

CHAPTER I

INTRODUCTION

A. Background of Study

Linguistics, as the scientific study of language, encompasses the analysis of language form, meaning, and context. It serves as a crucial tool for understanding how language functions not only as a means of communication but also as a medium for expressing ideology, emotion, and power. Within the field of applied linguistics, language is often analysed in relation to social and political contexts, particularly through approaches such as Critical Discourse Analysis (CDA), which investigates how discourse shapes and is shaped by power relations in society.

The role of language in political discourse has become increasingly significant, especially in the context of conflict and resistance. Songs, as cultural texts, provide a rich site for linguistic investigation because they blend artistic expression with socio-political commentary. Analysing song lyrics from a linguistic perspective allows researchers to uncover deeper meanings embedded in the textual structures, evaluative language, and thematic patterns. This analysis contributes to a broader understanding of how linguistic choices can reflect and reinforce ideologies, influence public opinion, and serve as instruments of resistance or control.

Therefore, this research situates itself within the framework of applied linguistics, particularly focusing on how discourse and evaluative language in song lyrics can be examined to reveal underlying ideological stances. Through linguistic tools such as CDA and appraisal theory, this study seeks to highlight the capacity of language to carry not just meaning, but also power. The implementation of figurative language in the lyrics of *We Will Not Go Down* plays a significant role in strengthening the thematic message about the suffering and resistance of the Palestinian people in the Gaza Strip. Several poetic devices such as rhyme, diction, imagery, paradox, irony, and ambiguity are implemented selectively in different parts of the song to construct a complex emotional atmosphere. Rhyme, imagery, and denotative meaning are consistently present on each stanza, while connotative meaning is more prominent in the refrain, specifically the second and fourth stanzas. Meanwhile, paradox is used in the opening stanza to signify a drastic shift in situation, and irony appears in the following stanzas to emphasize the misery and hopelessness surrounding Gaza's condition. Ambiguity in the third stanza also creates a space for deep interpretation regarding the uncertain fate of civilians. Altogether, these poetic devices form a set of contradictions that complement one another, symbolically representing the brutal reality of war and the resilience within it. Thus, the use of literary devices in this song is not merely ornamental but serves as a crucial element in voicing the collective narrative of Palestinian suffering and resistance (Gunawan,2013).

“We Will Not go Down” a song created by Michael Heart and published in 2009 tells a story of the suffering of the people in Gaza from the aggression by Israel army in Gaza Strip. The lyrics of the song tell stories about the atrocities committed by the Israeli army in Gaza, the courage and strength of the Palestinian people in the midst of the war against Israeli invasion , and how the meeting aimed at resolving the war was meaningless in Gaza. The researcher chose the song for it was released in same month as the Israel launch operation “cast lead” that started on December 27 2008 until January 18 2009 and the song also released in 8 January 2009,10 days different from the operation ended. The song gained attention couple of day after its released

War between Palestine and Israel has been started since 1947 who was initiated by Israel by expelling and killing thousands of Palestinians from the Nakba and triggering the Israel Arab War in 1948 and the conflict that continues in the Middle East to this day. “Jewish militias launched attacks against Palestinian villages, forcing thousands to flee, The situation escalated into a full-blown war in 1948, with the end of the British Mandate and the departure of British forces, the declaration of independence of the State of Israel and the entry of neighbouring Arab armies” (United Nation, 2025) with the ongoing conflict and continue of displacement in Palestine international started take a notice of the situation.

B. limitation of Study

1. To examines the *lyrics* of the song *We Will Not Go Down* by Michael Heart and , the study only focus to examines the *lyrics* of the song *We*

Will Not Go Down by Michael Heart and does not include any visual interpretation of the official video clip.

2. The research specifically explores the political messages and ideologies embedded in the lyrics rather than engaging in a literary, poetic, or musical analysis. This focus allows the study to emphasize how the song communicates resistance, injustice, and political critique, which aligns with the objective of uncovering discourse and power relations.
3. The analysis is limited to the macrostructure level of Teun A. van Dijk's Critical Discourse Analysis framework. It focusing specifically on the macrostructure level of discourse. Macrostructure refers to the global meaning or thematic content of a text, which reveals what the text is essentially about. It deals with the overarching topics that shape how readers or listeners understand a discourse

C. Problems of the Study

Based on the limitation the researcher formulates the problem of the study as follows.

1. How does the macrostructure of the lyrics in *We Will Not Go Down* ?

2. How does micro structure in the song lyric of we “We Will Not Go Down”?
3. What is ideological issue behind the song lyric of we will not go down ?

D. Objective of the study

Based on the problem of the study above objective of the study as follow.

1. Identifying the macrostructure of the lyrics in "We Will Not Go Down”
2. Identifying the microstructure in the song lyric of "We Will Not Go Down”
3. Identifying the ideological issue behind the song lyric of "We Will Not Go Down"

E. Significance of the Study

1. Theoretical Significance:

The theoretical contribution of this study lies in its effort to deepen the understanding of how Critical Discourse Analysis (CDA) can be applied beyond conventional political speeches or journalistic texts, extending into the realm of artistic and cultural expressions specifically song lyrics. This research aims to position music not merely as a form of entertainment but as a discursive medium through which ideological narratives and power relations are articulated and negotiated. By situating the analysis within the framework of Teun A. van Dijk’s CDA model, the study underscores the potential of music as a significant site for discursive struggle and political

meaning-making, especially in the context of global conflicts and resistance movements.

This research contributes to the expansion of CDA by implementing van Dijk's theory to dissect the macrostructure and ideological components embedded in the lyrics of *We Will Not Go Down* a protest song that responds to a specific geopolitical event. In doing so, it showcases how popular music can function as a political text, carrying and reproducing particular worldviews, emotional appeals, and power critiques. The study highlights that songs, particularly those grounded in socio-political contexts, are capable of encoding ideological positions and mobilizing collective sentiment. Through this analytical lens, music becomes not only a form of artistic communication but also an act of resistance, capable of influencing public opinion and shaping discourse around justice, oppression, and international solidarity.

Ultimately, the significance of this study rests on its ability to bridge the gap between linguistic theory and cultural practice by demonstrating how CDA can be effectively used to interpret symbolic content in popular culture. It extends academic conversations about the intersections of language, power, and ideology by acknowledging that discourse does not only reside in official political documents or news media, but is also embedded in widely consumed cultural texts such as songs. By revealing the ideological layers within the lyrics, this study affirms that music serves as a potent vehicle for challenging

dominant narratives and promoting alternative perspectives making it an essential object of analysis in discourse studies.

2. Practical Significance:

Practically, this study offers valuable contributions for a wide range of audiences who are interested in understanding how discourse analysis can be applied to cultural texts especially in contexts involving socio-political conflict. By focusing on song lyrics as meaningful sites of discourse, this research opens a new possibilities for students, educators, and researchers in the fields of linguistics, cultural studies, and communication. It provides a concrete example of how discourse analysis traditionally used in political speeches or news reports can be extended to artistic expressions such as music, which often carry implicit and explicit messages about resistance, injustice, and collective identity. This research thus serves as a resource for academic communities seeking to explore how cultural texts can be systematically analysed to uncover underlying ideologies.

Beyond the academic sphere, this study also holds relevance for professionals working in areas related to advocacy, activism, media, and human rights. Activists, journalists, and human rights observers may benefit from the insights presented in this study, particularly in understanding how lyrical narratives often overlooked in formal discourse can reflect and amplify voices of resistance against oppression, occupation, and abuse of power. Songs such as "*We Will Not Go Down*" function not merely as emotional responses but as rhetorical instruments that challenge dominant ideologies,

critique systems of violence, and call for global solidarity. As such, this research equips non-academic stakeholders with tools to critically interpret cultural products and recognize their role in shaping public opinion and mobilizing awareness on humanitarian issues.

Ultimately, the practical significance of this study lies in its ability to bridge the gap between artistic expression and socio-political engagement. It highlights the transformative power of music as a form of resistance, communication, and education. In the specific context of the Israel–Palestine conflict, the analysis presented in this research demonstrates how music can articulate the lived realities of the oppressed, counter hegemonic narratives, and serve as a platform for international solidarity. By unpacking the political meanings embedded in lyrical discourse, this study contributes to a broader understanding of how creative mediums participate in the struggle for justice and how they can inspire critical consciousness among global audiences.