories, subcategories, and attributes identified in the previous steps. This step help researcher to understand how the data relates to broader cultural patterns and meanings. Cultural theme analysis is an important step in qualitative data analysis because it helps researcher to develop a deeper

understanding of the cultural contexts and meanings that underpin the data.

By exploring the broader cultural patterns and practices that are associated

with different categories and subcategories, researcher can develop a more

nuanced understanding of the ways in which people make sense of the world

around them, and the ways in which cultural meanings and practices shape

individual experiences and behaviors.

CHAPTER IV
FINDINGS AND DISCUSSIONS

This section constitutes a component of the discussion, focusing on the detailed analysis of data sourced from various data repositories. The discourse entails an examination of the data in relation to research questions, with an emphasis on elucidating the rationale for employing specific theories to address these inquiries. The researcher systematically presents the findings, delving into categorizations such as types of nursery rhymes, music videos, and visualization formulas as discovered in the Semar dan Pasukan Monyet Album.

A. Findings

In this chapter, the researcher explained about the data that researcher found from Semar dan Pasukan Monyet album. The researcher found 83 data in 7 songs titled; Banana, Tiger Song (Do the Wiggle), Something New, Friend Till the End, Orangutan, Life Could Be Amazing, 12345(That's How It Goes!). The researcher found various criteria based on the theories that researcher used in this research. Here the researcher state the table of taxonomy and the table of componential as the result from the analysis the data :

Table 4.1 Result of Taxonomy

Types of Nursery Rhymes					
Fable	Counting Song	Finger and Toe Games	Clapping Song	Lullaby	Riddle
51	16	7	-	9	-
83					

Types of Music Video		
Narrative	Performance	Conceptual
54	14	15
83		

Types of Visualization		
Mnemonic	Visual Hegemonic	Textual Hegemonic
30	43	10
83		

Here the data result based on each theories that researcher used in this research. The researcher found 51 data of fable, 16 data of counting song, 7 data of finger and toe games,and 9 data of lullaby based on Homan's theory that state about types of nursery rhymes (Holman, 2020). Based on Frith's theory (1988), the researcher found 54 data on narrative, 14 data on performance, and 15 data on conceptual. Based on the visualization (Purnomo, 2016), the researcher found 30 data of mnemonic, 43 data of visual hegemonic, and 10 data of textual hegemonic.

Based on the taxonomy result, the video producer usually used fable in the album to educate the children. In its delivery, the album usually used narrative, because it contains many fictional story. The video producer usually used visual hegemonic and mnemonic to transfer the meaning, because the visual hegemonic and mnemonic is easier than textual when those types is delivered to the children.

Table 4.2 Result of Componential

Types Of Nursery Rhymes	Types of Music Video and It's Visualization								
	Narrative			Performance			Conceptual		
	Mnemonic	Visual hegemonic	Textual hegemonic	Mnemnonic	Visual hegemonic	Textual hegemonic	Mnemnonic	Visual hegemonic	Textual hegemonic
Fable	10	26	1	-	-	-	3	10	1
Counting	14	2	-	-	-	-	-	-	-

Song									
Finger and Toe Games	-	-	-	4	3	-	-	-	-
Clapping Song	-	-	-	-	-	-	-	-	-
Lullaby	-	2	-	-	-	7	-	-	-
Riddle	-	-	-	-	-	-	-	-	-

Out of the original six categories of nursery rhymes from Bob Holman and Margery Snyder (2020), the researcher discovered four after analyzing the data. These include fables, counting songs, lullabies, and finger and toe games, each having different types of music video based on Simon Frith's theory (1988) and visualization based on Purnomo's theory (2016). This statement show to answer the question that researcher state previously. Studying these nursery rhymes types showed how music and visuals interact in various video formats. The through analysis displays the variety of nursery rhymes and how they could work with various expressive forms. Here the researcher state the explanation about the findings :

a) Fable

The researcher discovered 51 data of fable that were combined with types of music videos and visualizations. The finding suggests that music videos introduce

animals to viewers through either the visualization or the lyrics or through synchronization. In other words, the music videos use fables to convey a message to the audience. Using fables in music videos is a creative way to engage viewers, entertain them, and convey a message. Combining music, visuals, and fables can be a powerful tool for storytelling and conveying a message. Here, the researcher explains the findings in fable :

1) Fable with Narrative and Mnemonic

25/FB/NR/MN/0.17

Figure 4.1 orangutan in the jungle

Lyric : **Orangutans** what Orangutans do?

This data is taken from the music by Ardhito Pramono titled Orangutan. The music video features the orangutan as the main subject, living in a forest with many trees. Orangutan here is the criteria of fable based on Holman's theory (2020) because it is the name of an animal. The music video's primary subject is an orangutan living in a forest full of trees. The orangutan's habitat and its relationship with the trees are effectively depicted in the video through images. The video uses visuals to convey the orangutan's habitat and relationship with the trees.

The video tells a story about the life of orangutans in the forest, and fictional storytelling is the narrative criterion based on Frith's theory (1988). The scene is categorized as a narrative because it provides a fictional story without any actual performance concerning the music. According to Frith's narrative theory, narratives are a technique of organizing and making meaning of experiences, and they involve the development of a fictitious world distinct from the real world.

The synchronization between the lyrics and the visuals creates a cohesive and engaging experience for the viewer, and it is categorized as mnemonic. This combination of fable, narrative, and synchronization between lyrics and video makes the music video an excellent tool for raising awareness about the challenges faced by orangutans and their habitats. The synchronization between the lyric and the visual scene is the criteria of mnemonic. Here, the musician wants to introduce the orangutan, one of the animals from Indonesia; it is a primate that is native to the islands of Sumatra and Kalimantan (Ridadiyanah, 2022).

18/FB/NR/MN/1.08

Figure 4.2 showing an animals

Lyric : **Monkey** and there is a **puppy**

This data was taken from a music video by Ardhito Pramono titled Tiger Song. A video shows a bear, a rabbit, a puppy, and a monkey all strolling peacefully in the woodland under a bright sky, and it is the criteria of a fable. Fables typically portray anthropomorphized creatures with human attributes, abilities, and shortcomings. These animals can be found in various settings, including forests, farms, and the ocean.

The narrative embedded in the video aligns with Frith's theory (1988), illustrating the animals' collective journey through the woods. There is a clear synchronization between the visual components and the lyrics, especially when the song refers to a puppy and a monkey. Narratives are a mechanism for organizing and making meaning from experiences that require the creation of a fictitious universe separate from objective reality.

The synchronization between lyric and visualization is the criterion of mnemonics as the type of visualization (Purnomo, 2016). An essential requirement for mnemonic visualization is synchronization between lyrics and visuals. This means that to help with memory retention, the visual representation of the lyrics should correspond with the song's substance. The way the video pieces work together highlights how well the narrative components blend, creating a fun and well-timed picture of the animals' joint exploration. This data is taken from the music by Ardhito Pramono titled Orangutan. The music video features the orangutan as the main subject, living in a forest with many trees. Orangutan here is the criteria of fable based on Holman's theory (2020) because it is the name of an animal. The music video's primary subject is an orangutan living in a forest full of

trees. The orangutan's habitat and its relationship with the trees are effectively depicted in the video through images. The video uses visuals to convey the orangutan's habitat and relationship with the trees.

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Figure 4.3 The cloud and animals

Lyric : "When the cloud's far and it's **raining season**"

The data is taken from a music video by Ardhito Pramono titled Tiger Song. In the video, clouds roll in while the bear looks at a sleeping tiger in the forest. As figures from a fable, the tiger and bear in the animation may represent specific characteristics or behaviours relevant to the moral or lesson the fable aims to impart.

There is no actual performance in this video segment; instead, it narrates the tale of the bear finding the sleeping tiger. Narratives are a mechanism for organizing and making sense of experiences that necessitate the creation of a fictitious universe separate from reality. Therefore, this scene is categorized as a narrative based on the theory from Frith (1988).

The song refers to the "raining season," and the accompanying video features clouds; thus, the visuals and lyrics harmonize. Because of the synergy between the lyrics and what is seen on screen, this visual representation helps the watcher remember this scene. The harmony between the lyrics and the visual scene is categorized as mnemonic.

Figure 4.4 The orangutan and the jungle

Lyric : "If you **go to the jungle the sky is blue**"

This music video titled "Orangutan" by Ardhito Pramono tells the story of an orangutan living in the forest in an appearance typical of a fable because the orangutan is the name of an animal. The visual scene describes the orangutan walking in the forest, showing the orangutan's habitat as an animal. The usage of animals to deliver the meaning emphasizes the fable criteria.

Without putting on a show or actual performance, the orangutan, who explores the rainforest by himself, acts as the primary character in this tale. Since there is no character interaction during the orangutan's voyage through the jungle, the sequence highlights the value of observation and the passage of time. The scene is categorized as narrative because it tells a fictional story and has no actual performance there.

The lyrics show the word "jungle" and the phrase "the sky is blue," the visual scene also shows the jungle and the blue sky. The connection between the words

and the visuals in the video helps viewers remember the story and feel the emotions of the music, making it a mnemonic. The mnemonic describes the blue sky in the jungle, and the visual scene and lyrics support each other to deliver the meaning. Mnemonic helps the viewer, especially children, catch the meaning of the video.

28/FB/NR/MN/1.14

Figure 4.5 orangutan in the tree and animals

Lyric : " **Orangutan** lives on a tall **tree**"

Here, the data is taken from a music video titled "Orangutan" by Ardhito Pramono. This scene shows animals such as a tiger, puppy, bear, and rabbit, and there is an orangutan. This scene showed many animals as the criteria of a fable. The usage of animals to deliver the meaning is one of the criteria of fable.

This scene has no actual performance anymore. The scene tells the narrative story of the orangutan living in the tree, supported by the lyrics. This scene is categorized as a narrative because it tells a fictional story and has no actual performance. The narrative point can be seen from the lyrics because the lyrics only

explain the visual meaning, not followed by singing performances or visualizing the performance.

Combining lyric and visual elements in a music video creates a more memorable and comprehensible experience for the viewer. The interplay between a music video's lyrics and visual elements enhances the viewer's understanding through a mnemonic (Purnomo, 2016). The symbiotic relationship between the lyrical content and the accompanying visuals not only reinforces the thematic elements of the song but also contributes to a more immersive and engaging viewing experience. This intentional alignment of the auditory and visual components creates a harmonious narrative that aids the audience in grasping the intended message of the music video, making it easier for them to interpret and resonate with the artistic expression conveyed.

22/FB/NR/MN/1.35

Figure 4.6 the tiger chasing the animals

Lyric : " Let's go for a **run**"

The data is taken from the music video titled "Tiger Song" by Ardhito Pramono. The video show that the rabbit, puppy, monkey, and bear run because of the tiger want to catch them. The animals inside the video are the criteria of fable.

According to Frith (1988), narrative videos have a plot or storyline that frequently consists of a series of events that logically follow one another. Because it describes the interactions between the animals and their reasons for running, the scene in which the bear and the other animals are escaping the tiger qualifies as a narrative in this instance. The visual scene and the lyrics are synchronized, indicating a mnemonic connection. This means that the lyrics mentioning "run" align with the visual depiction of the bear and his friends running from the tiger, creating a memorable association between the two. Mnemonic devices aid in retaining information, and in this case, the synchronization of the lyrics and the visual scene serves as a mnemonic, making the connection between the two more memorable.

29/FB/NR/MN/1.17

Figure 4.7 the mother of orangutans

49

Lyric : "**The mothers** are the sweetest they be"

This data taken from the music video titled "Orangutan" by Ardhito Pramono. The music video tell about the mother of orangutan lives in the tree. This scene tell the orangutan as the main character of fable. Fables are fictional stories that often teach moral lessons and can be easily remembered. Animals here as the key of fables such as bear, puppy, rabbit, and the main character in this song is orang utan.

In this case, the orangutan's actions and experiences in the story serve as a relatable and memorable example for the audience. This scene contain the narrative aspect, because it tell the fictional story and has no real-performance. The orangutan's action in the tree gives the meaning that orangutans live in the tree with their mother and the mothesr always keep their son in the tree.

The lyric mentioned "the mothers" and the visual animation show about the mother of orangutan which lives in the tree, and it has correlation between of them. The correlation between the lyric and the visualization called mnemonic, and it make the watcher easier to catch the mean from the music video.

2) Fable with Narrative and Visual Hegemonic

13/FB/NR/VH/0.26

Figure 4.8 the bear meet his friend

Lyric : My friends we do the wiggle

Here the data is taken from the music video titled "Tiger Song" by Ardhito Pramono. the video show the bear and his friend on the sand full of coconut tree. The bear as the main character is a criterion of fable in this scene. Here the bear meet his friend which visualized the blue body. The bear here play as a main character to deliver the fable meaning.

This scene possesses a narrative element as it recounts a fictional story without any real-life performance involved. The bear in this scene is not performing, it can be categorized as a narrative music video type based on Frith's theory (1988). The character blue body emphasize the usage of narrative in this scene, because the character is a fictional creation from the music video producer.

The lyric do not mention anything related the visual. The animation visualize the bear as the fable, but the lyric not described same as the visual. The

lyric mentioned: "my friends we do the wiggle" but the visual not do the wiggle same as lyric. Because there is no synchronization between the lyric and the visual, this scene categorized as hegemonic. This scene has powered in the visual, because its visual the bear as the fable criteria, supported the theory from Bob Holman and Margery Snyder (2020) about the types of nursery rhymes. In summary, this scene categorized as visual hegemonic.

15/FB/NR/VH/0.53

Figure 4.9 the bear walk in the jungle

Lyric : "By the river in the jungle"

The data is taken from the music video by Ardhito Pramono titled "Tiger Song". The video show that the bear walk in the jungle when the sunny season. According to Bob Holman's theory (2020), nursery rhymes can be categorized into different types, and if the bear is the main character in this scene, it can be categorized as a fable. The key of the fable is the usage of animal character to deliver the meaning.

Meanwhile, Frith (1988) categorizes a music video into different types, then the bear walking around the jungle without performing a real-life performance.

Therefore, if the bear in a scene is not performing, it can be categorized as a narrative music video type based on Frith's theory (1988). The smiles tree emphasize the usage of narrative because it is the fictional story, usually the tree is not smiling. The smiling tree make the viewer that usually the children interest to watch this children song music video.

The lyric mentions a river in the jungle, but the visuals do not show the river in the jungle. Then, the lyric has no connection with the visual animation. The scene is considered hegemonic due to the lack of synchronization between the lyrics and the visuals. The visual aspect has the power to represent the fable criteria in visualizing the bear, and this scene categorized as visual hegemonic.

17/FB/NR/VH/1.04

Figure 4.10 the bear and his friends

Lyric : Here comes his two best friends

The data is taken from the music video titled "Tiger Song (Do The Wiggle). Here the video shows the bear as the main character meets his friends puppy, rabbit, and monkey. The criteria of fable are inside this scene because this scene showed many animals such as a bear, puppy, monkey, and rabbit. The visualization of

animals will make the viewer usually the children curious to know the name of animals.

This scene focuses in the narrative aspect because it has no real-life performance at all. The visualization of the bear's friends is the criterion of the usage of the narrative. This visual scene continue the fictinal story of the scene before, it proved with the puppy, rabbit, and the monkey come to this scene from the tree because they want to meet the bear that is walked in the jungle. The puppy, and the rabbit in the tree also emphasize the usage of narrative because that 2 animals do not live in the tree.

The lyric mentions "here comes his two best friends" which does not synchronize with the visual scene because the scene shows 3 animals except the bear as his friends. It means the lyric has no synchronization with the visual aspect. The visual scene has the power to describe the meaning rather than the lyric. Then, the visualization is categorized as visual hegemonic. Visual hegemonic relies on the use of prominent visual images to convey the intended meaning of a visualization. This symbiotic relationship requires the audience to engage in critical thinking to receive the message presented in the video. The dominant visual images act as signs for the watcher to search for meaning and contemplate the purpose of the presentation.

23/FB/NR/VH/2.18

Figure 4.11 show the animals

*melody plays

The data is taken from the music video titled "Tiger Song (Do The Wiggle)". The video shows the animals such as a tiger, rabbit, puppy, monkey, and bear walking together in the jungle. The animals are mentioned in, is the criteria of fable as the type of nursery rhymes based on Holman's theory (2020).

This made-up story is purely fictional, with no real-life elements or performances. It falls into the category of a narrative music video. This scene has no lyric that describes the scene, it only a melody. Here the smiling and dancing tree emphasize the fictional things that music video producer used to make the viewer interest to watch the music video.

This data is categorized as visual hegemonic because this scene has no lyric that has power in describing the meaning, the power of the meaning is in the visual scene that describes animals as fable. The usage of visual hegemonic in this scene will make the viewer especially the children curious and want to know the animal

name, based on the purpose of the visual hegemonic that will make the viewer use their critical thinking to get the meaning.

3) Fable with Narrative and Textual Hegemonic

16/FB/NR/TH/0.58

Figure 4.12 show the bear in the jungle

Lyric : "The **tiger** sleep keeps breathing"

The data is taken from the music video titled "Tiger Song (Do The Wiggle). The video visualize the bear do the wiggle in the jungle in the sunny day. According to Bob Holman's (2020) theory, nursery rhymes can be classified into various types, and if the bear is the main character in this scene, it is classified as a fable. The lyric also mention the name of animal "tiger" as the criterion of fable.

Meanwhile, Frith (1988) classifies music videos into various types, and the bear walks around the jungle without performing a live performance. According to Frith's theory, if the bear in a scene is not performing, the scene can be classified as a narrative music video. The smiling and dancing tree emphasizes the fictitious elements that the music video producer used to pique the viewer's interest in watching the music video.

In this scene, the lyric mentions "tiger" but not in the visual scene. The textual aspect describes the tiger as animal, and it is the criteria of fable based on Bob Holman's theory (2020). The textual aspect has a power in describing the meaning, and this scene categorized as textual hegemonic. Textual hegemonic need the high critical thinking to recognize the meaning because the emphasize is in the text. The usage of textual hegemonic will make the children hard to catch the meaning that the producer want to deliver.

4) Fable with Conceptual and Mnemonic

FB/CC/MN/1.52

Figure 4.13 the singer with the tiger

Lyric : "meet the **tiger**"

The data is taken from the music video titled "Something New" by Ardhito Pramono. The video is visualized a man playing a guitar and singing a song as a lyric accompanied by a tiger. The tiger inside the visual scene is categorized as a fable because tiger is the name of an animal.

The man in the video plays a guitar and sings a song, it is a kind of the criteria of performance. But the man singing is accompanied by the tiger in the sky, and this is also the criteria of narrative. When there are 2 concepts of music video inside the scene, it is categorized as conceptual based on Frith's theory of music video (Frith, 2020).

The lyric mentions "the tiger" as the fable aspect, and it synchronizes with the visual scene which visualizes the tiger. The synchronization between the lyric and the visual scene called mnemonic, and it make the viewer easy to catch the meaning from the music video (Purnomo, 2016). The mnemonic method in this visual scene make the children easy to catch the

5/FB/CC/MN/1.54

Figure 4.14 show the webs of spider and the tiger and the singer

Lyric : your friendly friend spider

The data is taken from the music video titled "Something New" by Ardhito Pramono. The video is visualized a man playing a guitar and singing a song as a lyric accompanied by a tiger and there is a spider webs. Due to the tiger is the name of an animal, the tiger in the visual scene is classified as a fable. Here the producer emphasize the tiger as the fable, also the webs of spider as the representation of spider.

The man in the video performs a song while playing a guitar, it resembles a performance criterion. However, the tiger in the sky is accompanying the man as he sings, and this also meets the requirements of the narrative. According to Frith's theory of the music video, a scene is classified as conceptual when it contains two concepts (Frith, 2020).

The lyric mentions "spider" and the visual scene shows the webs of the spider. The visual scene has a relation with the lyric in describing the spider because the spider is an animal can make a webs by itself. This scene is categorized as mnemonic because the lyrics and visual scenes sync together to make it easier for viewers to identify the main idea of a music video (Purnomo, 2016).

b) Counting Song

One kind of nursery rhyme that is used to teach counting to kids is the counting song. The counting songs are an entertaining and useful method for teaching kids how to count both forwards and backward, as well as for enhancing their early math and number concepts. The counting song helps kids

learn the value of numbers and the sequence of numbers in an enjoyable and memorable way by using repetitive verses and catchy tunes (Holman, 2020). Here the researcher explain the findings in counting song :

1) Counting Song wih Narrative and Mnemonic

33/CS/NR/MN/0.24

Figure 4.15 the numbers and animals

Lyric : 1,2,3,4,5

This data is taken from the music video titled "12345 (That's How It Goes) by Ardhito Pramono. This video visualize the animals such as bear, tiger, puppy, rabbit, and monkey are in the numbers that made from cloud. The number in the video is the criteria of counting song, and it supported also from the lyric. This scene categorized as the counting song. The counting song is a fun and practical way to teach kids how to count both forward and backward.

This visual scene tell the fictional story that the animal jumping in the number and has no real performance based on the type of music video. Then, this scene was categorized as narrative based on Frith's theory of

music video (Frith, 1988). This scene actually emphasize the numbers in the music video, but the usage of animals in the scene to make the viewer interest to learn about numbers.

The lyric mentioned the numbers that are visualized in the visual animation. Then, this scene categorized as mnemonic based on the synchronization between the visual and the lyric in describing the meaning. This mnemonic way make the viewer especially children easy to learn about the numbers also how its shape.

34/CS/NR/MN/0.34

Figure 4.16 the numbers

Lyric : "6,7,8,9,10"

This kind of data is taken from Ardhito Pramono's "12345 (That's How It Goes)" music video. The visual animation presents animals including a bear, a tiger, a puppy, a rabbit, and a monkey, jumping on the numbers made of clouds. The number in the video is the criterion for counting the song, and it is supported by the lyrics as well. This scene is classified as the counting song. The counting song is an

enjoyable and efficient method to teach children to count forward and backward, and to know about the shape of numbers.

Based on the types of the music video, this visual scene tells the fictional story of the animal jumping in the number without real performing. Then, using Frith's theory of the music video, this scene was classified as narrative (Frith, 1988). This scene continue to visualize the numbers after the scene before, and this scene is the continued scene that mention the numbers. This scene is also supported by the animals that jumping in the numbers before.

The numbers that show up in the visual animation are mentioned in the lyrics. The synchronization of the visual and lyric in conveying the meaning resulted to the classification of this scene as mnemonic. The scene is classified as mnemonic based on the synchronization of the visual and lyric in describing the meaning. This mnemonic method allows viewers, particularly children, to learn about numbers and their shapes.

36/CS/NR/MN/0.46

Figure 4.17 shows the numbers

Lyric : " The monkey says 11,12,13,14,15"

This data is taken from the music video for "12345 (That's How It Goes)" by Ardhito Pramono. Numbers are mentioned "11,12,13,14,15" made of clouds are used to represent the criterion of counting song in this video. This scene includes a bear, a tiger, a puppy, a rabbit, and a monkey as supporting characters to make a watcher interested in learning about the number. Based on the criterion, this scene categorized as counting song.

This visual scene tells the made-up story of the animal jumping in the song without actually performing, according to the criteria of the narrative type in the music video. This scene was then categorized as a narrative using Frith's theory of the music video (Frith, 1988). After the previous scene, this scene continues to visualize the numbers, and this scene is the continuation of the scene that mentions the numbers. The animals that jumped in the numbers before also contribute to this scene.

The lyric also mentioned as the visual scene. Then, this scene is categorized as mnemonic based on the theory of visualization (Purnomo, 2016). The repetitive and enjoyable visual, melody, and the lyrics makes the viewer especially the children are interest to follow singing and learn about the number. Mnemonic helps the viewer to catch the meaning easier.

2) Counting Song with Narrative and Visual Hegemonic

35/CS/NR/VH/0.37

Figure 4.18 show the numbers

Lyric : "Say it louder with your friends"

The data is taken from "12345 (That's How It Goes!)" music video by Ardhito Pramono. The video visualize the numbers such as ; 6,7,8,9,10 are the criteria of counting song based on Holman's theory (2020). The visualization of numbers by using the clouds is the strategy to attract the viewer to learn about the numbers.

This scene has no real- performance and it only visualizes the number made from clouds. The number is made from clouds is the fictional story which is the criteria of a narrative music video the visualization of numbers by the clouds makes the viewer interest to watch and learn about the number. In the other side, the musician invite the watcher to say the numbers supported by the lyric "say it louder with your friends". This interest method is used to give the meaning.

This visual scene has no relation to the lyric of the song because the scene visualizes the numbers but the lyrics do not visualize the numbers. The dominant power in describing the meaning is in the visual scene, because it is related to the theory about types of nursery rhymes that mention the counting song (Holman,

2020). Based on the theory of visualization (Purnomo, 2016), this scene is categorized as visual hegemonic.

c) Finger and Toe Games

Finger and toe games are one of a type of nursery rhymes that implicate tactile sequences of motions and hand movements. These games are often accompanied by rhymes and songs and are popular for engaging with babies and young children (Holman, 2020). There are several ways that finger and toe games help kids develop. These games support in the improvement of coordination, body awareness, and fine motor skills. They also contribute to the development of language and speech skills (Sutapa, 2021). Here the researcher explain in the finger and toe games type :

1) Finger and Toe Games with Performance and Mnemonic

53/FT/PR/MN/0.38

Figure 4.19 show the banana playing a maracas and singing

Lyric : "Banana, banana, banana"

The data is taken from Ardhito Pramono's music video titled"Banana". The video showed the bananas performance, they sing a song as a lyric, and 2 bananas other playing a maracas with a hand movement. The hand movement during play the maracas is a criterion of finger and toe games, which involve repetitive and unusual finger movements. The movements may increase in the presence of stress, anxiety, or excitement.

The bananas play a real performance in singing the lyric, and that is the criteria of performance in the types of music video. According to Frith (1988), performance videos are characterized by the artist performing or singing, aiming to give the audience the feeling of being present at a live performance or event.

The lyric has synchronization with the visual scene in performing banana. Then, this scene is categorized as mnemonic based on the theory of visualization (Purnomo, 2016). The concept of mnemonic in this scene helps the watcher to catch the meaning of banana and its shape.

54/FT/PR/MN/0.32
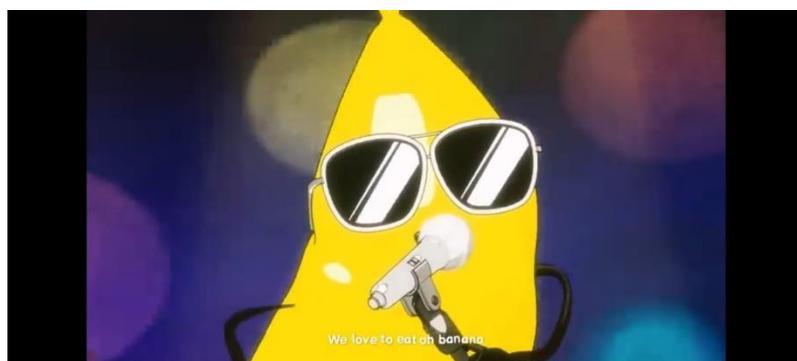
Figure 4.20 shows the banana singing

Lyric : "We love to eat ohh banana"

The data comes from Ardhito Pramono's "Banana" music video. The video showed the bananas performing a song with lyrics. The banana sang a song and do the wiggle. The movement of his body and feet is a criterion of finger and toe games. The music video producer is used banana as the main object to educate the viewer that mostly a children about banana.

The bananas put on a real performance when singing the lyric, and that is the performance criterion in the types of music videos. According to Frith (1988), performance videos are distinguished by the artist performing or singing, with the goal of giving the audience the impression that they are present at a live performance or event. The performance of banana makes this music looks interest.

Based on visualization theory, this scene is classified as a mnemonic (Purnomo, 2016), because of the synchronization between the lyric and the visual scene. Mnemonics support the viewer in remembering the meaning. In this case, the mnemonic helps the children to catch the meaning of banana, and educate the children to eat banana.

2) Finger and Toe Games with Performance and Visual Hegemonic

62/FT/PR/VH/1.12

Figure 4. 21 show the bananas perform the wiggle with finger and toe

*melody with no lyric

The data comes from Ardhito Pramono's "Banana" music video. The video showed the bananas performing a wiggle following the song. The bananas do the wiggle and move theirs finger and toe. The movement of finger and toe is categorized as finger and toe games based on Holman's theory (2020).

When the bananas perform a finger-and-toe routine, the bananas give a real performance, and that is the performance criterion in the various kinds of music videos. Frith (1988) defined performance videos as those in which the artist performs or sings. In describing the meaning, the visual scene has the power to describe the meaning of finger and toe games because of its visualization of the bananas moving the hands and feet.

Based on visualization theory, this scene is then classified as visual hegemonic (Purnomo, 2016). The visual scene has a power to describe the finger and toe games. In this case, the scene categorized as visuak hegemonic because the

visual scene has a power to describe the meaning of finger and toe games that played by bananas.

d) Lullaby

One particular kind of nursery rhyme that is perfect for lulling babies to sleep is the lullaby (Holman, 2020). Lullabies are gentle, soothing, and repetitive. Some lullabies also have instructional components. For many children, these lullabies are an essential part of their bedtime ritual because they offer a calming and joyful experience that fosters relaxation and bonding. Here the researcher explain about the findings :

1) Lullaby with Narrative and Visual Hegemonic

1/LB/NR/VH/0.09

Figure 4. 22 show the home in the night

*intro

The data is taken from "Something New" by Ardhito Pramono. This video visualize a night as a symbol of time to sleep. The melody of music also support the

visual scene, because it is played slowly like a lullaby. Based on Holman's theory (2020) about the types of nursery rhymes, this scene is categorized as a lullaby. The melody brings the listener come to the sleep, also the visual scene describes the dark night.

Based on the types of the music video, this visual scene tells a fictional story. This scene has no real-performance, its only visualize a home and the night. Then, this scene categorized as a narrative. In describing the meaning, the visual scene has the power to describe the meaning of the lullaby because of its visualization of the night as the symbol of sleep.

Based on visualization theory, this scene is then classified as visual hegemonic (Purnomo, 2016). The dark night describes that the time to take a rest and sleep. The visual scene has the power to describe the lullaby meaning, and that is the reason of this scene categorized as lullaby.

2/LB/NR/VH/0.29

Figure 4.23 show the mom singing the lullaby for her son

*melody

The data is taken from "Something New" by Ardhito Pramono. This video depicts a mother singing a lullaby to her sleeping son. Because it is played slowly like a lullaby, the melody of music also supports the visual scene. This scene is classified as a lullaby according to Holman's (2020) theory on the types of nursery rhymes.

The mother sings a lullaby to her son before bedtime in this visual scene, which depicts a fictional story without a live performance. This type of music video is classified as narrative because it tells a story through a series of events. Because of its visualization of the mother singing for her son before sleep, the visual scene has the power to describe the meaning of the lullaby.

This scene is then classified as visual hegemonic by visualization theory (Purnomo, 2016). The visual scene has the ability to describe the lullaby meaning, which is why this scene is classified as lullaby. The power of this scene is in the visualization of the mother that sing a lullaby for her son.

2) Lullaby with Performance and Textual Hegemonic

76/LB/PR/TH/0.32

Let's sleep tonight, tomorrow you'll be fine..

Figure 4. 24 show the man playing a piano

Lyric : "Let's sleep tonight, tommorow you'll be fine"

The data is from the music video "Life Could Be Amazing" by Ardhito Pramono, where a man is shown playing the piano and singing a lullaby. This scene is categorized as a lullaby because the lyrics mention "sleep," which is a characteristic of a lullaby. Lullabies are typically played to children before sleep, and they are characterized by their soothing and calming nature

. The video also categorized as performance because of its visualizes the man perform a lullaby song. This visual scene depicts the performance of a musician who sings and plays a lullaby. The visualization of some musical performance and the singer singing it is the key to performance.

In describing the meaning, the lyric has a power to describe the lullaby, because the lyric mention "let'a sleep toninght" is the stimulus for the sleep supported by the melody of song. The textual aspect has the ability to describe meaning, and this scene is classified as textual hegemonic.

83/LB/PR/TH/2.10

Figure 4.25 show the man playing a piano

Lyric : "Good night to you my darlling"

The data is from the music video "Life Could Be Amazing" by Ardhito Pramono, where a man is shown playing the piano and singing a lullaby. This scene is classified as a lullaby because the lyrics mention "good night," which is a lullaby characteristic. Lullabies are typically played to children before sleep and are known for their soothing and calming nature.

The video is also classified as a performance because it depicts a man performing a lullaby song. This visual scene visualize the performance of the musician that played a lullaby and sing it. The key of performance is the visualization is performing some performance of music and the singer sing it.

In describing the meaning, the lyric has the ability to describe the lullaby, because the lyric mention "good night" is the stimulus for sleep supported by the melody of the song. The textual aspect can describe meaning, and this scene is classified as textual hegemonic. The textual meaning has a power to describes the meaning that the producer want to deliver to the viewer. The lyric "good night to you my darling" it is a stimulus for sleeping and "

B. Discussion

Table 4.2 Result of Componential

Types Of Nursery Rhymes	Types of Music Video and It's Visualization								
	Narrative			Performance			Conceptual		
	Mnemonic	Visual hegemonic	Textual hegemonic	Mnemonic	Visual hegemonic	Textual hegemonic	Mnemonic	Visual hegemonic	Textual hegemonic
Fable	10	26	1	-	-	-	3	10	1
Counting Song	14	2	-	-	-	-	-	-	-
Finger and Toe Games	-	-	-	4	3	-	-	-	-
Clapping Song	-	-	-	-	-	-	-	-	-
Lullaby	-	2	-	-	-	7	-	-	-
Riddle	-	-	-	-	-	-	-	-	-

Here, the result of the componential table that the researcher found from the research shows the most dominant is the fable combined with the narrative and mnemonic, fable with narrative and visual hegemonic. The other result is counting songs with the narrative and mnemonic and counting songs with the narrative and visual hegemonic. The purpose of a mnemonic is to make the audience more

straightforward to catch the meaning. The producer pays attention to the usage of diegetic symbiosis to make it easy for the watcher to catch the meaning.

Here the researcher

This section focuses on explaining the dominant findings and answering the formulation problems of this research. The first discussion is about the types of nursery rhymes the researcher found from the research object. The second discussion concerns the types of music videos the researcher found from each nursery rhyme. The last discussion is about the type of visualization the researcher found using the diegesis perspective.

Previously, The data was taken from an Indonesian musician named Ardhito Pramono. "Semar & Pasukan Monyet" was released in stages between April 14 and May 28, 2021. This album includes visual content in animated videos available on Ardhito Pramono's YouTube channel. Ardhito Pramono hopes his work will leave a legacy that people of all ages will remember and enjoy. Each song on the album has its significance. For example, the opening track, "Something New," serves as a bridge to the festive and cheerful world of children in the subsequent songs. Ardhito encourages children to dream big and be creative. Semar is shown entering a fantasy world in the song "Tiger Song," where he is stranded on an island and meets ghost-like creatures who help him navigate the forest. He meets Monkey, Puppy, Rabbit, and Tiger, who become the inspiration for Semar dan Pasukan Monyet. The same can be used for the remaining five songs: Orang *Utan, 12345 (That's How It Goes),*

Banana, Friends Till The End, and Life Could Be Amazing. They all have meanings that are closely related to children.

Based on the theory of nursery rhyme types (Holman, 2020), the researcher only found four types of the six types: fable, lullabies, finger and toe games, and counting songs. The dominant type of nursery rhyme in this research is in the fable. The producer of this album wants to introduce more to the viewers mostly children about the animals.

In the other types, counting songs has a significant result in this research. The music video visualizes numbers to make the children who watch and listen to the song understand the numbers. Counting songs is a fun and effective way for children to learn to count forwards and backward and to help them develop their number concepts and early math skills (Holman, 2020). Through songs with numbers, children learn the order of numbers to 10 and beyond and how to say the numbers backwards. The rhythm in songs and rhymes, as well as the repetitive verses, assist children in memorizing numbers and developing an understanding of the value of numbers. Children learn that a number is more than a word when they sing a song about a specific number of objects.

Some data also show about the lullaby. A lullaby is a calming tune or music typically played or sung to children to help them sleep (Holman, 2020). Lullabies serve a variety of functions and have been used for a variety of reasons in various societies. Lullabies can be used for various purposes, including passing down cultural knowledge or tradition, developing communication skills, indicating

emotional intent, maintaining infants' undivided attention, modulating infant arousal, regulating behaviour, and, most importantly, serving as a sleep aid for infants. In the song *Life Could Be Amazing*, the singer plays a slow melody for sleep and a beautiful lyric to bring the children into a beautiful dream. The musician describes many things about life; it contains a quote about life.

Finger and toe games have a small result in this album, as the researcher's findings. Finger and toe games serve a variety of functions, particularly for children. Fine motor skills, hand strength, coordination, and finger dexterity can all benefit from them. The musician used banana in this type to introduce a fruit name and persuade children to eat fruit, especially bananas.

The musician used three types of music videos based on Frith's theory (1988). The significant result of the usage is in the narrative. The musician gives many fictional stories in the music video. According to the theory of types of music videos (Frith, 1988), the purpose of the narrative in music videos is to provide a structured story or events that unfold throughout the video. Narrative videos use simple structured events, such as the story of an animal that the musician used to tell a visual story that complements the music. This contributes to a more cohesive and engaging experience for the audience, thereby increasing the overall impact of the music video.

The musicians also used 3 types of visualization based on the perspective of diegesis (Purnomo, 2016). The dominant usage is in the visual hegemonic and mnemonic. The visual is hegemonic and is usually used in diving the animals to

educate the children's bodies animals of the animals. Mnemonics is usually used to support the meaning of describing the animals and the numbers. The musician also uses repetition in mentioning the numbers. Songs can also be used as mnemonics, especially if they have a rhythm or a consistent beat. Music mnemonics work best with long lists because the catchy notes and beats help the children remember the words. On the other hand, the purpose of visual hegemonics is to practice the children using their thinking to recognize the names of animals and numbers.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

In the researcher's findings and discussions, According to the theory of nursery rhyme types (Holman, 2020), the researcher only discovered 4 of the six types: fable, lullaby, finger and toe games, and counting song. Each nursery rhyme has different types of music videos and visualizations. Based on Frith's (1988) theory, the musician used three types of music videos. The narrative is the main result of the usage. The musicians also used three types of visualization based on diegesis symbiosis (Purnomo, 2016). The visual hegemonic and mnemonic are the dominant usages. The visual hegemonic is typically used to educate children about the anatomy of animals. The mnemonic is commonly used to support the meaning when describing animals and numbers. The musician also employs repetition when mentioning the numbers. In the music video, the musician tells many fictional stories and teaches about numbers.

The findings of this research also emphasize that the use of diegetic symbiosis can be used not only in games and music but also in video animation, especially nursery rhymes. The usage of music video theory can also used in animation music videos, not only in real videos. From this research, the researcher concludes that three different theories used in this research can work together in one object, especially a music video.

B. Implications

The researcher present this research as well as the researcher know about the types of nursery rhymes, music video, and the perspective of diegesis. The theories can be used to catch the meaning in the other objects, and it can used for the academic purposes. This research can be useful for readers and other researchers in academic activities because it can share knowledge about the different types of nursery rhymes, music videos, and the use of diegetic symbiosis in music videos.

C. Suggestions

Following are some recommendations based on this research:

1. For students majoring in English Literature: the researcher recommends that more English Literature students, especially those majoring in linguistics, understand the perspective of diegesis for the academic purposes.

2. For other researchers from the perspective of diegesis, this study examines the diegetic perspective can be used to deliver the meaning, especially to the children to educate them.

3. For the children song music producer, this 3 theories can be the guide for make the children song interest to listen by children. Especially is in the diegetic symbiosis, the producer should pay attention to the usage of visualization. For the children better to use mnemonic and visual hegemonic, and it helps them to grow up and develop their knowledge in their age.

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APPENDICES

APPENDICES

Appendix 1: Validator Sheet

VALIDATION SHEET

The thesis data titled "THE VISUALIZATION OF CHILDREN SONG LYRICS IN

SEMAR DAN PASUKAN MONYET ALBUM FROM THE PERSPECTIVE OF DIEGESIS" had

been checked and validated by Arkin Haris, M. Hum., on:

Day   : Monday

Date   : December 4th, 2023

Surakarta, December 4th, 2023

Validator

Arkin Haris, M. Hum.
NIP. 198910222020121004

DATA OF ANALYSIS

Title : The Visualization of Children Song Lyrics in Semar dan Pasukan Monyet Album from The Perspective of Diegesis

Researcher : Arjuna Pranadya Putra Prihantoro

NIM : 196111044

RQs :

1. What nursery rhymes are found from Semar dan Pasukan Monyet album?
   - Fables (FB)
   - Lullabyes (LB)
   - Counting Song (CS)
   - Finger and toe games (FT)
   - Riddle (RD)
   - Clapping Song (CP)
2. What music video types are found from Semar dan Pasukan Monyet album?
   - Narrative (NR)
   - Performance (PR)
   - Conceptual (CC)
3. How do music video types visualize the rhymes in Semar dan Pasukan Monyet album?
   - Mnemonic (MN)
   - Visual Hegemonic (VH)
   - Textual Hegemonic (TH)

Example of Code

1/LB/NR/VH/0.09

1(datum)/LB(types of nursery rhymes/NR(types of music video)/VH(visualization)/0.09(time)

Ardhito Pramono – Something New

Link : https://www.youtube.com/watch?v=qZ4rB2-M_wk

No	Data	Code	Note	True/False
1

*intro

Visualize a night | 1/LB/NR/VH/0.09 | 1 : Datum

LB : Lullaby (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth, 1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.09 : Time

This data visualize the night as the time for take a sleep and the melody play slowly as lullaby. The scene has no real performance, and its categorized as narrative. The visual aspect has the power to describe the meaning as the lullaby, and its categorized as visual hegemonic. | True |

| 2 |

*intro

Visualize the mom sing a lullaby for his son | 2/LB/NR/VH/0.29 | 2 : Datum

LB : Lullaby (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth, 1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.29 : Time

This data visualize about the mother sing the lullaby followed by the slow melody. This scene is the continued scene from the scene before. This scene categorized as narrative because has no real performance. The visual scene has a power to describe the meaning, and categorized as visual hegemonic. | True |

| 3 |

Lyric : "with **orangutan**"

The video show the singer sing a song and visualize the orangutan | 3/FB//CC/MN/1.45 | 3 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC : Conceptual (Firth, 1988)

MN : Mnemonic (Purnomo,2016)

1.45 : Time

This scene visualize the orangutan and the man playing a guitar singing a song as lyrics. This scene categorized as fable because its show orangutan as the animl. The musician want to introduce the orangutan and its body. This scene has real performance and combined by the supporting decoration, and classified as conceptual. This scene has power in describing the meaning and supported by the lyric in mentioning oranguta. Then this scene categorized as mnemonic. | True |

| 4 | Lyric : "meet the **tiger**" The video show the singer sing a song and visualize the tiger | 4/FB/CC/MN/1.52 | 4: Datum FB : Fable (Bob Holman and Margery Snyder,2020) CC : Conceptual (Firth, 1988) MN : Mnemonic (Purnomo,2016) 1.52 : Time This scene visualize the tiger and the man playing a guitar singing a song as lyrics. This scene categorized as fable because its show orangutan as the animal. The musician want to introduce the tiger and its body. This scene has real performance and combined by the supporting decoration, and classified as conceptual. This scene has power in describing the meaning and supported by the lyric in mentioning tiger. Then this scene categorized as mnemonic. | True |

| 5 | Lyric : "your friendly friend **spider**"

The video show the man playing a guitar and sing a song, and there is the tiger and spider webs. | 5/FB/CC/MN/1.54 | 5 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC: Conceptual (Firth, 1988)

MN : Mnemonic (Purnomo,2016)

1.54 : Time

This scene visualize the tiger, the spider webs, and the man playing a guitar singing a song as lyrics. This scene categorized as fable because its show tiger and spider webs as the symbol of animal. This scene has real performance and combined by the supporting decoration, and classified as conceptual. This scene has power in describing the meaning and supported by the lyric in mentioning the spider. Then this scene categorized as mnemonic. | True |

| 6 |

Lyric : "with a **racoon**"

The video show the singer sing a song and visualize a racoon | 6/FB/CC/MN/2.02 | 6 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

CC : Conceptual (Firth, 1988)

MN : Mnemonic (Purnomo,2016)

2.02 : Time

This scene visualize the racoon and the man playing a guitar. This scene categorized as fable because this scene introduce racoon as the animal. This scene followed by the real performance and supported by the decoration such as racoon and the night sky. The lyrics supported the visual scene in mentioning racoon as the symbol of fable, then this scene categorized as mnemonic. | True |

7	*melody The video show the singer play a guitar and visualize a bird.	7/FB/CC/VH/2.06	7 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) CC : Conceptual (Firth, 1988) VH : Visual Hegemonic (Purnomo,2016) 2.06 : Time This scene visualize the racoon and the man playing a guitar. This scene categorized as fable because this scene introduce bird as the animal. This scene followed by the real performance and supported by the decoration such as bird and the night sky, and the smiling face. The lyrics supported the visual scene in mentioning bird as the symbol of fable, then this scene categorized as mnemonic.	True

| 8 | Lyric : we're go sailing to Peru The video show the singer play a guitar and visualize a lobster. | 8/FB/CC/VH/2.09 | 8 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) CC : Conceptual (Firth, 1988) VH : Visual Hegemonic (Purnomo,2016) 2.09 : Time Here the data visualize the lobster as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals. The visual scene has power in describing fable,and this scene categorized as visual hegemonic. | True |

| 9 |

Lyric : The wind's over you

The video show the singer play a guitar and visualize a fish. | 9/FB/CC/VH/2.18 | 9 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC : Conceptual (Firth, 1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.18 : Time

Here the data visualize the fish as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals. The visual scene has power in describing fable,and this scene categorized as visual hegemonic. | True |

| 10 |

Lyric: Swimming around

The video show the singer play a guitar and sing a song and visualize a fish. | 10/FB/CC/VH/2.31 | 10 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC : Conceptual (Firth, 1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.31 : Time

Here the data visualize the fish as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals. The visual scene has power in describing fable,and this scene categorized as visual hegemonic. | True |

| 11 | The video show the singer play a guitar and visualize a monkey | 11/FB/CC/VH/2.35 | 11 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC : Conceptual (Firth, 1988)

VH : Visual Hegemonic (Purnomo,2016)

2.35 : Time

Here the data visualize the monkey as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals. The visual scene has power in describing fable,and this scene categorized as visual hegemonic. | True |

| 12 | The video show the singer play a guitar and visualize a puppy | 12/FB/CC/VH/2.52 | 14 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

CC : Conceptual (Firth, 1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.52 : Time

Here the data visualize the puppy as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals, and categorized as conceptual. The visual scene has power in describing fable,and this scene categorized as visual hegemonic. | True |

Ardhito Pramono – Tiger Song (Do The Wiggle)

Link : https://www.youtube.com/watch?v=PteGP1G_Fm4

| 13 |

Lyric : "my friends we do the wiggle"

The video visualize a bear and his friend meet on the sand full of coconut tree. | 13/FB/NR/VH/0.26 | 13 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.26 : Time

Here the data visualize a bear as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has no real performance, but it show the bear as the fi. This visual scene has power in describing the meaning, and categorized as visual hegemonic. | True |

| 14 |

Lyric : "having fun under the sun"

And visualize the sun and the bear | 14/FB/NR/MN/0.30 | 14 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.30 : Time

Here the data visualize a bear as the kind of animal. Here the producer want to deliver the message that the producer want to introduce the animals. This scene has the real performance combined by the other decorations such as animals. This scene categorized as mnemonic because the visual scene has collaboration with the lyric in describing "under the sun". | True |

| 15 |

Lyric : "By the river in the jungle"

The video visualize the jungle and the bear | 15/FB/NR/VH/0.53 | 17 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.53 : Time

Here the scene visualize the bear walk in the jungle in the sunny day. This scene categorized as fable because here the bear walk as like as human. This scene has no real performance. Then, this scene categorized as narrative. The scene has no visualize the river, but has a power in describing the fable as the character. Therefore, this scene categorized as visual hegemonic. | True |

| 16 |

Lyric : "The tiger sleep keeps breathing"

The video visualize the bear in the forest with no tiger | 16/FB/NR/TH/0.58 | 16 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

TH : Textual Hegemonic (Purnomo, 2016)

0.58 : Time

Here the data visualize the bear in the jungle, and the lyrics mentioned a tiger. This data categorized as fable, because the lyrics mentioned the name of animal and the scene visualize the animal too. This scene categorized as narrative because has no real performance. This scene categorized as textual hegemonic because the lyrics has power in describing the meanig of "tiger sleep keeps breathing" because the tiger is | True |

			the king of jungle that kill animals.	
17	 Lyric : Here comes his two best friends Visualize 3 animals as the friends of bear such as; monkey, puppy, and rabbit in the forest.	17/FB/NR/VH/1.04	19: Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 1.04 : Time Here the scene visualize the bear walk in the jungle and meet his friends in the sunny day. This scene categorized as fable because here the bear walk as like as human. This scene has no real performance. Then, this scene categorized as narrative. This scene has a power in describing the fable as the character. Therefore, this scene categorized as visual hegemonic.	True

| 18 | Lyric : "Monkey and there is a puppy"

And visualize monkey and puppy walkin together in the forest | 18/FB/NR/MN/1.08 | 18: Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

1.08 : Time

Here the scene visualize an animals walking together in the jungle. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. And this scene categorized as mnemonic because the visual scene visualize monkey and puppy same as the lyric. | True |

19	Lyric : "Go undercover singing" The video visualize animals do the wiggle without singing	19/FB/NR/VH/1.12	21 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 1.12 : Time Here the scene visualize an animals walking together in the jungle. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	True

| 20 |

Lyric : "When the cloud's far and it's **raining season**"

The video visualize the bear see the tiger and the **cloud** | 20/FB/NR/MN/1.24 | 20 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

Narrative (Firth,1988)

MN: Mnemonic (Purnomo, 2016)

1.24 : Time

Here the scene visualize an animals such as the bear and the tiger. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene categorized as mnemonic because the lyrics has synchronization with the visual scene in describing the clouds. | True |

| 21 | Lyric : now the sky gives us amazing feeling

Visualize the tiger chase the monkey and friends and the dark sky | 21/FB/NR/MN/1.32 | 21 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN: Mnemonic (Purnomo, 2016)

1.32 : Time

Here the scene visualize an animals such as the bear and his friends and the tiger chasing them. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene categorized as mnemonic because the lyrics has synchronization with the visual scene in describing the clouds as the amazing feeling. | True |

| 22 |

Lyric : " Let's go for a **run**"

And visualize a **run** | 22/FB/NR/MN/1.35 | 22 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

1.35 : Time

Here the scene visualize an animals such as the bear and his friends and the tiger chasing them. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene categorized as mnemonic because the lyrics has synchronization with the visual scene in describing the run. | True |

| 23 | *melody The video visualize the animals do the wiggle in the forest. | 23/FB/NR/VH/2.18 | 23 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 2.18 : Time Here the scene visualize an animals walking together in the jungle. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

Ardhito Pramono – Orang Utan

24	 Lyric : " Have you ever seen **orangutan**" The video visualize the man explain the orangutan	24/FB/CC/TH/0.03	24 : Datum TH : Textual Hegemonic (Purnomo, 2016) NR : Narrative (Firth,1988) FB : Fable (Bob Holman and Margery Snyder,2020) 0.03 : Time This scene visualize the man describes about the orangutan that lives in borneo. This scene categorized as fable because an orangutan mentioned in the lyric, and the lyrics want to describes about the orangutan. This scene categorized as narrative because this scene has no real performance. The lyrics has a power to describe the meaning, therefore this scene categorized as textual hegemonic.	True

| 25 | Lyric : "Orangutans what orangutans do? Orangutans what you do

The video visualize the orangutan and also the lyric. | 25/FB/NR/MN/0.17 | 25 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.17 : Time

Here the scene visualize an orangutan in the jungle. This scene categorized as fable because it shows orangutan. This scene is narrative type because has no real performance. And this scene categorized as mnemonic because the lyric has relation with the visual scene. | True |

| 26 |

The video visualize tiger, puppy, rabbit, bear, and monkey in the forest | 26/FB/NR/VH/0.20 | 26 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.20 : Time
Here the scene visualize an animals walking together in the jungle. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 27 | Lyric : "If you go to the jungle the sky is blue"

And visualize the jungle and the blue sky | 27/FB/NR/MN/0.2 5 | 29 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.25 : Time

This data visualize the orangutan in the jungle. This data categorized as fable because the producer want to introduce to the viewer about the orangutan. This scene categorized as narative because has no real performance. The correlation between the lyrics and the visual scene in describing the blue sky categorized as mnemonic. | True |

28	Lyric : " Orangutan lives on a tall tree" And visualize orangutan and the tall tree	28/FB/NR/MN/1.14	28 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 1.14 : Time This data visualize the orangutan and othe animals in the jungle. This data categorized as fable because the producer want to introduce to the viewer about the orangutan. This scene categorized as narative because has no real performance. This data categorized as mnemonic because the visal scene and the lyric are describes about orangutan.	True

| 29 |

Lyric : "The mothers are the sweetest they be"

And visualize orangutan's mother | 29/FB/NR/MN/1.17 | 29 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

1.17 : Time

This data visualize the orangutan and othe animals in the jungle. This data categorized as fable because the producer want to introduce to the viewer about the orangutan. This scene categorized as narative because has no real performance. This data categorized as mnemonic because the visal scene and the lyric are describes about the mother of orangutan. | True |

32

30	Lyric : "Orangutans love their family" And visualize orangutan	30/FB/NR/MN/1.21	30 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 1.21 : Time This data visualize the orangutan and othe animals in the jungle. This data categorized as fable because the producer want to introduce to the viewer about the orangutan. This scene categorized as narative because has no real performance. This data categorized as mnemonic because the visal scene and the lyric are describes about orangutan that loves their family.	True

| 31 |

Visualize the animal do the wiggle together | 31/FB/NR/VH/2.05 | 31 : Datum

FB : Fable (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.25 : Time

Here the scene visualize an animals do the wiggle on the flower. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

Ardhito Pramono – 1,2,3,4,5 (That's How It Goes!)

Link : https://www.youtube.com/watch?v=ide8y2pV97g&list=PLd0kjsKRr6PtQWvB5Yx1cMhEGl1cIxgdE&index=4

| 32 | Visualize monkey, bear, puppy, and rabbit | 32/FB/NR/VH/0.03 | 32 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR: Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.03 : Time Here the scene visualize an animals walk together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 33 |

Lyric : 1,2,3,4,5

And visualize the numbers | 33/CS/NR/MN/0.24 | 33 : Datum

CS : Counting Song (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.24 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 34 | Lyric : "6,7,8,9,10" And visualize the numbers and animals | 34/CS/NR/MN/0.34 | 34 : Datum CS : Counting Song (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 0.34 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 35 | Lyric : "Say it louder with your friends"

The video visualize the numbers with no synchronization with the lyric. | 35/CS/NR/VH/0.37 | 35 : Datum

CS : Counting Song (Bob Holman and Margery Snyder,2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.37 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as visual hegemonic because the lyric do not describes the visual scene. | True |

| 36 | Lyric : " The monkey says 11,12,13,14,15" And visualize the monkey and the numbers | 36/CS/NR/MN/0.46 | 36 : Datum CS : Counting Song (Bob Holman and Margery Snyder,2020) NR: Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 0.46 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

37	Lyric : "16 jumps on 17" And visualize the jump and numbers	37/CS/NR/MN/0.50	37 : Datum CS : Counting Song (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 0.50 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene.	True

38	The video visualize animals in the clouds	38/FB/NR/VH/0.53	38 : Datum FB : Fable (Bob Holman and Margery Snyder,2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.53 : Time Here the scene visualize an animals jump on the clouds number together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	<mark>True</mark>

| 39 |

Lyric : "Celebrate your 18"

The video visualize "18" as counting song and it has synchronize with the lyric | 39/CS/NR/MN/0.56 | 39 : Datum

CS : Counting Song (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.56 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |
| --- | --- | --- | --- | --- |

| 40 | Lyric : "Went to college 19" The video visualize "19" as the counting song and it has synchronize with the lyric | 40/CS/NR/MN/0.59 | 40 : Datum CS : Counting Song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 0.59 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 41 | Lyric : " And my life starts at 20"

The video visualize "19" as the counting song and it has synchronize with the lyric | 41/CS/NR/MN/1.01 | 41 : Datum

CS : Counting Song (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

1.01 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 42 |

The video visualize a tiger, rabbit, puppy, monkey, and bear are walking together in the clouds | 42/FB/NR/VH/1.34 | 42 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.34 : Time

Here the scene visualize an animals jump on the clouds together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 43 | Lyric : "1,2,3,4,5" The video visualize the numbers and it has synchronize with the lyrics | 43/CS/NR/MN/1.50 | 43 : Datum CS : Counting Song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 1.50 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 44 | Visualize a tiger, rabbit, puppy, monkey, and bear are walking together in the clouds | 44/FB/NR/VH/1.56 | 44 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.56 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 45 | Lyric : "6,7,8,9,10" And visualize the numbers | 45/CS/NR/MN/2.01 | 45 : Datum CS : Counting song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 2.01 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 46 | Lyric : "The monkey said 11,12,13,14,15" And visualize the monkey and numbers | 46/CS/NR/MN/2.13 | 46 : Datum CS : Counting song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 2.13 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 47 | Lyric : "16 jumps on 17"

The video visualize the numbers and it has synchronize with the lyrics | 47/CS/NR/MN/2.16 | 47 : Datum

CS : Counting song (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

2.16 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 48 | Visualize a tiger, rabbit, puppy, monkey, and bear are walking together in the clouds | 48/FB/NR/VH/2.20 | 48 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.20 : Time

Here the scene visualize an animals jump on the clouds number together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 49 |
Lyric : "Celebrate your 18"

The video visualize "18" as counting song and it has synchronize with the lyric | 49/CS/NR/MN/2.22 | 49 : Datum

CS : Counting Song (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

2.22 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |

| 50 | Lyric : "Went to college 19" The video visualize "19" as counting song and it has synchronize with the lyric | 50/CS/NR/MN/2.25 | 50 : Datum CS : Counting Song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) 2.25 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene. | True |
| 51 | | 51/CS/NR/MN/2.27 | 51 : Datum CS : Counting Song (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) MN : Mnemonic (Purnomo, 2016) | True |

	Lyric : "And my life starts at 20" And visualize the number		2.27 : Time This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as mnemonic because the lyrics describes as the visual scene.	

Ardhito Pramono – Banana

Link : https://www.youtube.com/watch?v=ijY7VXkVPYo&list=PLd0kjsKRr6PtQWvB5Yx1cMhEGl1cIxgdE&index=5

| 52 | Visualize animals fall down | 52/FB/NR/VH/0.05 | 52 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.05 : Time Here the scene visualize an animals fall down together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 53 | Lyric : "Banana, banana, banana" The video visualize the banana perfom a singing and playing a maracas. | 53/FT/PR/MN/0.38 | 53 : Datum FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) MN : Mnemonic (Purnomo, 2016) 0.38 : Time This scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as mnemonic because the visual scene visualize the lyric. | True |

| 54 |

Lyric : "We love to eat ohh banana"

And visualize the banana perfom a singing and do the wiggle | 54/FT/PR/MN/0.32 | 54 : Datum

FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020)

PR : Performance (Firth,1988)

MN : Mnemonic (Purnomo, 2016)

0.32 : Time

This scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as mnemonic because the visual scene visualize the lyric.mnemonic because the visual scene visualize the lyric. | True |

55	Visualize the bear	55/FB/NR/VH/0.41	55 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.41 : Time Here the scene visualize a bear. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	True

56	Visualize the puppy	56/FB/NR/VH/0.42	56 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.42 : Time Here the scene visualize a puppy. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	True

| 57 | Visualize the rabbit | 57/FB/NR/VH/0.43 | 57 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.43 : Time Here the scene visualize a rabbit. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 58 |

Visualize the tiger | 58/FB/NR/VH/0.44 | 58 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.44 : Time

Here the scene visualize a tiger. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 59 | Visualize the monkey | 59/FB/NR/VH/0.45 | 59 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.45 : Time Here the scene visualize a monkey. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 60 | The video visualize the banana move his hand and finger | 60/FT/PR/VH/0.57 | 60 : Datum FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) VH : Visual Hegemonic (Purnomo,2016) 0.57 : Time This scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as visual hegemonic because the visualization describes the hand and toe movements ans the criteria of finger and toe games. | True |

| 61 | Visualize animals | 61/FB/NR/VH/1.03 | 61 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 1.03 : Time Here the scene visualize animals. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 62 |

-melody played with no lyric-
Visualize a movement hand and feet and it categorized as finger and toe game | 62/FT/PR/VH/1.12 | 62 : Datum

FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020)

PR : Performance (Firth,1988)

VH : Visual Hegemonic (Purnomo,2016)

1.12 : Time

This scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as visual hegemonic because the visual scene has power to describe the movement hands as the criterion of the finger and toe games. | True |

63	Visualize a banana played a hollahop and it categorized as finger and toe game	63/FT/PR/VH/1.19	63 : Datum FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) VH : Visual Hegemonic (Purnomo,2016) 1.19 : Time This scene visualize the banana playing a hollahop. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as visual hegemonic because the visual scene has power to describe the body and	True

			hands movement as the criterion of the finger and toe games.	
64	\n\nLyric : Banana,banana, banana, banana"\n\nThe video visualize the banana singing and move its hand and finger	64/FT/PR/MN/1.36	64 : Datum\n\nFT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020)\n\nPR : Performance (Firth,1988)\n\nMN : Mnemonic (Purnomo, 2016)\n\n1.36 : Time\n\nThis scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as mnemonic because the visual scene visualize the	True

			lyric.mnemonic because the visual scene visualize the lyric.	
65	Lyric : "Banana, banana, banana,banana" The video visualize the banana singing and move its hand and finger	65/FT/PR/MN/2.23	65 : Datum FT : Finger and Toe Game (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) MN : Mnemonic (Purnomo, 2016) 1.57 : Time This scene visualize the banana playing a music. This scene categorized as finger and toe games because there is the hand movement from the bananas. This scene categorized as performance because the bananas do the real performance. This scene categorized as mnemonic because the visual scene visualize the	True

		lyric.mnemonic because the visual scene visualize the lyric.	

Ardhito Pramono – Friends Till The End

| 66 | The video show the animals walk in red carpet | 66/FB/NR/VH/0.13 | 66 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.13 : Time

Here the scene visualize animals walk together on the red carpet. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

67		67/FB/NR/VH/0.21	67 : Datum	True
	The video show the animals walk in red carpet and meet the sun smilling.		FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.21 : Time Here the scene visualize animals walk together on the red carpet. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	

68	The video show the animals walking in red carpet to meet the singer in front of them	68/FB/NR/VH/0.40	68 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 0.40 : Time This scene visualize animals walk together on the red carpet to show the singing performance. The animals here are the criterion of fable, because the animals here walk as human. This scene categorized as narrative because this scene does not show the real performance. This scene categorized as visual hegemonic because the visual scene has a power in describing the meaning of fable.	True

| 69 | The video show the animals fall down from the sky. | 69/FB/NR/VH/0.43 | 69 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

0.43 : Time

Here the scene visualize an animals fall down together. This scene categorized as fable because it shows animals do as like as human. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 70 | The video visualize the face of tiger | 70/FB/NR/VH/1.33 | 70 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.33 : Time

This scene visualize the animals walks and there is the face of tiger. This scene categorized as fable because there are the animals here walk like human. This scene categorized as narrative because this scene has no real performance. The visual scene has a power in describing the meaning of fable, and it categorized as visual hegemonic. | True |

| 71 | The video visualize monkeys and another animals | 71/FB/NR/VH/1.37 | 71 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.37 : Time

The scene visualize the animals and the monkeys. This scene categorized as fable because there arae many animals as the criterion of fable. This scene categorized as narrative because this scene has no real performance. This scene categorized as visual hegemonic, because the visual scene has a power in describing fable. | True |

| 72 |

The video visualize numbers | 72/CS/NR/VH/2.16 | 72 : Datum

CS : Counting Song (Bob Holman and Margery Snyder, 2020)

NR : Narrative (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.16 : Time

This scene visualize the numbers as a counting song. This scene categorized as narrative because this scene has no real performance and many animals as the decoration figure. This scene categorized as visual hegemonic because the lyric do not describes the visual scene. | True |
|---|---|---|---|---|

73	The video show the animals walk in red carpet	73/FB/NR/VH/1.49	73 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) NR : Narrative (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 1.49 : Time Here the scene visualize animals walk together on the red carpet. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic.	True

Ardhito Pramono – Life Could Be Amazing

Link : https://www.youtube.com/watch?v=rsPB4CAwzsE&list=PLd0kjsKRr6PtQWvB5Yx1cMhEGl1cIxgdE&index=7

| 74 |

Lyric : "Life could be amazing"

And visualize a man plays piano singing a lullaby | 74/LB/PR/TH/0.20 | 74 : Datum

LB : Lullaby (Bob Holman and Margery Snyder, 2020)

PR : Performance (Firth,1988)

TH : Textual Hegemonic (Purnomo, 2016)

0.20 : Time

This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |

| 75 | Lyric : "Life could be so hard" And visualize a man plays piano singing a lullaby | 75/LB/PR/TH/0.25 | 75 : Datum LB : Lullaby (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) TH : Textual Hegemonic (Purnomo, 2016) 0.25 : Time This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |

| 76 | Lyric : "Let's sleep tonight, tommorow you'll be fine" And visualize a man plays piano singing a lullaby | 76/LB/PR/TH/0.32 | 76 : Datum LB : Lullaby (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) TH : Textual Hegemonic (Purnomo, 2016) 0.32 : Time This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |

| 77 |

Lyric : "Plus my darling keeps you smiling"

And visualize a man plays piano singing a lullaby | 77/LB/PR/TH/0.41 | 77 : Datum

LB : Lullaby (Bob Holman and Margery Snyder, 2020)

PR : Performance (Firth,1988)

TH : Textual Hegemonic (Purnomo, 2016)

0.41 : Time

This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |

| 78 | Lyric : "Tommorow we'll start sailing" And visualize a man plays piano singing a lullaby | 78/LB/PR/TH/0.46 | 78 : Datum LB : Lullaby (Bob Holman and Margery Snyder, 2020) PR : Performance (Firth,1988) TH : Textual Hegemonic (Purnomo, 2016) 0.46 : Time This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |

| 79 | Visualize the monkey reaching the piano | 79/FB/CC/VH/1.34 | 79 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

CC : Conceptual (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.34 : Time

Here the scene visualize a monkey. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 80 |

Visualize the puppy, tiger, and rabbit sitting in piano while the man played a lullaby | 80/FB/CC/VH/1.38 | 80 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

CC : Conceptual (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

1.38 : Time

Here the scene visualize a tiger, puppy, and rabbit sit on the piano. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 81 | Visualize the bear sitting beside the man who play a lullaby | 81/FB/CC/VH/1.46 | 81 : Datum FB : Fable (Bob Holman and Margery Snyder, 2020) CC : Conceptual (Firth,1988) VH : Visual Hegemonic (Purnomo, 2016) 1.46 : Time Here the scene visualize a bear. This scene categorized as fable because it shows animal. This scene is narrative type because has no real performance. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 82 |

Visualize animals sit together around the pianist | 82/FB/CC/VH/2.04 | 82 : Datum

FB : Fable (Bob Holman and Margery Snyder, 2020)

CC : Conceptual (Firth,1988)

VH : Visual Hegemonic (Purnomo, 2016)

2.04 : Time

Here the scene visualize an animals sit togetherwith the pianist and enjoy the music. This scene categorized as fable because it shows animal. This scene categorized as narrative because this scene has a real performance combined by other decorations such as animals and angel. This scene has power in the visualization in describing the animals, therefore this scene categorized as visual hegemonic. | True |

| 83 |
Lyric : "**Good night** to you my darlling"

The video visualize the man play the piano and a lullaby | 83/LB/PR/TH/2.10 | 83 : Datum

LB : Lullaby (Bob Holman and Margery Snyder, 2020)

PR : Performance (Firth,1988)

TH : Textual Hegemonic (Purnomo, 2016)

2.10 : Time

This scene visualize the man playing a piano and singing the lullaby as the lyric. This scene categorized as lullaby because this scene played a slow melody as lullaby. The text has a power in describing the meaning of lullaby because the lullaby conduct a lyrical that bring to the sleep and the nice dream. Then, this scene categorized as textual hegemonic. | True |