

Exploring Interpersonal Meanings on the Discourse of the Indonesian National Anthem from the CDA Perspectives

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1 Exploring Interpersonal Meanings on the Discourse of the Indonesian National Anthem from the CDA Perspectives

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Abstract

This research is aimed at describing how the composer of Indonesia Raya (IR) construed and negotiated interpersonal meanings which represent his ideology to the Indonesians. The data in this qualitative study was the text of IR which is ideologically contested. The study analyzed the lexicogrammar properties dealing with words and structures and production processes. The data were collected by the researcher as the research instrument by using a documentation technique. The procedures of data analysis were conducted following the stages of Fairclough's Critical Discourse Analysis framework (1989), including micro analysis concerning lexical features in the text, meso analysis concerning the process production and interpretation of the text, and macro analysis concerning ideological effects and hegemonic processes in which discourse participates. The attitude system of appraisal was analyzed based on that proposed by Martin and White (2005), and Martin and Rose (2003). The results showed that from the affect viewpoint, the IR composer is seen as an educated young man who witnessed people suffer and did not only express his feeling of joy with the coming independence of Indonesia and the gratefulness, but also the insecurity and anxiety with the possibility of other forms of colonialism. Meanwhile, from the appreciation viewpoint, Indonesia is described as a noble, heredity, sacred, and magical land. Not only is it an expression of his admiration and love, but also it is a warning to maintain his emotional intimacy with the nation. The judgment subcategory illustrated that the Indonesians were mostly emotionally

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weak. The composer encouraged the Indonesian people to unite for a greater Indonesia.

Keywords: Affect, appreciation, judgment, Indonesia Raya, interpersonal meaning.

1. INTRODUCTION

A national anthem is a commonly patriotic musical composition that reminds us of the history, traditions, and struggles of its people. As a musical symbol of the country, a national anthem has two main functions. Firstly, it has an emotional function, in which music serves as an expression of emotion and a vehicle for evoking emotional responses that cannot be attained through ordinary discourse alone (Abril, 2007; Merriam, 1964). Erickson (2005) adds that music which is culturally defined as a loving object serves as the reflection of one's culture which can lead to strong emotional attachments, especially when these experiences or objects have been reinforced through repetition. Secondly, it has a symbolic function in which a song's text can communicate concrete information to those capable of understanding the language at the implicit level, or what Merriam (1964) calls as symbolic representation.

Every nation, like Indonesia, therefore, has a national anthem. Indonesia Raya (IR) is the Indonesian national anthem and is seen as the soul expression of Indonesia because IR is arguably one of the most important aspects of Indonesia's independence status. While some national anthems express sadness, disappointment, and despair (Hungarian's), singing IR can arouse Indonesians' soul and influence their emotions to love the country more than before like the Canadian and English anthems which consist mostly of positive contents such as wishes, emotions, and labeling (Voros & Fekete, 2012). Unfortunately, most Indonesians do not seem to realize the meaning and messages embedded in the IR; consequently, they often sing the anthem without emotional touch.

A national anthem is an umbrella under which the country can rally and be proud (Perry, 2000). It plays an important role in the process of struggles for political power in modern society (Abril, 2007). As an anthem is intended to be sung to express patriotism, love, or commitment, the content is meaningful and carries an important message for a particular group of people. It is rousing, reverential, sometimes even revolutionary, even though some other national anthems have different meanings that reflect negative meanings such as those in Hungary and the USA which are mostly related to aggression (Voros & Fekete, 2012).

Considering the important functions of national anthems and the meaningful lyrics of them, numerous studies have been done and investigated how the national anthems influence national attitudes. Guy (2002) examines the Chinese interpretation of the music of the national anthem they are listening to, and she found that it carries the message of hope to the listeners. Souza (2006) investigates the transitivity resources used in the construal of experiential meanings in the generic element prescribing positive behavior found in the genre of national anthem written in English and the result shows that among the types of transitivity resources, the highest number identified is the material process which means that national bonding is construed as an

activity primarily concerned with concrete doings and actions. Voros et al. (2016) assess word use and analyze the linguistic structures and contents of six national anthems and compare the results with suicide rates of the different countries. They find out that the melody and the lyrics of the national anthems can be important hidden cultural indicators for national attitudes towards self-harming behavior and suicide as well. Onditi (2018) employs thematic network analysis tools to examine the pattern of lyrics within the African national anthems as potential sources of 'norms' for framing the philosophy of African potentials. Amenorvi and Grumah (2019) study major themes adopted in the national anthems of English in West Africa. It finds out how these themes are projected linguistically and literarily as well.

The analysis of the above previous studies is at the textual and processing levels or what Fairclough (1989) respectively regards a description and interpretation stage of analysis. In the context of text analysis, the analysis focuses on the description of formal and structural characteristics of text such as lexical and grammatical aspects (Fairclough, 1989) as conducted by Amenorvi and Grumah (2019). Meanwhile, in the processing level of analysis, the texts are analyzed by considering production and interpretation aspects. In other words, when related to a large social context, a text through which power is exercised may be interpreted and induced by readers or listeners differently according to the rules, norms, and mental models of the society they live in. The studies focusing on processing analysis were carried out by Guy (2002), Souza (2006), Voros et al. (2016) and Onditi (2018). This study on the other hand has a different analytical viewpoint. Text, processing, and social level of analysis are inseparable in Critical Discourse Analysis (CDA) because CDA views discourse as part of a social struggle or as a result of uncontested power relations in society. Whenever people speak, they do so in which they are determined socially and have a social effect (Fairclough, 1989). Those previous studies miss this important point which is the social level of analysis. They do not precisely mention the underlying background of the research findings so the readers will be able to view how influential is the social structure in determining the lyrics of those national anthems because the analysis just stops at the interpretation stage, or the other way around. The social analysis or explanation stage conducted by the writer, as Fairclough (1989) says, is to portray a discourse as part of processes of social struggle within a matrix of the relation of power. It describes discourse as a social process, as a social practice showing how it is determined by social structures, and those discourses can sustain or change the social structures.

CDA is related to analyzing written text and spoken words to disclose the discursive sources of dominance, power, inequality, and how, within specific social, economic, political, and historical contexts, these sources were started, maintained, reproduced, and transformed (Van Dijk, 1998). IR, which was written by an Indonesian youth who witnessed those power and inequality, is a discourse that was produced during the practice of inequality that was carried out in Indonesia. Thus, the IR text is a product that represents the Indonesians' spirit to be free from colonialism. It is the representation of the composer's ideology which is realized through his expectation to the Indonesians to love the country and his compliment to Indonesia. CDA tries to investigate critically social inequality as it is expressed, signaled, constituted, and legitimized by language use (Fairclough et al., 1997). Therefore, connecting CDA and SFL (Systemic Functional Linguistics) is crucial in the critical study of situated language events like the language used in an anthem (Parkinson,

2011; Young & Harrison, 2004). Using both of these theories, the audience will be able to reveal the composer's ideology and purposes behind the text and the interpersonal meanings of the text which is how the language is used to influence audiences' attitudes and emotions. It is more about the exchange of information and the attitudes and opinions of those involved in this interaction (E₁₂ et al., 2000). Ideology is defined by Hall (1996) as a mental framework which are the language, the concepts, categories, imagery of thought, and the systems of representations, organized by different classes and social groups which influence the way society works (Hall, 1996; Van Dijk, 2000). In systematizing and identifying the interpersonal meanings in a text, SFL developed the Appraisal Theory as its theoretical framework. Briefly, appraisal focuses on how speakers' express their feelings, how they amplify them, and how they may incorporate additional voices in their discourses (Martin, 1997, 2000; Martin & Rose, 2003; Martin & White, 2005).

Martin and Rose (2003) propose that there are three subsystems in appraisal which can investigate people's feeling, such as: attitude, graduation, and engagement. Attitude refers to the resources used to negotiate feelings, judge people's character, behavior, and evaluate the works of things. Graduations refer to grammar and lexical resources used to "say how strongly we feel about something or someone", meanwhile engagement is related to the set of resources expressed by speakers for introducing "additional voices into discourse; via projection, modularized, or concession" (Martin & White, 2005, p. 54).

Regarding the important functions of national anthems and messages embedded in the national anthem, the researcher is interested in analyzing interpersonal meanings in IR. Understanding the meanings and messages in IR is expected to increase the Indonesians' patriotism and nationalism. Furthermore, the results of this research are expected to give a contribution to the knowledge of linguistics especially CDA because CDA can help language learners and researchers to deal with how to criticize a text critically.

2. LITERATURE REVIEW

This section presents Fairclough's CDA, Halliday's SFL on interpersonal metafunction, Martin's, Rose's and White's appraisal framework and the theory of ideology.

2.1 Critical Discourse Analysis

CDA cannot be separated from critical linguistics. It is believed that the rise of CDA has its root in Critical Linguistics (CL). Specifically speaking, CL is developed into CDA which broadens the criticism perspective in discourse analysis studies (Hailong, 2006). CL and CDA do not only focus on texts, spoken or written, as an object of inquiry, but it also deals with power relations and social discrimination (Wodak & Meyer, 2006). There are three crucial concepts in CDA, namely power, history, and ideology. Hence, CDA is always related to power, history, and ideology. Since discourse is structured by dominance, every discourse is historically produced and interpreted. Therefore, discourse is produced and interpreted based on the historical context, and that dominance structures are determined by the ideologies of

powerful groups. Discourse is a social product that can reveal the social identity, as found in some researches on national anthems. Some researchers found that the melody and lyrics used in national anthems are the representation of national identity, either negative or positive such as the ones conducted by Onditi (2018) and Amenorvi and Grumah (2019). National anthems are also regarded as hidden indicators of national attitudes towards the people behavior within the countries (Voros et al., 2016).

CDA has several general principles (Meyer, 2001). First, the nature of the problems is different in principle from all the methods of other sociolinguistics approaches which do not determine their interest in advance. CDA uses a different and critical approach to problems in every case which other approaches do not, because CDA tries to disclose explicit power relationships that are commonly hidden. Second, all discourses are historical and can, therefore, only be understood concerning their contexts. The discourse-historical approach explains that discourse is seen as structured forms of knowledge and the memory of social practices, referring to Van Dijk's (1998) theory of socio-cognitive. Thus, CDA refers to such contexts as extralinguistic factors, as culture, society, and ideology. It means that language is analyzed based on those factors as they determine the form of language a speaker produces. Third, CDA uses the concepts of interrelation among texts or also termed intertextuality and interdiscursivity. Intertextuality is the communication between different texts and resources and interdiscursivity is the communication between different discourses used to help analysts understand, explain, and analyze the complexity of intertextual and interdiscursive texts (Fairclough, 1992).

Fairclough (1989) says that CDA views the use of language as a form of social practice. He further states that CDA consists of three interrelated dimensions of discourse, namely the object of analysis, the process by which the object is analyzed and received by human subjects, and the socio-historical conditions that govern these processes. Furthermore, Fairclough (1989) points out that a text is a product rather than a process. The production of a text involves a combination of the processes of production and interpretation; therefore, a text analysis must consider the extra-linguistics aspects of social conditions in which it is produced and interpreted as they will affect readers and writers. In other words, these social conditions determine how texts are produced and interpreted. These three dimensions above correlate with different kinds of analysis namely: text analysis, processing analysis, and social analysis. Fairclough called these levels of analysis description, interpretation, and explanation.

Text analysis (description) refers to formal discourse choices of the text analyzed to uncover the lexical and structural trends in the text. Fairclough (1989) divides this analysis up into three sections: vocabulary, grammar, and textual structures. At this stage of analysis, Halliday's (1985) Systemic Functional Grammar (SFL) is a useful tool for teasing out the intricate lexical, grammatical, and discourse structures. Fairclough's three sections of analysis correspond to Halliday's three components of the register, namely: the field, tenor, and mode (Lockett & Chick, 1998). These three components correlate to Halliday's three metafunctions: ideational, interpersonal, and textual. SFL underlines that language is difficult to understand unless the context is known. Therefore, SFL does not only stresses lexical or grammatical choice but also how these choices relate to context. This relation between the choices made in a text and context is referred to as the context of the situation (Butt et al., 2000; Martin, 2001). This context of the situation is referred to as the register of a text which consists

of three categories namely: field, tenor, and mode. These three categories coincide with Halliday's metafunctions in which field refers to 'what is going on', that is the ideational metafunction. Tenor refers to 'the way you relate to other people when doing what you do', in other words, the interpersonal metafunction. Meanwhile mode refers to 'the channel you select to communicate' or the textual metafunction (Martin, 2001).

Processing analysis (interpretation) refers to the social structures and contexts surrounding the production and interpretation of analyzed texts. The interpretation stage of analysis or the meso level of text analysis, according to Fairclough, cannot stand alone in CDA. An analysis of the social structures and context surrounding the production and interpretation of the text is crucial to grasp the reasons behind the linguistic choices in the text (Fairclough, 1989). In this stage, the analysis can be done by considering the time, place, and the purpose of the text written, the sender, receiver of the text and the power relation between them, the assumptions made about the member resources (MR) or what people have in their heads and draw upon when they produce and interpret texts of senders and receivers, and the role of language and how it determines the discourse type.

Social analysis (explanation) or macro level of analysis is concerned with analyzing how the MR is reproduced in discourse and how it either maintains or changes existing power relations and ideologies in society (Fairclough, 1989). He further explains that the objective of the explanation stage is to uncover to what degree discourse is determined by social structures and to what degree it supports or changes the existing structures.

2.2 Systemic Functional Grammar (SFL)

Halliday (1985) and Martin (1997) say that SFL deals with register in terms of three variables known as semiotic functions. The semantic component of the SFL model is interpreted in terms of three metafunctions, ideational, interpersonal, and textual. The ideational metafunction is the meaning which relates to the way external reality is represented in the text. Ideational metafunction is closely concerned with the processes involved in a text to understand the predominant event. Moreover, the interpersonal metafunction uses languages to express one's attitude (Butt et al., 2000). It concerns the relationships that exist between speakers and their addressee(s) and between speakers and their messages. It involves communication between people, the roles they assume as they express themselves, and the attitude they express towards one another and their subject matter. In addition, the textual metafunction involves the actual organization of the text itself, how the language users express their messages into texts, determine the flow of the messages and relate the messages with the previous ones so that cohesion among the messages can be obtained (Mathiessen & Halliday, 1997).

2.3 Appraisal Framework

The interpersonal metafunction concern with understanding the relationship between discourse participants. This relationship can be understood within the appraisal framework which provides some of the mechanisms by which the interpersonal metafunction could reveal the evaluative meanings in a discourse

(Martin, 1997). The subsystem of the appraisal framework used in this research was the attitude which is divided into effect, judgment, and appreciation.

Affect is the linguistic resources used to show negative and positive feelings. It is used to describe if a speaker is bored, interested, happy, or sad. It is the representation of feelings and emotion (Martin & Rose, 2003). Affect is subdivided into four types namely:

- 1) Dis/inclination: it describes how a speaker inclined or declined to something. The words classified in this category are 'miss', 'long for', etc.
- 2) Un/happiness: the emotional feeling of the speaker whether he is happy or upset. The words classified in this region are 'cheerful', 'gloomy', 'happy', 'laugh', 'love', etc.
- 3) In/security: the speaker's emotions which are related to his ecosocial well-being: 'anxiety', 'fear', 'tremble', 'confidence'.
- 4) Dis/satisfaction: emotions concerned with the pursuit of goals: 'displeasure', 'curiosity', 'respect', 'engagement', 'attention'.

All the linguistic resources reflect the kinds of attitudes that prevail in a text. That is, the composer can encourage the reader to feel various emotions by choosing discourse features with specific effective qualities.

Unlike affect, judgment is attributed to the person being appraised rather than towards the appraiser. It is used to evaluate what people do, say, or believe something according to institutional values (Droga & Humphrey, 2002). Judgment is divided into two types:

- 1) Social esteem: is the region of judgments in which the evaluation of people's conduct is based on social ethics; on a standard of appropriateness. In this region, judgments are divided into: 'normality' (how unusual someone is), the typical words classified in this domain are: normal, natural, familiar, unfortunate; 'capacity' (how capable someone is): powerful, vigorous, healthy, weak; and 'tenacity' (how resolute someone is): reliable, tireless, loyal, resolute, cowardly.
- 2) Social sanction: is the region of judgments in which the evaluation of people's conduct is based on legal/religious rules. Unlike those underlying social esteem, the rules on which social sanctions are based are usually codified and written. Social sanction judgments include two types: 'veracity' (how truthful someone is), the typical words classified in this region are truthful, genuine, deceitful; 'propriety' (how ethical someone is): polite, ethical, moral, corrupt.

Appreciation is about things, concrete, natural objects. Appreciation can be divided into three types:

- 1) Reaction, it is related to affection. It is then subdivided into two systems: that of impact (whether the phenomena grab our attention) and quality (whether the phenomena is liked by the speaker). The words belonging in the region of impact are: arresting, captivating, fascinating, arresting, boring, etc.
- 2) Composition is related to the view of order. It is further sub-divided into two systems: balance (whether the phenomenon is orderly, has a sense of balance and connectedness in it) and complexity (whether the phenomena is easy or difficult to comprehend). The words describing balance are symmetrical, proportioned, logical, etc. Typical words of complexity are: simple, clear, intricate, etc.
- 3) Valuation is related to one's considered opinions. The typical words belonging to valuation are: profound, priceless, worthwhile, etc.

2.4 Ideology

Ideologies are defined as the presentation of who we are, what we stand for, what our values are, and what our relationship with others is (Oktar, 2001; Van Dijk, 1995a, 1995b). Ideologies disclose our identity, activities, norms and values, social position, and resources. Van Dijk (1998) mentions three levels of ideologies. Firstly, the cognitive level which involves social representations namely socially shared beliefs, values, attitudes, and opinions. Secondly, the social level which involves the social structures of society namely social groups, group relations, classes, institution, and organization. Thirdly, the discursive level which involves language use or discourse which evokes, for instance, interpersonal meaning. Thus, social groups within a society share social cognitions that are expressed in discourse and distributed as ideological group characteristics. Finally, discourses are shaped by society or social practice in which they are expressed and vice versa. Therefore, ideologies are identified as mental structures which state the social cognitions and attitudes of social groups and institution. Ideologies provide the “cognitive foundation” for the attitudes of various groups in societies, as well as the furtherance of their own goals and interests (Van Dijk, 2000, p. 14).

3. METHODS

This research was descriptive qualitative research. The focus is on describing the interpersonal meanings represented in the anthem of Indonesia, the title ‘Indonesia Raya’ (IR), and the hidden ideology in the text. IR was composed by W. R. Supratman. The technique of data collection was documentation by which the researcher collected the data which provides the lyrics of IR. The IR text as the research data were the three-stanza version.

The data were analyzed by using Fairclough’s (1989) Critical Discourse Analysis, and the attitude system of appraisal proposed by Martin and Rose (2003) and Martin and White (2005). This subsystem of appraisal is divided into three: affect, judgment, and appreciation. The techniques of data analysis were conducted following three stages of Fairclough’s (1989) Critical Discourse Analysis framework. First, the data were classified based on the subsystems of attitude, whether they belonged to affect, judgment, and appreciation. This stage concentrated on the linguistic features used in IR. Second, those data were interpreted by considering the process of production and interpretation. Finally, the data were analyzed by considering that discourse is seen as social practice to reveal its interpersonal meanings which represent the IR composer’s ideology.

4. RESULTS

In this part, the researcher analyzed the data by combining the appraisal theory proposed by Martin and Rose (2003) and Martin and White (2005) with Fairclough’s (1989) Critical Discourse Analysis. Appraisal theory is used to determine the interpersonal meanings found in the discourse of IR, while, CDA is used to analyze how the ideology is represented in those meanings.

4.1 The Interpersonal Meanings Embedded in the Discourse of IR

4.1.1 Affect

Affect is the linguistic resource used to show positive and negative feelings. It refers to expressing direct and indirect emotions and feelings that can be either positive or negative (Martin & Rose, 2003). Positive and negative meanings are identified from the IR text respectively realized through the feelings of love, gratefulness, and insecurity.

a. Feeling of love

As a journalist who always covered every meeting held by the national youth movement, W. R. Supratman began involving himself in the movement actively. His nationalism was so higher that he did not hesitate to build the Indonesians' spirit of freedom through his words. Through them, he also encouraged Indonesians to realize that Indonesia was their homeland to be proud of. As seen in data (1-4), he showed his pride and love for his country, Indonesia, as he employed the grammatical metaphor: *tanah airku*, *tanah tumpah darahku* and *kebangsaanku*.

- (1) *Indonesia, tanah airku*
Indonesia, my homeland
- (2) *Tanah tumpah darahku*
The land where I shed my blood
- (3) *Indonesia Kebangsaanku*
Indonesia, my nationality
- (4) *Bangsa dan tanah airku*
My nation, and my homeland

This strategy is called a provoked attitude since this attitude has the potency to cause an attitudinal response from the audience. The nation of Indonesia is metaphorically represented as *tanah airku* (my homeland) and *tumpah darahku* (the land where I shed my blood). *Tanah airku* has metaphorical meaning as vital elements in life: *tanah* (land) and *air* (water) are two aspects that must exist in life. These words are metaphorically used in IR to express how valuable Indonesia is for the Indonesian people. Similarly, as Indonesia is described as *tumpah darahku* (the land where I shed my blood), this metaphorical expression also represents how important Indonesia is for the composer and the people. *Darah* (blood) is a vital element in our body, and this is a symbol of life. Therefore, by comparing Indonesia as *tumpah darahku* the composer wants to negotiate the feelings of being part of Indonesia. In other words, this metaphor can instill Indonesians a sense of belonging, pride, and love for their country.

Love expression which the composer tries to negotiate with the audience is expressed by showing how he praises Indonesia. This is expressed in the metaphorical expression as well, as stated below:

- (5) *Disanalah aku berdiri,*
Right there, I stand

- (6) *Jadi pandu ibuku*
To be a guard of my motherland

The lexical *berdiri* (stand) does not have real meaning as rising to an upright position on the feet but it represents the entire composer's activities were done. It is the place where he built his life, career, and family. It is the place where he spent his time with the people he loved. It is the place where he spent his entire life. The metaphorical expression *ibuku* which means my motherland is employed to give an impression that he loved Indonesia very much as he compared Indonesia to *ibuku*. *Ibu* is the symbolic sense of national weakness as it needs its people's support. Therefore, Indonesians are supposed to protect and guard the nation.

b. Feeling of gratefulness

The expressions of gratefulness and happiness are other emotions found in the next lyric, as seen below:

- (7) *Indonesia Raya, merdeka Medika*
Great Indonesia, independence and sovereignty
(8) *Tanahku negeriku yang kucinta*
My land, my country which I love
(9) *Indonesia raya merdeka ray*
Great Indonesia, independence and sovereignty
(10) *Hiduplah Indonesia Raya*
Long live, great Indonesia

These are the expressions of happiness and gratefulness as well as the expectation of the freedom of Indonesia. This is part of Indonesians' dream to be independent of Dutch colonialism. Onditi (2018) states that the national anthem is an expression of a country's independence from colonial imperialism. The lexical resources employed in the text, *merdeka, merdeka* explicitly expresses the composer's feeling of joy welcoming the Independence of Indonesia. This is the symbol of the freedom of Indonesia which was once far from being united. The metaphorical word, *hiduplah* in datum (10) *Hiduplah Indonesia Raya* was also employed as if it indicates that Indonesians collapsed during Netherland and Japanese colonialism because of the people's incapability and helplessness to manage their own life. *Hiduplah* is metaphorically used to indicate the resurrection of Indonesia from its long sleep and deterioration.

Raya means big and great. This nation is expected to be a respectful nation with a great number of populations, cultures, tribes, and natural resources in which every nation in this world will respect the sovereignty of Indonesia. The composer of IR repeats the use of the same expressions *Indonesia Raya* several times to show his admiration for the great of Indonesia. The interpersonal meaning the composer wants to negotiate with the Indonesians is that being free from colonialism is one big triumph for Indonesians. He is inviting Indonesians who are multicultural to work hard, work together in harmony, to unite to create a great Indonesia.

IR text does not only reveal positive feelings but also a negative feeling. This negative feeling is related to the composer's anxiety about the suffering of Indonesians during colonialism.

c. Feeling of insecurity

The interpersonal meaning the composer tries to negotiate with the audience is that Indonesia is the place that gives Indonesians life so that it is important for them to love and keep it in peace. This condition is impossible to be reached if there is no unity among the Indonesians because, during the Dutch colonialism, this colonizer created "*politik adu domba*" or what is called "*divide et impera*" whose purpose was to break the Indonesian people's unity. This political strategy tried to prevent small groups of Indonesian people to unify to be one big and stronger group. Then in his song, he called Indonesians to unite, as seen below:

- (11) *Marilah kita berseru, Indonesia bersatu*
Let us exclaim, Indonesia unites

The expression above also represents a feeling of being insecure about the instability of the Indonesians who were easily broken down by the Dutch with its "*divide et impera*". By being united, Indonesia can be a big and sovereign nation. The sovereignty of Indonesia could not be reached if there were no unity among its people. Therefore, the Indonesians need to unite to fight for colonialism. This emotion is then expressed in the metaphorical expressions, *hiduplah tanahku* (long live my land), *hiduplah negeriku* (long live my state). This contains an exclamation of guarding Indonesia, keeping Indonesia from being collapsed.

4.1.2 Judgment

¹⁴ Judgment resources refer to how speakers evaluate social behavior in terms of socially established sets of moral, legal, and personal norms. As with resources for construing affect, judgment assessments can take positive and negative values (Souza, 2006). In this research, there is only a judgment of social esteem fou¹³ which encompasses evaluative resources for assessing human behavior that may damage a person's image before his/her community but does not entail legal or moral consequences (Martin & White, 2005).

a. Indonesians are powerless people

The judgmental evaluation explicitly evaluates someone's skill, strength, and/or aptitude for carrying out certain social tasks. Instead of using some core lexical items to express his admiration towards Indonesians, the anthem composer expresses his valuation through grammatical structures and lexical metaphors, such as:

- (12) *Hiduplah tanahku*
Long live my land
(13) *Hiduplah negeriku*
Long live my state

- (14) *Bangsaku rakyatku semuanya*
Our nation, our people entirely
- (15) *Bangunlah jiwanya*
Build its soul
- (16) *Bangunlah badannya*
Build its bodies

Hiduplah (long live), as mentioned in the previous subsection, is the representation of the composer's feeling for being insecure towards the threat which may come closer either from the inside or outside of Indonesia, and being alert with the danger of colonizers who always tried to occupy Indonesia. The call for being awake was also for the people of Indonesia who were accustomed to being led by Dutch colonialism. Therefore, when independence was achieved, the composer expected the people to start building the nation.

Some meanings are found in the IR text to represent the IR composer's expectation towards Indonesians' true capacity of being strong, powerful, and competent. He called them to build the soul and the body to reach great Indonesia. The strategy for instantiating attitudinal meanings indirectly is through lexical metaphor 'build its soul' and 'build its body' (*bangunlah jiwanya* and *bangunlah badannya*.) It represents the meaning that Indonesia needs powerful and competent people to build both the people and the nation.

- (17) *Bangunlah jiwanya, bangunlah badannya, untuk Indonesia Raya.*
build its soul, build its bodies, for great Indonesia

The feeling of insecurity is found in the above lyric. It demands the Indonesians to work for the victory of Indonesia. Indonesians must build their souls to raise clean, godly, sincere, loyal, and nationalist soul so that Indonesia will be a victorious nation, whereas, Indonesians were also motivated to keep their body healthy and strong. By having such kind of qualified people, Indonesia was at that time expected to be respected by other nations and no colonial countries such as the Netherlands and Japan or others dare to be back to occupy Indonesia. This expression containing motivation to build Indonesia is the emotional effect of the composer's experience watching the people's suffering during the colonialism era. Therefore, for the victory of Indonesia, the Indonesians must work hard to increase their quality emotionally and physically.

- (18) *Suburlah tanahnya*
Fertile may its soil
- (19) *Suburlah jiwanya*
Fertile may its soul
- (20) *Bangsanya rakyatnya semuanya*
Its nation its people, entirely
- (21) *Sadarlah hatinya*
Aware may its heart
- (22) *Sadarlah budinya*
Aware may its mind
- (23) *Untuk Indonesia raya*
For great Indonesia

The lexical employed by the IR composer reflects his negative judgment towards most Indonesians. As it was mentioned previously that the strategy of the colonizers to conquer Indonesia was by “*politik adu domba*” or what was called “*divide et impera*” with the purpose was to break the Indonesians’ unity. This political strategy tried to prevent small groups of Indonesian people to unify to be one big and stronger group. There is a feeling of anxiety towards the Indonesians’ emotional quality which was once poisoned by the colonizers so that many of them became traitors. Due to the Dutch government’s strong political strategy, Indonesian people were influenced to fight with their people. Therefore, the composer keeps motivating people to be aware of the dangers of other countries’ aggression. This judgment is also illustrated in the following:

- (24) *Slamatlah rakyatnya*
Safe may its people
- (25) *Slamatlah putranya*
Safe may its children
- (26) *Pulaunya, lautnya semuanya*
Its islands, its seas, entirely
- (27) *Majulah negerinya*
The state progresses
- (28) *Majulah pandunya*
Its scouts advance
- (29) *Untuk Indonesia raya*
For great Indonesia

The lyric above implicitly stated that there is always a threat to Indonesian supremacy and it will be dangerous for Indonesia and its people if they were not aware of the Indonesia supremacy threat. Therefore, there is an expectation for the Indonesian people and the country itself to be safe which is represented by the words *rakyat* (society) and *putra* (children) as the Indonesian society. Meanwhile, *pandunya* (its scouts) represents Indonesian people who can bring Indonesia to be a great nation.

4.1.3 Appreciation

Appreciation, one of the sub-categories of attitude, is used to construe one’s evaluation of “things” especially things he makes and performances he gives and also it includes natural phenomena – what such things are worth (how he values them) (Marthin & White, 2005).

Appreciation can be divided into ones’ reaction to things, their composition, and their value. However, in this research, the researcher only found one valuation towards IR as the Indonesian national anthem and this explicitly evokes the composer’s admiration toward Indonesia.

a. Indonesia is a wealthy country

- (30) *Indonesia tanah yang mulia*
Indonesia, a noble land
- (31) *Tanah kita yang kaya*

- Our wealthy land
(32) *Disanalah aku berdiri*
Right there, I stand
(33) *Untuk selama lamanya*
Forever and ever

National anthems are the key symbol of national identity (Onditi, 2018). 'A noble land' illustrates Indonesia's identity as a nation that believes in the one supreme God, a nation that requires the life of its people based on Godliness and obedience to each of their religions. Indonesia gives freedom to its people to practice their religion peacefully.

Indonesia is a wealthy land, meaning it is a prosperous nation and has the power to decide its destiny. Thus, it is illustrated as an honor and rich country. It is rich with natural resources, various tribes, beautiful landscape, and good climates which other countries envy. The illustration above shows that the composer believes that Indonesia can prosper its people. It is the right place to rely on and depend on so that it is written that *aku* (I) as an Indonesian expects to spend all his entire dignity in Indonesia.

b. Indonesia is a valuable country

- (34) *Indonesia tanah pusaka*
Indonesia, a heredity land
(35) *Pusaka kita semua*
A heritage of ours
(36) *Marilah kita mendoa*
Let us pray
(37) *Indonesia bahagia*
To Indonesians' happiness

Indonesia is evaluated as a valuable land inherited by predecessors to be protected and guided. It is very valuable as people fought for the freedom of Indonesia from Dutch colonialism which occupied Indonesia for about 350 years. It is such a long time since the Indonesian people did not have the power to determine their matters. Therefore, the composer tries to communicate his viewpoint about Indonesia to the people that Indonesia is at the hand of its people. It was their responsibility to build the nation, to protect its supremacy, and to prosper the people. Indonesia is now free and happy because of gaining its supremacy which other countries must respect.

c. Indonesia is an honorable country

- (38) *Indonesia tanah yang suci*
Indonesia, our sacred land
(39) *Tanah kita yang sakti*
Our magical land
(40) *Disanalah aku berdiri*
Right there, I stand
(41) *Menjaga ibu sehati*
To guard the pure motherland

Indonesia is metaphorically illustrated as a holy country. Holy means a nation that is free from negative value. Indonesia is seen as a country that loves peace and harmony and this is a sacred and magical land because of its endurance in facing some colonialists for hundreds of years. It is a nation that never forfeits its resources and becomes poor although being exploited badly for a hundred years. This illustration construes the composer's admiration and thankfulness to God for his blessings and mercy towards Indonesia. It is expected to be a strong and peaceful nation.

d. Indonesia is a beautiful country

- (40) *Indonesia tanah berseri*
Indonesia, our radiant land
- (41) *Tanah yang aku sayangi*
A land which I adore
- (42) *Marilah kita berjanji*
Let us pledge
- (43) *Indonesia abadi*
Indonesia is eternal

The last appreciation given by IR composer to Indonesia is that Indonesia is a beautiful country that other countries admire and envy. However, this text does not only describe the meaning of beauty but implicitly, it also symbolizes the Indonesian people's anxiety and fear about other nations' expansion to Indonesia. *Marilah kita berjanji* (let us pledge) is the composer's expectation towards Indonesians to protect Indonesia from expansion so that Indonesia will be eternal. There are some reasons for nations to colonialize certain nations; it is because of international competition, economic demands, or continuity, and contiguity. Dutch's expansion to Indonesia was firstly motivated by foreign pressure. Dutch imperialism was imperialism-in-depth, that is, within existing geographical borders instead of extending into new regions of the globe. Therefore, it contains strong elements of continuity and contiguity (Scholten, 1994).

5. DISCUSSION

Guy (2002) says that a national anthem is a patriotic musical composition that evokes and tells the history and the struggle of the people in particular nations. It is in national anthems people find patriotism, pride, and promise (Singh, 2017). Previous research done by Hummel (2017) found that national anthems mean unifying people under one banner. The composers use patriotic language in a way that evokes emotions and ties to a nation through references to a national narrative, and hence the national identity is represented by the anthem.

To be able to identify the message and ideology embedded in a national anthem, it is important to turn back to the stories behind a national anthem. Fairclough (1989) says that discourse is determined by social structure and ideologies that provide the cognitive foundation for the attitudes of various groups in societies, as well as the furtherance of their own goals and interests (Van Dijk, 1998). Cerulo (1989) states that the musical characteristics of an anthem embody its history and character. He further

says that the musical structure of national anthems illustrates the state of a nation at the time when it was written. It means that national anthems serve the confirmation of national identities because they are modern totems-signs by which nations distinguish themselves from one another or reaffirm their identity boundaries (Cerulo, 1989; Erden, 2019). Therefore, national anthems from Hungary, some countries in Africa, Canada, or any other country have different messages addressed to the audiences. Hummel (2017) says that national anthems around the world have more references to war/conflict than to peace. It was found that 28 national anthems have some sort of violent reference within their text. For example, Albania's national anthem stresses the need to struggle to die a martyr while Senegal's stresses the need to put away the sword and to seek peace.

Observing the findings of the present research, they show that Indonesia's national anthem, IR, reveals some emotional meanings both negatively and positively. The positive meaning expressed is related to how the composer shows his love to Indonesia as he described that Indonesia was his homeland where he shed his blood (data numbers 1, 2, 5, and 6) and he would protect it from dangers. Furthermore, the feeling of gratitude to God is expressed for his blessing and gift to Indonesia as it could be free from colonialism. This is an expression of the composer's feelings representing all the Indonesian people's feelings and expectations that had been kept for a hundred years. These findings are important as the meanings of IR can be used to encourage people's spirit to fight and struggle for the goodness of Indonesia both during and after colonialism. Since a national anthem contributes to a sense of national identity or the effective reactions elicited by hearing it and people will react with feelings of pride and patriotism (Gilboa & Bodner, 2009; Winstone & Witherspoon, 2015), IR is always echoed in every national movement congress. During colonialism, people were suffering from the fierceness of the Dutch for hundreds of people who were murdered as happened in Batavia (Bill, 2012).

The findings also reveal negative meanings in IR as it was written to ask the people to unite and never be apart (data number 11), which is similar to that found in the European Union national anthems which call for understanding, tolerance, growth, and leaving the past in the past (Toader-Williams, 2017). This implicitly expresses the composer's feeling of being insecure as he was experienced to see how the Dutch colonialists implemented the "divide et impera" strategy to the Indonesian people. This finding shows the consistency of the statement that national anthems assert the status of a nation at the time it was written (Cerulo, 1989). Indonesia and the European Union had different experiences in the past in terms of colonialism, but these countries express similar expectations to their people: to respect, to understand, and to unite.

Some national anthems sometimes call for unity such as in Zimbabwe, Mozambique, Zambia, and European Unions. This implicitly shows the composer's fear or insecurity feeling in a different way. However, IR gives the message of being insecure differently from that found in Zimbabwe's as the national anthems of Zimbabwe and other African countries which show the fear of the absence of peace in the country while the fear expressed in IR is the fear of being apart. It is the composer's worries of Indonesian people's unity (data number 1),

When the text of national anthems of USA, European Union, French, Hungarian and Romanian ask the spirit of their people to die a martyr, call for aggressive actions, to show ethnic and racial discrimination (Hummel, 2017; Toader-Williams, 2017), and to seek peace, unity (Toader-Williams, 2017), the finding shows that the text of IR

reveals the spirit of loving the nation, for example, 'Indonesia is a noble land', 'Indonesia is a hereditary land', 'Indonesia, our sacred land, our magical lands' (data numbers 30-43). It tries to encourage the Indonesian people to protect and love the nation forever. These occurrences of terms identify some praises and admirations to Indonesia as a beautiful, an honor, a wealthy, and a valuable nation that represents the people's emotional euphoria. Although the lyrics produced by IR point to the detachment of the Indonesian people to love and protect the nation from external domination, it still reveals a feeling of fear of betrayal and unconsciousness about external domination. Thus, IR national anthem deeply warns people to remain aware of preserving their spirit of being free from political threats. This part of IR is a reminder that being alert and awake is important.

While there exist several senses of harmony and call for love, such as in the second stanza (data numbers 12-29), at the same time, it maintains an emotional disconsolateness that shades the composer's soul. For example, the terms 'aware of its heart', 'aware of its mind', 'safe its people', 'safe its children' reveal his worries about the Indonesian people's despair because of their suffering. At the same time, it is also a warning to the people to stay awake and strong for preserving their freedom. These messages were expressed concerning his experience of observing the Indonesians' suffering at those times

CDA views discourse, language used in speech and writing, as a form of social practice. To study discourse, people should study the institution and social structure in which discourse producers live (Fairclough & Wodak, 1997). In other words, to examine the social practice of a text, a writer examines the culture of the society and country where the text writer lives (Fairclough, 1989; Van Dijk, 1998) as the process of producing text and interpreting a text is built through the practice of discourse (Koller, 2012 in Triana et al., 2020). Hence, studying the social practice of the Indonesians during colonialism helps readers understand the ideological context implied in IR.

W. R. Supratman, an IR composer and one of the young Indonesian figures, saw that the Indonesian people were suffering during the Dutch colonialism. All the political and economic systems implemented in Indonesia gave a serious effect on the life of the people. The implementation of the liberal economic system in Indonesia was used as a place for various interests so that the freedom of local people and peasants were very small. The financial profits were for the Dutch crown such as for building up infrastructure which had laid a foundation for the industrialization of its own country. The results of the forced cultivation system, however, were disastrous; local rulers made use of much more land for forced cultivation than was allowed, per capita production of food fell in many areas, the volume of forced labor in all sort of field was increasing, starvation occurred, and brutal punishment took many lives (Svensson, 2001).

The national anthem IR was composed in 1924 by WR Supratman who was a son of a soldier. He went to Makassar to study and learn the Dutch language. After he finished his study, he went to Jakarta to be a journalist in the "Sin Po" newspaper in 1926 besides being a teacher (Hutabarat, 2001; Sularto, 2012). He spent most of his time with his friends who were active in politics. As his being active in the national movement, he was more aggressive to involve in the national movement, either through some organizations or some media he wrote such as books or songs.

His book entitled *Perawan Desa* and IR were banned because the book contained his dislike towards the Dutch government's brutality to Indonesians. Meanwhile, IR was considered a threat to the Netherland government because the compositions of IR are very poetic that can encourage Indonesia's awareness about independence. Indonesian nationalism began spreading and some Indonesian elites established political parties. They held an important event for Indonesian nationalism; the declaration of the Youth Pledge 1928 called "*Sumpah Pemuda*" attended by young Indonesian people which proclaimed one motherland, one nation, and one language. This activity became the milestone of Indonesians' spirit to fight against the Dutch colonial government and the IR composed by W. R. Supratman became one media for burning independence spirit. Since then, the song had become popular and it had to be played at every national movement congress because the song was considered as embodying a sense of unity and representing Indonesians' spirit to reach independence. Now, it becomes the national anthem of Indonesia (Brown, 2003).

6. CONCLUSION

Interpersonal meaning is used to interact with other people to establish and maintain the relationship between them and therefore, it describes the relationship between language and society. A significant task of interpersonal meaning is to influence people's ideas or attitudes to provide information that they do not know, to press the speaker's attitude or judgment. A national anthem itself plays a significant role in the process of struggles for political power in modern society and through the analysis of interpersonal meanings, this study is expected to be able to influence the audiences' attitude and ideas towards Indonesia. The analysis has shown that firstly, the value of affect is dominantly employed in the text of IR to express the IR composer's joy and happiness, insecurity, and admiration which are realized mostly in metaphorical words. This strategy is used to try and align audiences around the shared feelings of love and to arouse the Indonesian people's motivation to build this nation. Secondly, the judgmental evaluation is realized indirectly through metaphorical expressions (e.g., soul and body) and grammatical structure which expresses the composer's expectation as well as admirations towards Indonesians as having strength and competency to build Indonesia from all aspects of life. Thirdly, the appreciation subcategory is explained with one of the social purposes of the national anthem, which is to share values of admiration of how worthwhile Indonesia is. It also includes the composer's expectation of Indonesia to be a great and sovereign nation. W. R. Supratman believed that Indonesia has pride and dignity.

The data source in this research study is limited to IR with a three-stanza version so that the result reveals more information about the interpersonal meanings and messages represented in those meanings. The social practice discussed in this study is limited to the socio-historical condition during colonialism and it only reveals the composer's roles in influencing and changing the Indonesian people's viewpoint about the meaning of independence and love expressions to Indonesia. Since this study only focuses on the interpersonal meanings and ideology embedded in one national anthem, it is recommended for further study to conduct a similar study but in the larger scope of analysis such as comparing national anthems from different countries that have

similar historical backgrounds so that people will get information about similarities and differences in the context of messages and ideology.

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