

CHAPTER II

THEORY AND LITERATURE REVIEW

A. THEORETICAL REVIEW

This study integrates two theoretical frameworks: the macrostructure model of Critical Discourse Analysis (CDA) Van Dijk and the Appraisal Theory Martin and Rose. The combination of these approaches allows for a comprehensive examination of how discourse in song lyrics functions not only as a reflection of social context but also as a vehicle for expressing emotion, judgment, and ideology. By merging these frameworks, the study moves beyond surface level interpretation and delves into the deeper semantic and evaluative structures embedded in the lyrics, providing a richer understanding of the song's impact.

(Van Dijk's, 2015) macrostructure model focuses on uncovering the global meaning or thematic essence of a discourse, particularly how this meaning is shaped by cognitive and social contexts. This model helps identify the ideological positioning embedded in the text by analysing the songwriter's personal and social cognition. The macrostructure approach emphasizes that discourse is not merely a form of communication but a social practice that reflects and reinforces power dynamics. By examining the overarching themes within the song, the study can reveal how the lyrics construct a narrative that challenges dominant ideologies.

Meanwhile, Martin and Rose's Appraisal Theory allows the researcher to explore the micro-level of language, particularly how affect,

judgment, and appreciation are encoded in linguistic choices. This theory captures the emotional force and evaluative stance of the song, highlighting how language is used to express solidarity, anger, defiance, and hope in the face of oppression. By analysing the specific linguistic choices made in the lyrics, the study can uncover the emotional nuances that contribute to the song's persuasive power and its ability to resonate with listeners.

In conclusion, the application of these two frameworks provides a multilayered analytical perspective. Van Dijk's CDA model reveals how the song constructs a resistant ideological narrative against domination, while the Appraisal Theory uncovers the emotional and attitudinal nuances that strengthen the song's persuasive and empathetic appeal. Together, these approaches offer a powerful lens through which to understand how discourse operates both cognitively and emotionally within a politically charged context, allowing for a deeper exploration of the song's significance.

Teun A. van Dijk's (2015) macrostructure-based Critical Discourse Analysis (CDA) is the main theory employed in this study's methodology. This approach is selected due to its relevance in analysing how discourse functions not merely as a vehicle of communication but also as a tool for constructing and reinforcing ideological messages. Through CDA, discourse is examined not in isolation but within its broader social, political, and institutional contexts. This contextualization is crucial for understanding how the song's lyrics reflect and respond to the socio-political realities faced by the Palestinian people.

According to Van Dijk, discourse is not just language in use but a social practice deeply embedded in structures of dominance and power. He defines CDA as research that "primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context" (van Dijk, 2015). This definition underscores the importance of analysing the ideological implications of discourse, particularly in politically charged contexts like the Israeli-Palestinian conflict. By identifying the overarching themes or central ideas within the song, the study can reveal how these themes are shaped by the songwriter's perspective and the broader social discourse.

In addition to macrostructure, this study employs the Appraisal Theory, which provides tools for examining how speakers or authors position themselves, their audience, and others in relation to their message. The three primary systems of this paradigm Attitude, Engagement, and Graduation allow for a nuanced analysis of interpersonal meaning in the lyrics. Martin and Rose (2003) assert that "Appraisal resources provide a framework for evaluating, adopting stances, constructing solidarity, and aligning or misaligning with others." This framework is particularly useful for analysing the song's ability to influence listeners, evoke emotions, and generate moral judgments regarding issues of injustice and oppression.

The "Attitude" and "Engagement" subsystems are the main tools used in this study to analyse evaluative expressions in the lyrics. While "Engagement" relates to how the speaker positions their voice amid other

opinions accepting, rejecting, or challenging them "Attitude" encompasses affect (emotions), judgment (ethics), and appreciation (aesthetics). For example, the line "While the so-called leaders of countries afar debated on who's wrong or right" expresses disapproval of the inaction of international actors, revealing both judgment and disengagement. This analysis highlights the emotional charge and persuasive techniques used to frame the message, enhancing our understanding of how the song conveys political rage, hope, or solidarity with resistance.

B. Relevant Research Review

Previous studies that have examined Michael Heart's *We Will Not Go Down* have provided valuable insights into the thematic and stylistic elements of the song, yet many of these works leave critical dimensions unexplored particularly in terms of the ideological and political layers embedded in the lyrics. The review of existing literature serves not only to acknowledge prior contributions but also to identify specific gaps and limitations that this present study aims to address. While some analyses have focused on the poetic, grammatical, or contextual elements of the song, there remains a lack of investigation through a critical discourse analysis lens one that interrogates how the song constructs ideological meaning and reflects asymmetrical power relations within the broader political context of the Israeli-Palestinian conflict.

In Gunawan's (2022) study, entitled War in Michael Heart's "We Will Not Go Down", the researcher employs poetic devices such as rhyme, imagery, and denotation to depict the suffering endured by the people of Gaza under Israeli aggression. His analysis explores how the song conveys emotional weight and humanitarian concern through stylistic choices, yet it does not delve into the political or ideological frameworks that underpin the text. Similarly, Qurrota A'yun et al. (2023), in their work *Indonesia's Diplomatic Actions in the Israeli-Palestinian Conflict*, highlight Indonesia's efforts in international diplomacy to support Palestinian independence. Although their research offers insight into the global political landscape, it does not include any textual or discursive analysis of cultural artifacts such as protest songs. Meanwhile, a separate study by Risdianto from IAIN Salatiga concentrates on the contextual, grammatical, and lexical aspects of the song *We Will Not Go Down*. His work emphasizes pronoun usage, repetition, and cohesion within the lyrics, linking these features to humanitarian sentiments and the personal background of the songwriter. While his study offers a detailed linguistic account, it does not address the political dimensions of the text, nor does it adopt a critical discourse approach to uncover the deeper ideological structures or power dynamics embedded in the language of the song.

From this review, it becomes evident that although prior research has provided meaningful contributions particularly in the fields of poetics, linguistics, and political diplomacy there is still a noticeable absence of work that engages the song as a discursive vehicle of ideology and resistance. Most existing analyses treat the text either in isolation from its political context or through frameworks that do not adequately address questions of power, dominance, and ideological struggle. Therefore, this current research seeks to fill that gap by applying critical discourse analysis to the lyrics of *We Will Not Go Down*, with the aim of unpacking how the song constructs resistance against colonial power and hegemonic narratives. By building upon the foundation laid by previous scholars while shifting focus toward the underlying power structures represented in the text, this study offers a more comprehensive and critically engaged interpretation of the song.

C. Theoretical Framework

The analytical framework for evaluating "*We Will Not Go Down*" combines Critical Discourse Analysis (CDA) by Teun A. van Dijk and Assessment Theory by Martin and Rose, providing a multi-layered approach to examining both the ideological structure and emotional resonance of the song. The framework operates on two levels: (1) macro structure, which uncovers large themes of power, resistance, and oppression, and (2) microstructure, which analyses how certain language choices evoke empathy, judgment, and solidarity. By combining these theories, this study goes beyond

textual interpretation to uncover how discourse functions as a tool of ideological resistance and persuasion in socio-political contexts.

At the macro level, van Dijk's CDA model identifies the dominant narrative embedded in the song's lyrics, particularly how the Palestinian resistance is framed in the context of the Israeli occupation. The repetition of phrases such as "we will not go down" builds a counter-narrative to oppressive power structures, emphasizing resilience and collective identity. Macro structure analysis also examines the cognitive framework how listeners are encouraged to see conflict through the lens of humanity rather than geopolitics. This perspective highlights the songwriter's ideological position, challenging the mainstream media's often inhumane portrayal of the Palestinian people.

At the micro level, Assessment Theory dissects affective and evaluative language in song. The lyrics use affective (e.g., "but our spirit will never die") to evoke anger, judgment (e.g., "while the so called leader ") to condemn global inactivity, and appreciation (e.g., "blinding flash of white light ") to glorify resilience. This language tool has two functions: (1) to build an emotional connection with the suffering of the Palestinian people and (2) to discredit the oppressors by comparing their violence to the dignity of the victims. The sub-system of engagement further shows how songwriters ignore external perspectives (e.g., "leaders") in favor of focusing on Palestinian agency, reinforcing the dichotomy between moral resistance and unjust aggression.

This framework bridges shortcomings in previous research (e.g., Gunawan's poetic analysis or Risdianto's lexical studies) by linking linguistic patterns into broader ideological battles. While previous works have focused on aesthetic or grammatical features, this study investigates how discourse perpetuates or counteracts power imbalances. The integration of CDA and Assessment Theory thus offers a holistic lens, which takes into account the strength of the song's argument (macro theme) and its rhetorical strategies (micro elements) to mobilize feelings against oppression.

Finally, this framework positions "We Will Not Go Down" as a discursive act of resistance. By uncovering how language establishes ideological hegemony (through CDA) and manipulates emotional responses (through Assessment Theory), the analysis demonstrates the role of song in shaping collective memory and solidarity. This approach not only decodes Michael Heart's lyrics but also models how cultural texts can be systematically analysed to uncover their relevance to socio-political issues.