

## Visual Rhetorical Studies Documentary *It Might Get Loud*

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### **Abstract**

*This study aims to prove that there is continuity between visual rhetoric theory and the three characters who convey messages to worthy khals through actions that have symbolic meaning. Film as an audio-visual language to feel joy, sadness, enthusiasm, and other emotions and feelings when the audience watches the film. Every film has a message to interpret and interpret something, even with the emergence of the documentary film genre which can factually inform a condition in the past. The film *It Might Get Loud* by Davis Gugenheim in 2008 with the documentary film genre rhetorically provides information about the development of music and musical genres from time to time. And in visual rhetoric theory there is a visual rhetorical perspective to understand the visual arguments of the three figures and in the end symbols can appear to produce meaning in the Documentary Film *It Might Get Loud*.*

**Keywords:** Documentary, Film, Character, Perspective, Rhetoric.

### **1. Introduction**

Epistemologically documentary in the Latin dictionary is *doceō* which means to teach while *documentum* is the act of teaching, if analyzed etymologically *documentum* is divided into two syllables *de* (to take) *mentum* (momentum/time). From these equivalent words it produces meaning in documentaries and is juxtaposed with film as a medium of delivery. Within the scope of film, documentary is a term that is a film that documents the reality of life. The term documentary is intended to rhetorically build a research discussion in the documentary film *It Might Get Loud*. A documentary film is a film that displays a reality based on objective facts that has essential and existential values, meaning that it concerns environmental life from real situations [15]. The sequence of image structures in a documentary film can literally become a visual language (visual rhetoric), as well as giving cues using rhetorical language both from a cinematic and narrative point of view. The content information in the film must be able to convey the message and characteristics of each character in the story so that the film can be presented informatively to viewers [14]. This aspect is very important to determine the meaning of visual argumentation in documentary films. In this study, with the emergence of documentary films in America in 2008 namely the film entitled "*It Might Get Loud*" by Davis Guggenheim in 2008 is a documentary film which includes three guitarist figures and the development of music. The documentary film *It Might Get Loud* is a music campaign about the history of music development through three guitarists who have different characters. The ideas formed in the documentary film *It Might Get Loud* are presented through three guitarist figures who are unique, including Jack White, Jimmy Page, and The Edge. The roles that emerged by the three guitarists with legends

that the figures created in the past are in an effort to provide information in contrast to the audience to understand the purpose of music and provide identity to the characteristics of music. Since the author's concern is cinema, this study aims to understand the role of documentary films in campaigns for social change, involving and uncovering the problems of how and why content is created and how the influence of documentaries affects viewers and what responses will appear on viewers' perceptions.

This research is integrated with sources that examine visual rhetoric theory in photographic works on *Instagram* which provides an explanation of how rhetoric applies rhetorical theory to a visual communication medium, this research provides a rhetorical perspective to researchers that visual rhetoric can be used by photographers to determine meaning. in a work uploaded on *instagram* . In the research conducted by Hutapea [7] using Sonja K. Foss's visual rhetoric theory which explains that an image can communicate and be understood through rhetoric, then there are three markers that must be possessed to be studied through visual rhetoric theory namely, images must be symbolic, involving human intervention, and presented to the audience for the purpose of communicating with the viewer [1].

From the research conducted by Hutapea [7], Hutapea did not examine the meaning of the object 'film' in a visual rhetorical study, therefore the researcher examined the visual rhetoric of films by using a rhetorical perspective to reveal the symbolic meaning contained in the documentary film *It Might Get Loud* .

## 2. Method

The focus of research methods focuses on library research, namely finding various theories, techniques, principles, and arguments. After these aspects are collected and then used to analyze and solve the formulated research questions. The nature of this research is descriptive analysis, namely a systematic breakdown of the data that has been obtained, then given an understanding and explanation so that it can be well understood by the reader. The approach used in this study is a visual rhetorical approach connected to the purpose and meaning of the visualization of the documentary film *It Might Get Loud* . The visual rhetorical approach is an approach used to examine visual objects in the documentary film *It Might Get Loud* .

### Object of research

This research was conducted to find out how to analyze visual rhetoric and visual narrative symbols in the film *It Might Get Loud* . The object of this research is a film with a documentary *genre* . Where this film is a film that conveys the history of the development of music and technology as well as the guitar as a musical instrument used.



**Figure 1.** Disc cover of the documentary film *It Might Get Loud* . Source: <https://media.outnow.ch/Movies/Bilder/2008/ItMightGetLoud/posters.p/02.jpg> (Accessed 10/01/2019)

### Data Collection Procedures

The first step taken by the researcher was to download the data for the film *It Might Get Loud* via the lk21.com website [8], to dissect the dedicated visual signs as a unit of symbolic meaning and the *capturing process* was carried out by the researcher. This aims to facilitate the process of visual sign surgery, as was done by Hutapea [7].

### Stages of Research Object Surgery

The description of visual signs is carried out according to narrative and cinematic elements in the documentary film *It Might Get Loud*. Through the characteristics of the three visualized event figures leading to goals and meanings using visual rhetorical theory put forward by Foss there is a rhetorical perspective that aims to provide an explanation of the symbols that operate in every sign that goes beyond meaning.

### Analysis Method

Humans live life accompanied by symbols, how humans perceive, what humans know, what humans experience, and how humans act are the result of symbols that humans make and symbols that humans encounter in the world. When watching movies, television series, and YouTube videos; listening to speeches; paying attention to advertisements on social media; furniture and artwork for interior and building of houses; and talk to friends or family. are some of the symbols that humans encounter. As humans do today, humans are involved in the process of thinking about symbols, discovering how they work, and trying to figure out why symbols affect people. Rhetoric can be said as a scientific discipline that originated in the 5th century BC. In this context, rhetoric is defined as the human use of symbols to communicate. And before discussing rhetoric further, the author will explain rhetoric. Retor is a creator of messages, for example speakers, musicians, painters, website designers, YouTubers, filmmakers, or writers who produce symbols for audiences [4]. Because the three figures include speakers and musicians, the three figures can be called rhetors who give messages that can be viewed from symbolic action, then the narrative aspect is studied through the presentation of the *storyline* which includes *sequences* and *scenes*.

#### 2.1. Film

Film has gone through hundreds of years in its development, since the first motion picture *was* discovered at the end of the 19th century. At the previous stage of development, photography was discovered in 1826 by Joseph Nicéphore Niépce from France, then electric lights and phonographs (LPs) in 1847-1931 AD by scientists from America, namely Thomas Alva Edison, moving in the 1890s Edison discovered the media to record images and after that it was named *kinetograph* and *kinetoscope* to play back the recorded images. Along with Edison's invention, Louise and Auguste Lumière, known as the Lumière brothers from France, designed a film camera called *the cinematographe* [10]. At this time the exploration of visual language continues to be sought and applied to find something new in the world of cinema, both cinematic achievement, visual rhetoric, visual narrative, and *genre*. The presence of visual language in film does not just appear, but is a very long process. the interrelationships of language within the scope of the linguistic branch are very complex, but in this study the researcher will detail several branches that will be connected with the visual language in film, with linguistic understanding as a guide in the presentation of the visual rhetoric study of the documentary film *It Might Get Loud*. The relationship between film and language includes narrative being reconstructed into a visualization medium, for example a narrative is reconstructed into a *storyboard* and after that a series of films is made.



## 2.2. Communication Strategy

The discussion in this study emphasizes documentaries in a film categorization which aims to focus research on the *genre* in films, namely documentaries. Documentary film is a type of film that belongs to the category of non-fiction films that document real life stories. documentary film "document" is a condition of a certain time or place that is communicated through a multidimensional language through a medium, namely film. Throughout film history, documentaries were made for people who were aware of social attitudes, chaos, mistakes, and deficiencies. The goal of a documentary *film maker* is not only to make viewers interested in the aesthetics of the film, but also because of the rhetoric and propaganda in it [11]. Documentary films have a distinctive feature, namely the simplicity in organizing the story and the factual arrangement of real events. Record events that actually happened (authentic), but have a structure based on the theme or argument of the film *maker* . It has a very simple narrative structure from a narrator, with the aim of making it easier for the audience to understand and believe the facts that happened in the past. The collection of stock documentation films with similar themes and then putting them together is a series to materialize visual data so that it becomes a series of documentaries.

Documentary films aim to campaign or convey information, education, and propaganda for certain communities or groups of people. Documentary films have unique and simple techniques whose main objective is to obtain convenience, speed, flexibility, effectiveness, and authenticity of events. Generally, documentaries have simple forms and rarely use visual effects [3]. Documentary films have had a profound effect on society as well as on the film field of communication studies [6]. Documentary films in general are tools for change because they can stimulate institutions and convey controversial ideologies. A statement in a journal [6] explains that "The image of the cinematic world is projected as a kaleidoscope, namely a representation based on visual primacy and the colors of diversity and fragmentation of modern life". The meaning of some of the quotes that the author describes relates to the relationship between film and the documentary *genre* and the integration between communication and visualization in documentary films aims to provide understanding to viewers through multidimensional language. In the documentary film category, there are characteristics that produce various types of concept results formed by filmmakers and can even become themes that are integrated with one another.

## 2.3 Cinematography

Technically, the cinematographic element is formed from several elements, namely, *Mise-en-scene*, cinematographic techniques, *editing techniques* , and sound. In documentary films, cinematography acts as a technique which is then used as a component and element to build the concept of the film. In Prasista, Understanding Film (2017) [12] the adaptation of cinematographic techniques to types of documentary films can be described as follows:

### a. Narrative Visuals

Narrative visual elements relate to storytelling in films, including in documentaries. It has elements, such as character, atmosphere, motivation, location, event, and time. The visuals shown in the documentary have a purpose and purpose. The visual elements that form narratives in documentary films have a rule called the law of causality (cause and effect logic) connected with the phenomena of space and time.

### b. *Mis-en-scene*

*Mis-en-scene* are all the objects recorded by the camera, namely *the setting* , lighting, costumes, *make-up* , and characters. Even though in a documentary that displays adjustments to the original incident, it is still planned to produce a real visual image.

c. Camera Movement

The main beauty in film is the moving camera. Based on this, the camera movement functions as a point of *interest* for the audience to see and follow objects or leave objects from a certain point of focus.

d. Framing

In cinematography, film *framing* is defined as a visual element, especially the placement of the subject related to other objects, which can be interpreted as something related to the position and perspective of the viewer. *Framing* can produce emotional conditions for viewers by using a closer camera distance which will produce an emotional suppression. Technically, *framing* uses *the rule of thirds* as a point of interest for viewers to *mise-en-scene*.

e. Storyline

*Storyline* which includes *sequences* and *scenes*. *Scene* is *the setting* when the recorded event takes place, *Sequence* is the sequence of a series of *scenes* or *shots* that become one unit (which produces the storyline) and each *shot* is the start of the recording and ends the recording.

## 2.4. rhetoric

Starting from the theory presented by the author that rhetoric is a guide for finding a dialectical process (dialogue), because a dialect (two-way communication) does not necessarily appear ideally, which means dialogue in achieving criticism, namely fairness [15]. The pioneer of rhetoric in the fifth century BC was Aristotle, Aristotle explained the understanding of a way of communicating critically and called rhetoric something useful for understanding patterns of thinking in arguing and accepting an argument presented by someone. Rhetoric is not bound by a definite subject class, but is as universal as dialectics. Dialectic serves as a way to find a way of rhetoric and dialectic not only to succeed in persuasion. In terms of 'rhetoric' can describe the speaker's knowledge of art, or action for a purpose. In dialectics it is different because it defines that a man is a '*sophist*' because man has a certain kind of moral end, a 'dialectic' in a sense, not from his moral end, but based on a related field of study [1]. Systematic principles of rhetoric as the right method and means for success in the object of study. Before going deeper, researchers must determine what rhetoric is. Rhetoric can be defined as a field of study concerned with observing any phenomenon.

Every other art can teach or persuade about certain things in a subject matter, for example, aroma about what smells and smells, emotions about good and bad feelings, religion about one supreme God, and the same is true for arts and sciences. other. But rhetoric is not just to observe the way of persuasion on a technical character. Of the modes of persuasion, some lead to rhetorical art and some do not lead to rhetoric, meaning that researchers themselves can build visual arguments in the documentary film *It Might Get Loud* through rhetorical principles. Of the modes of persuasion provided by the spoken word, there are three kinds:

1. Depends on the personal character of the speaker
2. Placing the viewer into a certain frame of mind
3. On evidence, or concrete evidence, of a law of causality (sign meaning).

## 2.5. Visual Rhetoric

Visual rhetoric is one of the theoretical constructs that describes how visual *images* communicate, in that they emphasize *images* as rational expressions of cultural meaning, as opposed to mere artistic considerations [9]. Referring to visual images, visual communication is an objective study of nature, function and evaluation. From the nature of visual communication there is meaning in language style which will be juxtaposed with the visual *image phenomenon*, including: Visual Image. In film, prose functions as a special rhetoric to express the meaning of an event. Starting

from human curiosity about the sign, basically every sign has meaning and meaning contained therein. Previously the author explained that each sign has a grammatical structure and each sign, if interpreted as a language character, can be constructed using a type of typography (alphabet) which can be assembled into a unified composition of words and sentences, sounds (music) which can be assembled into tones to become a series. tones (chords), and visuals (films) which can be assembled into a collection of phenomena or experiences in the sense of sight to become a composition of a human perception and all grammatical structures can create meaning, namely human communication. Rhetoric is closely related to language because in it there is a theory about how someone argues using a language. Language in a broad sense is a form of external communication, namely communication between humans and their environment. In essence, all external communication is the result of interaction, integration between stimulus and perception, internal communication creates kinesthetic reactions (movement) and of course works with other senses. External communication of each sense has an "identity" of eyes, ears, balance, kinesthetic, touch and so on. Utilization of communication outside the other senses produces science and technology. All forms of external communication are mere tools or weapons created by humans in the development of science, technology and culture [13].

In the book (*Theories of Human Communication by Littlejohn*), it says that in fact the study of rhetoric is a unit of the disciplines of communication, because in the study of rhetoric there is the use of symbols which pay attention to human behavior. Rhetoric is closely related to persuasion communication, so that rhetoric can be called an art of constructing arguments and making speech scripts. Littlejohn explained that rhetoric is "*adjusting ideas to people and people to ideas*" in Indonesian "adjusting ideas to people and people to ideas". Rhetoric is a science that is in line with human emotions and thoughts through operating signs, including language spoken to others to influence one's opinion or one's actions [10].

When Aristotle presented rhetoric as a science around the 4th century BC, he said that the presence of rhetoric was originally aimed at persuading. Because of this, the persuasion in question is an effort to convince the listener of the truth of the idea of the topic being said. This effort is not an easy achievement, bearing in mind that everyone has a perception that guides him in distinguishing between what is right and what is not. If the communicator says untruth to the communicant, then sooner or later the communicator will see his fraud or lies. Therefore the researcher examines whether the relationship between rhetoric and grammar in a narrative relates to the visual image in a documentary film and this study aims to find the meeting point of the problem formulation that the researcher has described in the previous discussion.

## 2.6. Rhetorical Perspective

The methodology used in the research of the documentary film *It Might Get Loud* is described in Foss's "Rhetorical Scheme for Evaluation of Visual Imagery" [5] Foss has outlined the steps to determine the viewer's decision to accept a particular ideology and to evaluate the effectiveness of visual images from a rhetorical perspective. Foss explains that a visual rhetorical framework consists of three elements:

- (1) definition of visual rhetoric
- (2) areas of focus in the study of visual and rhetoric
- (3) an approach to the rhetorical study of visual artifacts

The first element of Foss' framework states that visual rhetoric has two meanings within the discipline: "used for visual objects or artifacts and perspective on the study of visual data" [5].

Foss first takes into account visual objects or artifacts and in general it can be defined as:

The element that the researcher describes for research in the next chapter is rhetoric, visual symbols produce actual images for the purpose of communicating. Images are actually "symbols



that communicate and can be studied as rhetoric namely the presence of three characteristics: symbolic action, human intervention, and presence of the viewer". To qualify as visual rhetoric, images must be able to interpret signs, and must be symbolic, with images that are connected indirectly to references [5]. Also, visual objects must be produced and created through human involvement. The second element states that it must generate a perspective on the study of visual data [5]. In other words, visual rhetoric must create a visual perspective that focuses on how visual artefacts function to communicate meaning. the third element of Foss' visual rhetorical framework defines visual rhetorical analysis as perspective. In considering visual rhetoric as a perspective, the writer must first explain that a rhetorical perspective is not a theory "with constructs and axioms that describe specific rhetorical components of visual images; rhetorical perspective does not consist of several types of perspective applications that are virtually unlimited, only bound by a perspective focus on how visual artefacts function communicatively" [5].

Visual rhetoric has a perspective that is more interested in the impact of visual images with respect to a lay audience than to an audience with extensive experience in art or design. Foss goes on to say that the rhetorical perspective characterizes visual images by one of three aspects: nature, function, and evaluation. The nature of the image is explanatory; it can be seen in the image features, especially the presented and suggested elements [5]. The presented elements must deal with the artistic elements of the image, and the suggested elements relate to the ideas, themes, and types of items the viewer might infer. The next image function is the action that the image communicates. The final aspect of the perspective approach to rhetoric is the problem of evaluation. Evaluation is the stage where the retor evaluates the function of the image and what it communicates [5]. Through this scheme, we will describe the influence of the images of the three characters on the researcher as the viewer's point of view and how the relationship between the three characters is built to influence this influence.

The description of the nature of visual rhetoric involves attention to the two components that have been described previously and the elements presented, namely visual objects or artifacts and function as suggested elements. Identifying the presented elements of an image involves naming the main physical characteristics of the image. In this segmentation the author will describe the elements shown as described in chapter 2 about *mise-en-scene*. Next the writer will identify the suggested elements, which are concepts, ideas, themes, and allusions that researchers tend to conclude from the elements presented, such as, for example, gold found in Baroque buildings might be interpreted as a form of wealth, privilege, and strength. The analysis of the elements shown and suggested makes it possible to understand the main communicative elements of an image and consequently, to develop the possible meanings of the image to be understood as an action having symbolic meaning.

The rhetorical perspective in the research of the documentary film *It Might Get Loud* on visual imagery which can be a function of visual rhetoric and functions to go beyond meaning so that it can be categorized as a symbolic action. Researchers are trying to discover how images operate. Function , as used in this perspective, is not synonymous with aim , which involves an effect intended or intended by the creator of the image. The image function from a rhetorical perspective is a form of communication act [5].

Image Evaluation to assess an image, which can be done in several ways using the criteria of whether it fulfills the function suggested by the image itself. If an image served to commemorate a person, for example, such an evaluation would involve discovering whether the media, color, shape, and content actually fulfilled that function. Foss says evaluating images by examining the image object in the image function. Image studies from a rhetorical perspective focus on symbols, functions, or evaluations and can determine one of two of the three rhetorical perspectives. Deductively applying theory and rhetorical constructs to visual imagery aims to investigate questions about rhetoric and to contribute to rhetorical theories resulting from the study of discourse. The second approach involves inductive investigation of visual images

designed to highlight features of a visual image as a means of generating rhetorical theories that are extended to include visuals [5].

The second approach to the application of a rhetorical perspective to visual images investigates the features of visual images to generate rhetorical theories that take into account the different characteristics of visual symbols. Inductive exploration of visuals as well as operating inductively, produces rhetorical theories that articulate about visual symbols. Inductively from visual images. That visual images differ significantly from discursive symbols as Haynes puts it, "Fundamental conceptualizations of rhetorical processes are dominated by culturally literate mindsets and belief systems" and Haynes reminds rhetorical theorists emerge from cognitive biases that underlie rhetoric focus on elements of discourse formation. Another difference between verbal and visual symbols is that language is general and abstract, whereas images are concrete and specific. Oral discourse is able to describe the contents of the book, for example, the contents of the book are only a unique abstract concept or not, while images are tied to a physical form that requires them to deal with peculiarities. As a result of the differences between visual images and discourse, inductive approaches to the study of images focus on the qualities and functions of images to develop explanations of how visual symbols can convey and transcend meaning [5].

### 3. Results and Discussion

The researcher attempts to explain the arguments from visualization that produce symbolic meanings. Rhetoric involves symbols created and used by humans. Next, the researcher will describe the research object that the researcher is studying. The object that the researcher is studying includes 3 guitarist figures that appear in the film *It Might Get Loud* which the researcher positions as 3 rhetoric that have symbolic actions. Furthermore, several *sequences* that are connected with symbolic meanings are described in this study. A meaning can be interpreted as an assessment that comes from the human way of thinking, that every human being has a different perspective but when the existence of a process can be understood, then a meaning from human judgment can lead to a similar perspective. Through visuals (images) can be interpreted as something concrete and through narrative, meaning can be interpreted as something abstract. From the narrative elements, the meaning of each narration can change depending on the content or context that is displayed and gives a certain atmosphere to the viewer. The author has described an approach to a narrative element (text/oral) and several cinematic elements including *mise en scene*, namely all objects recorded by the camera.





To better understand something the author will first explain about a sign according to Barts "a sign has meaning" [2] from this quote the researcher gets the sentence "a sign is meaningful" when it continues on a symbol that has many signs in it whether to get the same sentence by simply changing signs into symbols "symbols have meaning", of course not, it's not just changing words in a sentence so that the meanings become equivalent. However, the author goes on to say that signs have meaning and symbols can go beyond meaning with the meaning that symbols are more than just signs that have meaning and that within symbols there are meaningful signs. The purpose of what the author describes is to provide a layout for the meaning and understanding of causality. Actually, the narrative element in the documentary film *It Might Get Loud* directs the viewer to something objective because through a rhetorical perspective what is



shown and what is narrated leads to conformity that what is said by the narrator matches what is shown in the film. The author will provide a rhetorical description of what the author examines to produce symbolic meanings.




First of all the writer will discuss the rhetor named Jack White, Jack White is the guitarist of a band called *The White Stripes*, White is younger than the two characters who appear in the film including The Edge and Jimmy Page. Focus on White's object first as a rhetoric that the researcher will describe earlier which will be described in the table as follows:

**Table 1** References to Jack White's Symbolic Actions  
Source: Private (2019)

Scene Capture	Narration	The Meaning of Symbolic Action
 <p>Name: Jack White</p>      <p>Scenes: 00:00 – 01:45</p>	<p>In the first <i>sequence</i> the scene begins by showing Jack White making a guitar with simple components including nails, pieces of wood, hammers, strings, <i>cocacola bottles</i>, <i>pickups</i> and <i>jack cables</i>. After Jack White finished designing a simple guitar, White gave it a try and it worked and produced a guitar sound. Then White said "Who said you have to buy a guitar?".</p>	<p>Jack White is a guitarist who shows himself more as a guitarist who shows symbolic action through a 'custom guitar' with his understanding of every component in a 'guitar'.</p>


Next, the writer will discuss the rhetor named The Edge, The Edge is the guitarist of a band called *U2*, Edge has a middle age between the two characters who appear in the film including Jack White and Jimmy Page. Focus on the second object of study, namely The Edge as a rhetoric that the researcher will describe then the assessment is described through the table as follows:

**Table 2** References to The Edge's Symbolic Actions  
Source: Personal (2019)

Scene Capture	Narration	The Meaning of Symbolic Action
 Name: The Edge   Scenes: 00:00 – 03:45	Saying all the different aspects of the guitar parts, the wood, the different finishes and colors that go into the sound of the guitar	Guitar sound

Furthermore, the writer will discuss the rhetor named Jimmy Page, Jimmy Page is the guitarist from a band called *Led Zeppelin*, Jimmy Page is older than the two characters who appear in the film including Jack White and The Edge. The focus is on the third object of study, namely Jimmy Page as the rhetoric which the researcher will describe, then the study is described in the following table:

**Table 3** References to The Edge's Symbolic Actions  
Source: Private (2019)

Scene Capture	Narration	The Meaning of Symbolic Action
 Name: Jimmy Page Scenes: 00:00 – 05:45	Strumming the guitar and saying that the elements on the guitar are like statues that smell like women	It means the suggested elements as 'ways' or 'techniques' to treat guitars like men treat women.

Within the scope of film, documentary is a term that is a film that documents the reality of life. The term documentary is intended to rhetorically build a discussion of research in documentary films. Visualization in documentary films is part of the characterization of grammatical structures, namely causation adopted from semantic meanings in rhetorical communication systems with styles in language which are then juxtaposed with visuals to achieve meaning in the film. Documentary films are always related to information, direction, education, and propaganda for certain people or groups.

#### 4. Conclusion

The results of the elaboration of the research related to "Review of the Visual Rhetoric of the Documentary *It Might Get Loud* " in the end the researcher will draw the conclusion that the visual objects that appear in the three retorts in the documentary *It Might Get Loud* have symbolic meanings of each action of each character/character. which is connected to the guitar object. Through cinematic elements, all aspects of symbol formation are shown in several phenomena in *the scene* that are interrelated with referents and through narrative elements, visual meanings are clarified so that every sign connected to the three retorts becomes a unified sign that transcends meaning. From several objects suggested as symbols through the researcher's interpretation of the symbolic actions of the three rhetoric through narrative elements and cinematic elements, the results of this study were found that all those who are categorized as humans who create messages are rhetoric, thus the three characters in the documentary film *It Might Get Loud* conveys the meaning of the film to symbols including life , humanism and biography. The object that is directly connected to the three rhetoric, namely the guitar, becomes a medium as a way for the three rhetoric to build rhetorical communication. Thus the research of the documentary film *It Might Get Loud* has a symbolic meaning, namely life, that the three retorts in their life's journey are always accompanied by symbols that are always involved and even consciously or unconsciously, the three retorts use symbols to give meaning to the intended object.

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