

CHAPTER I

INTRODUCTION

This chapter includes the background of the study, problem statements, objectives of the study, the originality and significance of the study, scope, and limitation, and operational definitions of key terms.

1.1 Background of the Study

Language is one of humanity's most fundamental forms of communication, particularly in social interactions. It is a vital instrument for expressing and conveying feelings, ideas, and thoughts because it allows people to communicate and understand each other. Without language, people cannot communicate appropriately since they interact with one another to pass on information, either verbally or in writing. They are encouraged to contact and speak with others in this life since they were created to socialize and aid one another.

Therefore, communication activities are utilized as information mediation, persuasion, education, and a tool for criticizing social events in everyday life and giving numerous benefits in receiving and handling information. In daily activity, people face a variety of opinions expressed by spoken or written communication through language ranging from speech, documentation, political rhetoric, interviews, online communications, newspaper, magazines, and broadcast media to music and song lyrics.

Music is one of the media which inferred messages to be communicated. It is also a cultural tool in society to construct social reality through song lyrics. Music can be used to meet a person's daily requirements; according to Nietzsche (*no date*),

life without music is a mistake because we encounter music every day. Further, the piece positively affects many levels, such as forming self-sense and self-identity, self-expression, sense of belonging, and feeling, increasing people's quality of life/QoL (Krallmann, 2016). It is in line with Wiley (1996, cited in Donnelly, 2005), who states that psychologists in the majority are convinced that music is powerful and has a practical impact on solid therapeutic potential, as stated below:

“Research has found that music elicits certain feelings - joy, sadness, love, longing, and calm- joy, are elicited by music...The fast tempo seems to be the most powerful element in creating excitement. The expressiveness of music seems to be due less to melodies than to rhythm and tempo...They evoke a creative or aesthetic response as well as a different mood. Music is also credited with extending the attention span, reducing stress, facilitating self-expression, stimulating associations and imagery, and helping the process of memorizing.”

Recently, music looked to be the essential aspect of popular culture in that general confusion. It became a tool, instrument, and media for unfettered expression, shouting out one's feelings, worries, and dissatisfaction (Donnelly, 2005). On the other hand, according to McAndrew (2019), music and sociology have a similar relationship to society and have the same thing in common, i.e., they both interact with the social environment. The piece is fundamental to cultural life, and as a result, it is frequently viewed as central to social life. From sociologists' perspectives, musical taste is significant in indicating status and differentiating cultural hierarchies. They studied and researched the socio-demographic correlates of musical preference, how musicians and the music industry organize to provide music and influence taste, and musicians' education and working conditions. As a result, various political, economic, and social situations influence musicians' work.

Song lyrics are a component of music that expresses messages through words. It can describe important societal facts, emphasizing that humans should be aware of their existence and its relation to others. To this extent, ideal song lyrics include amusing ideas, moral or idealistic values, and the power of constructive social critique. As one of the media to express someone's thoughts, the song is also used for a critical analysis of any subject. When songwriters create a piece, they tend to have special meanings and ideas attached to it, which they aim to be understood and accepted by the audience and listeners.

Critical Discourse Analysis (hence referred to as CDA) is an interdisciplinary approach to discourse analysis that considers language as a type of social practice. It is specifically a qualitative analytical method for describing, analyzing, and explaining how discourses create, perpetuate, and legitimate social inequalities (Dekelaita-Mullet, 2018). In CDA, the interpretation is dependent on both the material's details and contextual knowledge. Therefore, CDA examines language as social behavior to understand how social/political power (dominance, power, injustice) is carried out, perpetuated, and communicated through a social-political setting through text (Zotmann and O'Regan, 2016).

Historically, Critical Discourse Analysis (CDA) is a cross-discipline developed by scholars including Theo van Leeuwen, Gunther Kress, Teun van Dijk, and Norman Fairclough in the early 1990s (Wodak & Meyer, 2001). CDA theories and procedures were developed at the time to distinguish this paradigm from other Discourse Analysis theories and methodologies. Later on, the phrase was known by a variety of names. While some researchers choose the term Critical Linguistics

(CL) to describe their research fields or study, others prefer the term Critical Discourse Studies (CDS). Bloor and Bloor (2007) suggest that CDA is an interdisciplinary method utilized by professionals from various backgrounds, including historians, business institutions, lawyers, politicians, and others, to explore societal problems relevant to their work.

The term “CDA” refers to a collection of overlapping methods that take a slightly different approach to discourse and the world. The primary means by which ideology is propagated and reproduced are texts entrenched in repeating 'discursive procedures' for their production, circulation, and reception, embedded in social activity. Thus, the purpose of CDA is to discover how speech and ideology are connected (Johnstone, 2008).

Further, according to Wodak (2001), the goal of CDA is to critically analyze social inequality as it is expressed, signaled, created, legitimized, and so on through the use of language (or in discourse). Fairclough and Wodak (quoted from Eriyanto, 2001) define discourse as a social practice involving language in spoken or written form. Text can be interpreted as a succession of statements in a structured language (Kusriani et al., 2004).

Regarding the use of language, communication, social context, and its music media, the lyric of a song is an element of the discourse. The song lyric comprises monologue discourse, which is a component of the discourse analysis communicated by one person, depending on the amount of the speaker, narrator, or writer. According to Tarigan (2009), discourse is a linguistic text with a complete collection of parts more significant than a phrase or clause and has a high intensity

of cohesiveness or coherence. Novels, books, articles, speeches, and song lyrics are examples of discourse. Therefore, discourse analysis is not only for linguistic research. The context is connected to the discourse.

The storyteller and listener (participant), setting of the place and time, circumstance, condition, message, end, key, instrument, and norm are all examples of context (Hymes in Darma, 2009). Discourse is thought to be the most important goal to achieve. Societal problems and contemporary topics are represented by discourse analysis. From these observations, critical discourse analysis can be defined as a discourse that examines language use and environments, such as social cognition and social context.

One of the musicians who dared to express songs about social problems was Danilla Riyadi with her song entitled *Junko Furuta*. The song is one of her songs in the album of 'Telisik,' which was released in 2014. The song was motivated by the true story of Junko Furuta's tragic experience, a Japanese high school student who was abducted, raped, tortured, and murdered in the late 1980s. *Junko Furuta*'s song is a form of expression to express concern. Many victims are not recorded; they are only fragments of a bitter memory.

The lyrics in the song discuss how women cannot express themselves as sexual harassment victim. The lyrics depict Junko Furuta's agony and inability to withstand the persecution that led to her death. Danilla Riyadi's song *Junko Furuta* is Lafa Pratomu's first social critique song. The song describes how the rising number of rape cases has become a public problem. This problem happens in different areas, including Indonesia, due to a lack of awareness of women's rights.

Greater attention to women's rights was required to avoid the occurrence from repeating historically. The social critic emerges through this song.

This prompted the writer to dig more into Danilla Riyadi's *Junko Furuta* as a social critique song through Teun A. van Dijk's paradigm of Critical Discourse Analysis by examining text elements, social cognition, and social context. After reviewing the background information, the researcher decides to do research under the title **A Socio-Cognitive Approach to Analyzing Danilla Riyadi's Junko Furuta: A Critical Discourse Analysis**. This song is appropriate for the current state of women's rights, how the rise in rape cases has become a public worry, and how to minimize or avoid the incident.

1.2 Problem Statements

According to the background of the study above, there is a problem that the researcher wants to answer in this research regarding "How does Danilla Riyadi's *Junko Furuta* song lyrics present a social criticism?"

1.3 Objectives of the Study

Based on the problem statements mentioned earlier, the objective of this study is to find out how does Danilla Riyadi's *Junko Furuta* song lyrics present a social criticism.

1.4 Originality and Significances

This study has a variety of implications for the researcher. First and foremost, the researcher has produced this thesis in her own words. Furthermore, this study aims to evaluate, apply, and certify the researcher's knowledge of the ideas presented in the classroom. This report is essential to the researcher because it is one of the prerequisites for her graduation from the English Letters Study Program of the Language and Arts Faculty at Universitas Ma Chung. Besides, as the researcher has explored the relevant studies, no one discussed about *Junko Furuta* song lyrics. Therefore, this study would be the first and show the originality of this study.

This study helps the reader analyze song lyrics as a criticism in a discourse using Critical Discourse Analysis (CDA), mainly using Teun A. van Dijk's paradigm, which examines discourse textually and digs deeper into its social cognition and context. In reality, this study aids the researcher in applying and expanding her understanding of Critical Discourse Analysis to song lyrics to uncover hidden information, meaning, and intention, not only through textual analysis, but deeply into social cognition and social context. The researcher expects that the findings of this study may assist readers in expanding their understanding. This work can be utilized as a resource and provide new information to other English Letters students interested in Critical Discourse Analysis.

1.5 Scope and Limitations of the Study

In this research, the researcher restricted the research problems to realize targeted results in a specific and systematic way. This research employed Teun A. van Dijk's Critical Discourse Analysis paradigm to analyze Danilla Riyadi's *Junko Furuta* song lyrics. Following the paradigm, the researcher explores hidden meaning or message within the discourse, how textual analysis presents a discourse criticism, how social cognition relates to the production of the song to reveal something, and how social context also presents a significant factor in the discourse criticism. The researcher analyzes the song lyrics using the dimensions of the text, social cognition, and social context based on the theory of Teun A. van Dijk's Critical Discourse Analysis. The result of analysis provides the textual analysis, social cognition, and social context of *Junko Furuta* song by Danilla Riyadi. It also involves the hidden meaning or message and social criticism to make the detail and understandable result of analysis.

1.6 Operational Definition of Key Terms

To minimize ambiguity in the researcher's perception as well as to understand some of the terminology used in this study, the following section defines several fundamental concepts, namely:

Discourse Analysis

Discourse Analysis is a linguistic analysis of speech or written language that attempts to discover the language use into larger linguistic units in social contexts particularly in the interaction or dialogue (Slembrouck, 2005). In the analysis of discourse, DA aids the researcher to know deeply what is the hidden

meaning or message and how it is constructed in the discourse by the author (Pawito, 2007).

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is an interdisciplinary approach to discourse analysis that considers language a social practice that describes and analyzes to explain how discourses create, perpetuate, and legitimate social inequalities. CDA examines language as social behavior to understand how social/political power (dominance, power, injustice) is carried out, perpetuated, and communicated through a social-political setting through text. Thus, the purpose of CDA is to discover how speech and ideology are connected (Johnstone, 2008).

Socio-cognitive Approach

Socio-cognitive approach in this study restricted to the field of Critical Discourse Analysis. This approach stands for van Dijk's CDA model. According to him (2009), working with the general framework of CDA, he advances 'cognition' as the unit of interface between discourse and society. In the process of his CDA's model, the cognitive unit plays a mediating role in understanding and interpreting the discourse and society structure by having social cognition and social context. The strength of this approach in analyzing particular discourse is its cognitive-schemata with discourse analysis. By employing it, the analysis (social actor's cognitive model of the context) would know the explanation how larger societal structures come to be enacted and

reproduced by social actors in everyday language and discourse practices (Lin, 2014).

Social criticism

According to Walzer (1993), social criticism can be understood as one of the more important cultural and social activities within its elaboration and affirmation. He mentions that social criticism is a social activity that compounds the meaning of ‘social,’ not only functions as the object but also as the subject, and ‘criticism’ requires critical distance. The term ‘social criticism’ used in this study refers to social critique on discourse, i.e., song lyrics. Therefore, the word means social critique focuses on social problems and inequality between discourse and society regarding perceived injustices and power relations (Dijk, 2001).

Junko Furuta

In this study, the term Junko Furuta means two different contexts. First, it refers to a 17-year-old Japanese student at Saitama Yashio Minami High School kidnapped, raped, tortured for 44 days by four boys in 1988, and died tragically (Kabra, 2022, cited from The Teal Mango). Second, it refers to the song title sung by Indonesian singer Danilla Riyadi. *Junko Furuta* is one of her songs in the album of ‘Telisik,’ which was released in 2014. The song was motivated by the true story of the tragic experience of Junko Furuta. The song is a form of expression to express concern.