

CHAPTER II

REVIEW LITERATURE

A. Review Literature

1. Critical Discourse Analysis

Critical speech Analysis (CDA) is an interdisciplinary methodology for examining language that emphasizes the interplay between speech, power, and society. It aims to reveal how language usage reflects, sustains, or contests societal institutions and ideologies. Fairclough (1993) suggests that in order to understand how discursive practices, events, and texts (a) emerge from and are ideologically shaped by power relations and power struggles, as well as how the opacity of these relationships between discourse and society itself is a factor securing power and hegemony, discourse analysis aims to systematically explore often opaque relationships of causality and determination between (b) broader social and cultural structures, relations, and processes.

Seeing language as a discourse, one cannot directly analyze the text. However, they can analyze the text based on social processes and conditions. According to Fairclough (1989), three stages in Critical Discourse Analysis :

- a. Description: This stage includes analyzing formal properties such as vocabulary, grammar, and textual structure. Analysts categorize and label textual features according to categories such as expressive, relational, and experiential value.

- b. Interpretation: This stage examines the interaction between the text and discursive processes, including production and consumption. It involves analyzing how texts are constructed and interpreted in specific contexts focusing on how meaning is negotiated between producers and consumers of discourse, highlighting the interdisciplinary and socio-cultural influences that shape these processes.
- c. Explanation: This stage emphasizes the examination of power relations, hegemony, and ideological struggles that influence the production and interpretation of discourse and contribute to social change or reinforce existing social structures.

In this context, Fairclough's (1995) approach highlights three main points namely (a) Text Practice, In the analysis, the text is examined to understand how meaning is constructed through word choice, sentence structure, and language style. Fairclough emphasizes the importance of linguistic analysis to reveal how texts reflect and shape the ideology of the communication process which can be oral, written, or visual. Broadly speaking, discourse analysis on texts is both written and spoken discourse. For example, texts are words that are spoken or that have been written down. In contrast, in cultural analysis, texts do not have to be language; any cultural product, such as a piece of music, a structure, or an image, can be considered a text.

The risk of this approach to text is that it can hide significant differences between different types of cultural objects and make the notion of text relatively vague by going too far. Linguistic analysis is explained by textual

practices. Consequently, social practices have an impact on texts. In an arena, text practices are often discussed together. Specifically, the researcher uses Martin and White's Appraisal Theory (2005) to analyze the text. (b) Discursive Practice, this part of the text analysis focuses on the production and consumption of text. According to Fairclough (1995), discursive practice refers to the way language is used in social contexts and how the use of language contributes to the formation and reproduction of meaning, identity, and power in society. Discursive practice includes three elements such as **Production**, which covers the method by which written and spoken texts are created. Then, **Distribution**, explains how texts are circulated in the form of discourse and finally **Consumption**, explains how texts are consumed by people. Finally, (c) Socio-Cultural Practice, Fairclough (1995) states that discourse analysis must relate discourse to broader social practices because it is part of a process that upholds or challenges social structures. Discourse analysis cannot just concentrate on texts or linguistic interactions. This, highlights how important it is to understand the complex relationship between language, social practices, and power when conducting critical discourse analysis. This book offers a framework for investigating the ways in which language affects and changes social systems in addition to reflecting them.

Based on Fairclough's (1995) theory, critical discourse analysis suggests that the text is a representation of social practices determined by ideologies and power dynamics. Fairclough classifies the research into three categories: textual practices (language analysis), discursive practices (textual

communication and consumption), and socio-cultural practices (social structure and domination).

1. Ideological Theory

A person's or a group's ideology is the set of thoughts, values, attitudes, and beliefs that influence how they see the world and social reality. Ideology refers to a system of ideas, values, and beliefs that represent the interests of particular groups or classes (Eagleton, 1991). Fairclough (1995, p. 14) states that ideology is not simply defined through obvious political statements, but frequently embedded in quotidian language, texts, and behaviors of communication. “Ideologies are representations of aspects of the world which can be shown to contribute to establishing, maintaining and changing social relations of power, domination and exploitation” (Fairclough, 1989, p. 87). This research analyzes values, and ideas reflected in the lyrics of the song “*A Little Piece of Heaven*” by Avenged Sevenfold, which can be identified through critical discourse analysis of the use of language and narrative in the song.

2. Appraisal Theory

Appraisal theory is a psychological benchmark that explains how individuals appraise and experience their emotions. This theory states that emotions can be triggered through an individual's evaluation of a situation involving the relevance of an event to their goals, beliefs and principles. Martin & White (2005) states that Appraisal is a framework for interpersonal meaning that pertains to the assessment of attitudes within a

text, encompassing the expression of the intensity of one's sentiments towards a subject and the generation of values associated with that subject in the text. According to Martin and White (2005) appraisal as a framework of interpersonal significance that pertains to the ass. The appraisal framework delineates an utterance subsystem. The researcher examined the attitudes in the song lyrics, according to (Martin, 2005) “Attitude pertains to human emotions, appraisal theory encompassing emotional responses, assessments of behavior, and evaluations of objects” (Martin, 2005, p. 35). In the attitude category there are three sub-categories, namely 1.) Affect, in this subcategory is related to good or bad emotional feelings. “Affect pertains to the recognition of good and negative emotions: do we experience happiness or sadness, confidence or anxiety, interest or boredom?” (Martin, 2005, p. 42). 2.) Judgement, in this subcategory relates to the assessment of human character and behavior according to social standards as well as relating to ideology. “Judgment pertains to the assessment of human behavior in relation to societal standards, including an individual's reliability, honesty, bravery, and capability” (Martin, 2005, p. 52). 3.) “Appreciation, it bargains with assessments of things, particularly tastefully – how exquisite, how imaginative, how valuable they are” (Martin, 2005, p. 56). This subcategory deals with the judgment of objects, actions, or phenomena in terms of social values.

Then, the researcher examines graduation. Graduation serves to strengthen and weaken attitudes and evaluations expressed in a linguistic system. “Graduation is concerned with evaluating marvels whereby sentiments are opened up and categories obscured” (Martin, 2005, p. 136). And finally, the researcher examines Engagement in song lyrics. Engagement is a structure that organizes how the text is written by involving other voices or showing attitudes towards the statement. “Engagement covers the resources by which speakers/writers engage with alternative voices and positions” (Martin, 2005, p. 92). Within the engagement category, there are two subcategories, namely 1.) Monogloss, which is a closed statement that does not lead to other voices. “Monoglossic articulations are those which display recommendations as unquestionable, as things of truth, as the taken-for-granted” (Martin, 2005, p. 99). 2.) Heterogloss, heterogloss is a statement that recognizes the existence of other voices both agreeing and rejecting. in other words, it shows that the author is aware of the existence of other ideological positions. “Heteroglossic expressions are those which display suggestions as unquestionable, as things of reality, as the taken-for-granted” (Martin, 2005, p. 99).

3. Song lyrics and social power

Song lyrics are a collection of words that make up a song, which is usually sung or composed to be sung. According to Waluyo (2002), language in song lyrics is a language that is condensed, shortened,

rhythmically given with a harmonious sound and imaginative word choices. The use of language in writing song lyrics is made based on language style, connotations and deviations in the meaning of words. It is also stated by Awe (2003) that the creator or poet of the song creates tricks by using language games as a characteristic of the poem or lyrics so that the listener will be more carried away by what the listener thinks. Song lyrics, as a type of popular culture representation, have enormous potential for communicating, reproducing, and negotiating ideological ideals embedded in social circumstances.

As a result, song lyrics serve as a vehicle for expressing social discourse, reflecting and producing power systems in society. In a book *Performing Rites: On the Value of Popular Music*, Frith (1996) contends that popular music not only mirrors societal ideals but also serves as a medium for their construction, discourse, and dissemination. Popular music transcends mere individual preference or personal enjoyment; it serves as a platform for the articulation and negotiation of social ideals. “Musical experience is communal, rooted in cultural standards, and frequently functions as a medium for individuals to examine, affirm, or challenge their identities and ideological stances” (Frith, 1996, p. 274). Thus, the lyric text is not only located literally but also in its performance, such as the way the music is played, heard and received by listeners. “To Critical Discourse Analysis, Frith's view supports the understanding that popular music texts can be an arena of meaning contestation, where

dominant ideologies are negotiated, reproduced, or even challenged” (Frith, 1996, pp. 170–172). This indicates that music can be a medium of social representation that reflects ideological values and social power.

B. Previous Research

In this study, we will explore the testament underpinning the lyrics of the song “*A Little Piece of Heaven*” by Avenged Sevenfold, fastening on critical converse analysis in the environment of the last ten times. The song, known for its dark and complex narrative, tells the story of a woeful relationship between two characters trapped in a cycle of violence and death. Through a converse analysis approach, we will identify crucial themes similar as psychopathology, death, and the consequences of extreme conduct, as well as how these rudiments reflect wider social and artistic views. This exploration aims to give a deeper understanding of how these song lyrics serve not only as entertainment, but also as a glass of the emotional and moral dynamics in contemporary society. Previous research, with the title *The Ideology in Lyrics of Green Day's Song "21 Guns" A Critical Discourse Analysis* by Nugroho (2023), examines how the lyrics of Green Day's song “*21 Guns*” convey ideologies of non-violence, opposition to war, and introspection. The research utilizes Fairclough's three-dimensional CDA model to find that the lyrics clearly construct a discourse of resistance to systematic violence through the use of metaphorical language, rhetorical questions, and narrative. This research serves as a methodological reference for analyzing Avenged Sevenfold's “*A*

Little Piece of Heaven” and as a very important basis for future research on how music lyrics can shape social and political ideas.

In the study titled *Critical Discourse Analysis In The Lyrics of A Song Entitled "Polisi Dan Bajingan" By Iwan Fals* by Fathoni (2023). This study analyzes the creation of philosophies that oppose authoritarian power. Using Fairclough's CDA model, this study shows that song lyrics can be a powerful tool for conducting social criticism. This research becomes relevant when comparing how, even in different cultural contexts, the lyrics of Avenged Sevenfold's song "*A Little Piece of Heaven*" also use an exaggerated storyline to criticize existing beliefs. Similar issues such as social conflict, the use of language, criticism of authority, emotion, and cultural context make the study of critical discourse of the lyrics of "*Polisi Dan Bajingan*" and "*A Little Piece of Heaven*" relevant. Both provide an in-depth perspective on how lyrics can be used as a means to understand difficult human situations and how music can reflect and influence beliefs.

In the study titled *Pandemic COVID-19 Discourse and Stance-taking in 'Six Feet Apart' Song Lyrics* by Ricahyono et al., (2022). This study uses critical discourse analysis techniques to highlight the positive and negative elements in song lyrics that appear more than the negative elements, and how this reduces the optimistic outlook in tense situations caused by the pandemic. It also examines how the language used in song lyrics can contribute to positive and negative outcomes amidst the challenges that occur during the pandemic, and compares it with relevant previous research. According to this study, Luke

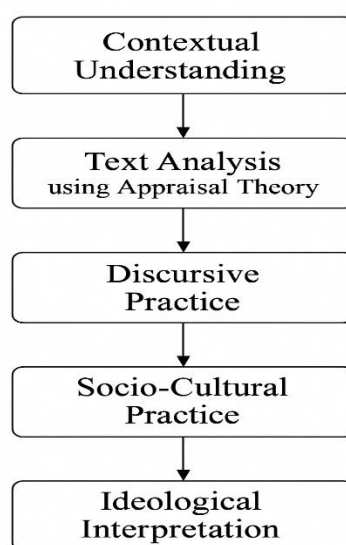
Combs' optimistic point of view amidst the hardships caused by the COVID-19 pandemic highlights the positive signs and hope that people are experiencing during lockdowns and social restrictions. In this study using appraisal analysis text in processing data so that it is relevant to research "*A Little Piece Of Heaven*". In addition, the researcher found Halliday's interpersonal function combination. However, in this study, the researcher did not find any mood and modality research in the text analysis.

There are important variations in the focus of the topic, the type of ideology studied, and the methodology of social criticism used, as shown by the interpretations of the previous study given above. With aspects of violence, murder, and compulsive love, the song "*A Little Piece of Heaven*" has a complicated and controversial story that the study interprets as a critique of societal conventions or a manifestation of evil human ideology. Unlike other songs that are more practical and explicitly address social or political issues, this song is dramatic and metaphorical, so its analysis is more focused on the dismantling of moral principles and standards of interpersonal relationships. CDA techniques were also used in the papers "*Ideology in Green Day's '21 Guns' Song Lyrics*" and the study of Pandemic COVID-19 Discourse and Stance-Taking in "*Six Feet Apart*" Song Lyrics uses Appraisal theory to stress emotional attitudes rather than power structures or prevailing ideologies. Thus, the method is emotive and interpersonal, rather than politically critical, as in Avenged Sevenfold's studies, and did not examine mood and modality in the text analysis section. Meanwhile, by raising concerns about injustice and abuse

of power in Indonesian society, "*Critical Discourse Analysis in the Lyrics of the Song 'Polisi Dan Bajingan' by Iwan Fals*" is more likely to criticize government institutions, in this case, the police.

C. Theoretical Framework

Analysis of Song Lyrics "A Little Piece of Heaven"



The analysis of the song "*A Little Piece of Heaven*" begins with understanding the context of the song, including the background of its creation and its connection to social discourse such as violence, obsessive love, and death. Next, a text analysis is conducted using Appraisal Theory by Martin & White (2005) to uncover the emotional dimensions (affect), moral judgments (judgment), and cultural values (appreciation) in the lyrics. This process is supported by Fairclough's Critical Discourse Analysis approach (1995), which divides the analysis into three dimensions: text (linguistic structure), discursive

practice (production, distribution, and consumption of text), and socio-cultural practice (connection with social structure and ideology).

At the discursive practice stage, the analysis examines how the song is produced by Avenged Sevenfold, distributed through the music industry, and consumed by various audiences with diverse responses. The analysis then proceeds to the level of socio-cultural practices to reveal how the lyrics represent or challenge dominant ideologies such as traditional romantic values and societal moral norms. Finally, conclusions are drawn regarding the ideology conveyed by the song and its influence on the formation of collective perceptions and social structures among listeners.