Critical Discourse Analysis on the Javanese Song Lyric
'Ilir-Ilir'

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Abstract

Song, in spite of being an amusement work, is often used to foreground a particular ideology. The study aims to find out whether the Javanese song lyric *'Ilir-Ilir'*, as the object of the study, has certain ideological commonsense and power relation between the participants involved in the lyric. It focuses on its textual surface of discourse or descriptive and interpretative stages, as well as its explanative stage in terms of critical discourse analysis. The data were initially analyzed based on *Martin's* theory of analyzing the discourse (2004), and then to move deeper into the power that exists in both situation and cultural contexts which create the discourse, the theory of *Fairclough*(1992)was adopted. The findings showed thatthe lyric consists of many metaphorical expressions and 'dominate' and 'dominated' power relation were obviously noticeable. The results of the study suggest a deep pedagogical implication that it is important for people to understand the Javanese philosophical thought about the purpose of life.

Keywords: lyric, critical discourse analysis, ideological commonsense, power relation

Introduction

This paper is an investigation of how lyricof a Javanese song is constructed and what is the context of situation and context of culture involved in creating the text. As we have already understood that the creation of a song is sometime not merely for an entertaining purpose but farther as a band-wagon to carry particular ideological messages as philosophical thought, children character education, critics on the government, critics on a certain social phenomenon, etc.In Indonesian modern music for example, the ideological perspective of the music composer especially the lyric creator has been very popular accepted by the youth community. *Iwan Fals*, one of the expressive music composers has launched some of his songs to criticize the Old-Regime of Indonesian government. His song entitled *'Oemar Bakrie'* has made him to be sentenced guilty in the Indonesian court as his effort to discredit the Indonesian Government at that time.

In the United States, Hip-Hop genre of music exists by carrying particular youth point of view toward what life they want to be. This kind of music invited some experts of anthropology and also linguistics to come for observing this phenomenon.

Some analyses on songs or particular genre of music have been done byseveralexperts as Dan Stowel (2010), with the focus on discourse analysis evaluation method for expressivemusical interfaces. The other study was conducted by Nhamdi O. Madichie (2011),he studied paper seeks to highlight hip-hop's contribution to the entrepreneurship and place marketing literature.

Some theories that have researched the domain of music, songs, or lyrics suggest that some studies on expressive musical interfaces will improve the vocal quality of the singers, the other studies suggest that lyrics of songs may bring people admire to what the singers say. This discursive condition is possible to advertise place to be the tourist destination or the place for business investments (Madichie: 2011).Previous studies have indicated that the study on song or lyric is only based on the surface textual construction

However, existing research does not explore on why such a song was constructed or - neither does it comment on how to construct typical of ideological lyric. Furthermore, the researches have been done, in the domain of song, do not deeply observethe power relation between the participants or explain the power behind the lyric discourse or how each type of discourse interconnects each other to create the new complex discourse.

The research undertaken for this paper seeks to explore the discourse of the Javanese folk song entitled *'Ilir-ilir'* on:1) How is the text formed? 2) What is the metaphorical discourse appeared in the text? 3) Who is the participant involved in the discourse? 4) What is the context of situation and culture? 5) What are the power relations in the discourse and what is power behind discourse? 6) What is the ideological commonsense carried out? It will be argued that this song's lyric is in spite of very simple, it brings a lot of phenomena we have to take into account.

As such, this thesis responds to the call to critical discourse analysis by many studies academic who have suggested that research about song's lyric has quite few observed, and there will be substantial findings toward the understanding of the previous cultural aspects of human's life in a particular society.

The objectives of the study are as stated in the following statements. This research focuses on the study of the discourse analysis of the lyric text of the Javanese folk song *'Ilir-ilir'*. It observes the metaphorical discourse, the participants involved in the text, and the two contexts

which influence the discourse. This paper will also discuss further the power relation and the power behind the discourse, and finally it inquires the ideological commonsense brought.

Given the identified gap in this topic studies, this thesis has the potential to provide better theoretical and practical understanding of the discourse in the Javanese folk song of *'Ilir-Ilir.*It may support the theory of critical discourse analysis that first, particular discourse has very complicated interconnection of many discourse types that Norman Fairclough called it as *dialectics*(Fairclough &Wodak: 1997). In a very simple word, there is no single discourse created by single discourse type. Second, it support the theory of critical discourse analysis that to analyze discourse must conduct two approaches, they are macro and micro discourse (Dijk : 1998). Practically, this study brings us the understanding of the actual content of the text, through the metaphorical linguistic expression that is unfolded by relating the text and the world.

Philosophically, this research gives us knowledge of what is 'Islamic Ideological' which has been thought from the Islamic Religious Leader to his followers. As always in our consideration, as teachers, that society need good ideological commonsense to be the right guide for reaching the life's goals.

Javanese Song, *'Ilir-Ilir'*

The traditional children's song entitled *Ilir-ilir* is predicted to come into existence in the 15th century. It is written in many manuscripts that the composer of this song was *'Sunan Giri'*, the Javanese Islamic Religious Leader. However, there are some experts in Javanese culture claim that the creator of this song was *'Sunan Kalijaga'*. It will be fruitful for us not to argue who was the writer of this song; for that reason, we will mention him as the *'creator'* for the next discussion. The song, up to now, has undergone various developments in lyrics, meaning, and function. In case of the function, the song which was only sung by children in the past, has developed into, amongst other things, a means of *midodareni* ritual of Javanese wedding, entertainment, Islamic proselytism, dance accompaniment, consciousness recovery, war motivation, education and so on (Rabimin:2011)

In the book entitled'*Wejangan Walisongo'* by G Surya Alam, the lyrics of this Javanese song *'Ilir-Ilir'*carries Islamic philosophical thought from the old man to the younger or from the Islamic leaders to the followers as we can see at figure 1.

figure 1. *Lyric Translation*

LYRIC *: 'ILIR-ILIR'*	FREE TRANSLATION INTO ENGLISH
Ilir-ilir, ilir-ilir	(be awake), (move your hand to get fresh air)
Tandure wus sumilir	(because) the plants have been growing
Tak ijo royo-royo	They're green, green indeed
Tak sengguh penganten anyar	I'm feeling (joy) as a just married man
Cah angon, cah angon	Hi kids, hi shepherds

Penekna blimbing kuwi	Get that star fruit
Lunyu-lunyu penekna	(although) it'll be hard, but get it
Kanggo masuh dodot ira	To wash your clothes
Dodot-ira, dodot- ira	Your clothes, your cover
Kumitir bedhahing pinggir	(because of) moving, it shall have little damage
Dom-ana, jlumatana	Sew it, repair it
Kanggo seba mengko sore	(to cover your body) for the later evening meeting
Pumpung jembar kalangane	while you still have spare time
Pumping padhang rembulane	while the moon is still bright
Dha surak-a	Let's celebrate
Surak, horee	Let's cheer, horray

Discourse Analysis

A discourse is a set of meanings through which a group of people communicate about a particular topic. Discourse can be defined in a narrow or a broad sense and a narrow definition of discourse might refer only to spoken or written language. However, discourse analysis more often draws on a broader definition to include the shared ways in which people make sense of things within a given culture or context, including both language and language-based practices (i.e. the ways in which things are accomplished).

Discourse analysis has been used to understand a wide range of texts including natural speech, professional documentation, political rhetoric, interview or focus group material, internet communication, song's lyric, music, newspapers and magazines and broadcast media.

Most forms of discourse analysis assume that discourse does not merely *describe* an external reality, but rather that it is *constructive* of the world as we experience it. An assumption underpinning most discourse analysis is that a person's agency, or ability to make choices, is limited by the discourses available to him or her. People cannot begin to think and speak about things in ways that are outside of the discourses available to us and therefore we are all seen as being subject to discourse. Within each discourse, there are certain subject positions available. Within discourse analytic work, rather than talking about the 'self', writers often refer to the 'subject'. The term 'self' implies that a person has a coherent and stable inner identity but this notion is challenged in discourse analysis by the notion of being subject to discourse.

Critical Discourse Analysis

Critical Discourse Analysis (CDA) stems from a critical theory of language which sees theuse of language as a form of social practice. All social practice are tied to specific historicalcontexts and are the means by which existing social relations are reproduced or contested anddifferent interests are served. Fairclough's (1989, 1995) model for CDA consists three inter-related processes of analysistied to three inter-related dimensions of discourse. These three dimensions are: 1) The object of analysis (including verbal, visual or verbal and visual texts). 2) The processes by means of which the object is produced and received (writing/ speaking/designing and reading/listening/viewing) by human subjects. 3) The socio-historical conditions which govern these processes.

According to Fairclough each of these dimensions requires a different kind of analysis, they are: first stage is text analysis (description), second stage is processing analysis (interpretation), third stage is social analysis (explanation).

What is useful about this approach is that it enables us to focus on the signifiers that makeup the text, the specific linguistic selections, their *juxtapositioning*, their sequencing, theirlayout and so on. However, it also requires you to recognize that the historical determinationof these selections and to understand that these choices are tied to the conditions ofpossibility of that utterance. This is another way of saying that texts are *instanciations* ofsocially regulated discourses and that the processes of production and reception are sociallyconstrained. Why Fairclough's approach to CDA is so useful is because it provides multiplepoints of analytic entry. It does not matter which kind of analysis one begins with, as long asin the end they are all included and are shown to be mutually explanatory. It is in theinterconnections that the analyst finds the interesting patterns and disjunctions that need to bedescribed, interpreted and explained.
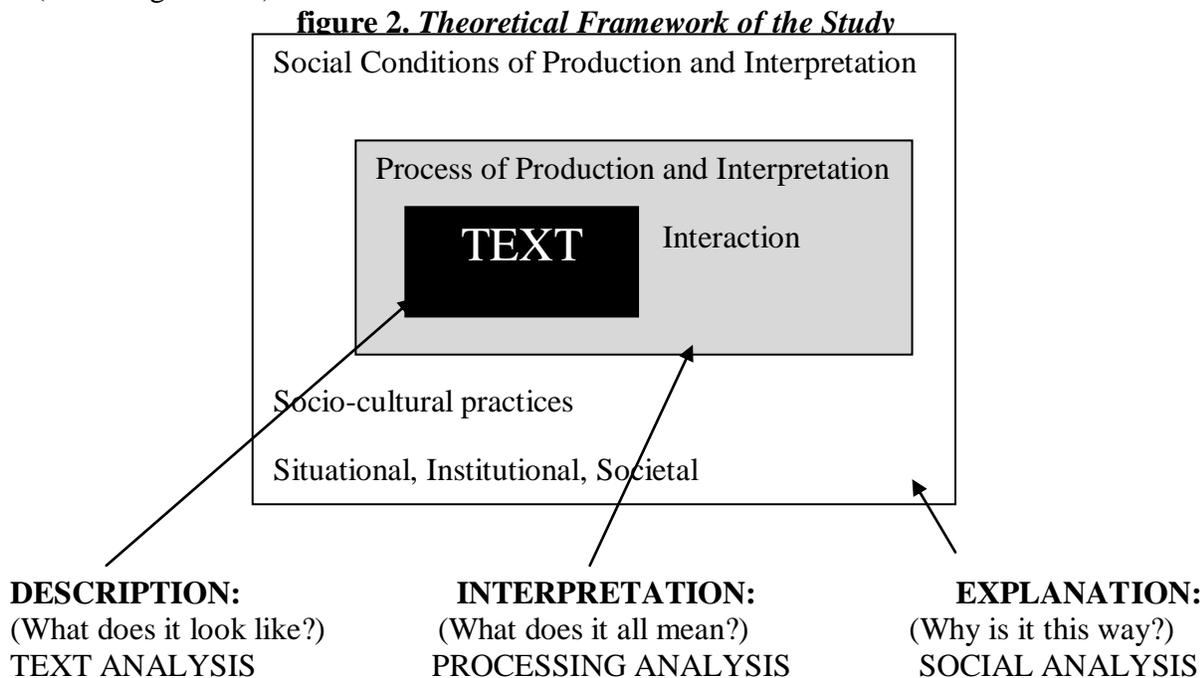
Discourse and Critical Discourse Analysis onLyric

Being the old works of a society, lyrics convey various meanings for public consumptions. This indirect communicative event has attracted some experts on linguistic, music, anthropology, and other social scientists to study on by using critical discourse analysis approach. Bjork (2011), from the Academy of Music and drama from University of Gothenburg explored how language is used in the context of gender-equity music initiatives to construct ideas about gender and social changes in Sweden.The empirical material consists of recorded round-table discussions withstaff and participants from four different initiatives. The results are organized in four themes – Sound, Body, Territory,and Room – and are discussed in relation to the concepts of performativity(Judith Butler), feminine body spatiality (Iris Marion Young), and gaze (Michel Foucault and others).

The other observer in the domain of song lyric was Bovan (2010)that studied about the history of Serbo-Croatian oral lyric of Christian prayers.Heriwati (2011) was also interested in observing the Javanese lyric song in terms of its metaphorical meaning. She found that in metaphor there is a distance between tenor and vehiclewhich is very interesting. The more distant the tenor and vehicle, the more expressive themeaning of metaphor is. Then she stated that there are four kinds of metaphors; they are anthropomorphic,animal, abstract to concrete and the opposite, and sinesthetic. Those kinds of metaphor arefor knowing how the perception about static space predicted as human being, animal orother creatures and there is the change of concept causing the resemblance of theperceptual and physical meanings. Metaphor is interesting for the linguists becauseit is viewed as a process of transference between two conditions or

experiences based onthe association of each others. Several kinds of the metaphor are found in lyric of Java'ssongs.

The research we would like to conduct is based on both discourse surface of the text as well as the deeper stages in terms of critical discourse analysis. It observes the description of how the text is constructed due to its lexico-grammatical level, the interpretation of the interpersonal meanings carried out the text as well as the process of text production, and also the explanation of ideological commonsense that effect the social relation between the participants. In order to make it clear, we provide the theoretical framework of this study as we see on figure 2 (Fairclough: 1992)

figure 2. *Theoretical Framework of the Study*

DESCRIPTION: INTERPRETATION: EXPLANATION:
(What does it look like?)   (What does it all mean?)   (Why is it this way?)
TEXT ANALYSIS   PROCESSING ANALYSIS   SOCIAL ANALYSIS

Methods

In this chapter, I describe the research strategy that I have used to study the discourse of the Javanese song lyric entitled *'Ilir-Ilir'* in three stages of discourse analyses : descriptively, interpretatively and explanatively. Building the conceptualization of discourse analysis and critical discourse analysis on a particular lyric, I present a more detailed consideration of the empirical dilemmas for research and outcomes.

It observes firstly the text formations on the lyric, metaphorical linguistic expressions, the participants involved in the text, and the two contexts which influence the discourse. Secondly, this paper will also discuss further the power relation and the power behind the discourse, and finally it inquires the ideological commonsense brought. Discussing deeply farther this lyric, for the initial analysis I apply Halliday's and J.R. Martin's theoretical approaches of discourse analysis to describe and interpret the content and contexts of the lyric. While for the later one, I adopt Fairclough's and Van Dijk's theoretical approach of critical discourse analysis to explain the social power relation, ideological common sense, and power behind the discourse.

I believe that the combination of these methods of analysis is the most proper system to analyze such a philosophical lyric. Martin (2003:1) stated that discourse analysis is an invitation

to grammarians to reconsider meaning in the clause from the perspective meanings on the text, and suggests social theorist to reconsider social activity as meanings we negotiate through text:

> "For us this also means that we treat discourse as more than incidental manifestation of social activity: we want to focus on the social as it is constructed through text, on the constitutive role of meanings in social life."

This research approach furthermore is significant due to Van Dijk (1998), as he suggestedthat we have to conduct the research through micro level analysis of the social order as discourse, language use, etc., and through macro level analysis of the social order as power, dominance, inequality, etc.

Discourse and Critical Discourse Analysis in *'Ilir-Ilir'*

Ideational Metaphors

In our text analysis we saw different approach in the way the composer of this song construed reality. This song's lyric is telling about the unknown speaker that transferring message to the hearer in order the hearer to do something that the speaker suggested. We found that all the ideational meaning as the participants, the processes, and the circumstances are drawn in un-common reference of the real world. This kind of discourse enable the composer delivered multi-layered meanings to avoid narrow interpretation. This kind of discourse has also composed an artistic lyric to admire. The key meaning making resource for this kind of discourse is known as ideational metaphor (Martin, 2004).

Metaphor in general involves a transference of meaning in which a lexical item that normally means one thing comes to mean another. There are many examples of ideational metaphors in *'Ilir-Ilir'*, even majority of lexical item chosen in constructing this song are metaphors. In the first couplet we found the word *'Ilir-Ilir'* that means to be awake, relax by moving a traditional fan with our arm to get the fresh air. This is of course not the lexical meaning that the composer wanted to draw. Some Javanese linguists claimed that this word means that we have to be always conscious and aware of the situation, some argued that the meaning of this word is to relax, and enjoy the result of something that we have done. What is that? Because : *'tandure wus sumilir'* that stated in the second couplet. This clausemeans 'the plant has already been growing'. The plants is as the representation of the moslem society that had already been growing at that time. The ideological color of moslem is green, the clause is emphasized by the next clause*'tak ijo royo-royo'* means 'it's really green, indeed green'. The composer (Sunan Giri or Sunan Kalijaga?) has allocated all his life for the growth of moslem society, thus knowing the Islamic religion had begun popular in the Javanese society, he felt very happy as stated by the utterance : *'tak sengguh penganten anyar'*(I feel so joyful as a just married man).

The first couplet describes the creator's feeling and effort that he has done, the second one explains the creator's suggestion to the hearer (the shepherds or *'cah angon'*). Here, the shepherds are little children indicated by the word *'cah'*. Shepherds is metaphorical terms of the human in general, as in Javanese culture human is a psychical soul which takes care of its physical body, and the word children draws that basically we are as the hearer are un-perfect human. In short, everyone is a shepherd of his own childish physical attributes that always needs improvement by doing certain effort to develop, as stated in next sentence *'penekna blimbing kuwi'*(get the star-fruit!). The word 'get' carries meaning of 'effort to improve'. While the question of what matter that we have to improve is answered by the next lexical item on the same

clause that is 'the star-fruit'. Star-fruit is an ideational metaphor of '5 basic tasks for moslem to do in order to gain happiness in his life. The next clause in the second couplet will be *'lunyu-lunyu penekna'*(although it will be hard for you, but get it!). This metaphor (process) explains whether to do the 5 moslem basic task will be not so easy, however 'you' have to always try, always effort to establish Islamic religion which will brings you happiness. That is the objective of why human has to do the 5 basic tasks is as stated in the next sentence: *'kanggo masuh dodot ira'*(to wash your clothes). Clothes in javanese culture as the metaphor of character or religion.

The next passage will be *'dodot-ira, dodot-ira, kumitir bedhahing pinggir, dom-ana jlumatana, kanggo seba mengkosore'.* All the lexical items above are metaphors. We have discussed before that the term 'clothes' in Javanese culture means religion, and to establish the 5 task on Islamic religion is not so easy that some time we failed to complete those task. However, we have to always effort to complete the un-complete ones. The function of developing human goodness (stated in the Islam religion) is to face and to be responsible to God, in later human's life time (*kanggo seba mengko sore*: for the later evening meeting).

The last couplet contains the emphatic suggestion to moslem that we have to do something right away before the other things come *('pumpung jembar kalangane, pumping padhang rembulane).* The last sentence the creator invites all moslems to be happy.

Grammatical Structure

Javanese and English language have significant different on their tenses grammatically. The Javanese language, the difference of tenses in its sentences doesn't change the lexical items, form. However, basically Javanese sentence proposition also has the tenses although it will not be stated grammatically in the given sentence. The tenses are often analyzed to recognize the speaker's point of view toward the ideational meanings in a text.
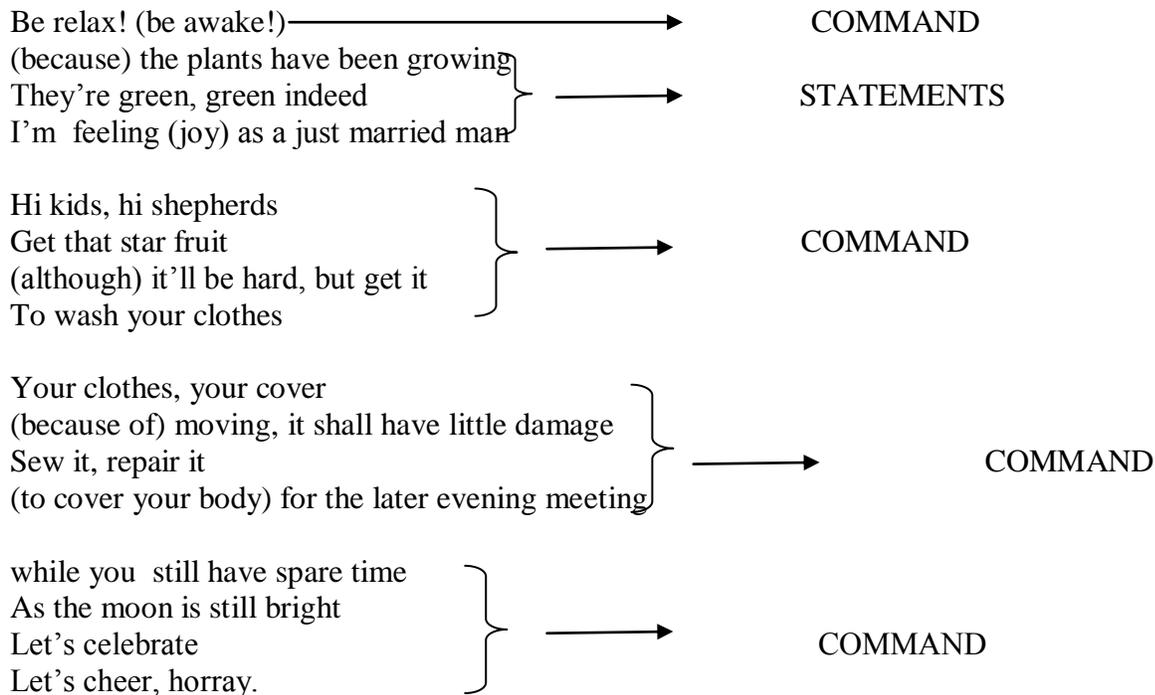
We found that in the first passage the creator applied *past perfectcontinues tense*, then *present continues*, and *present tense*. The lyrics of this passage narrate recount of the past moment that the effect has been taking. The second, the third, and the last passages generate the *future tense*. These tenses choice indicates the speaker's command, suggestion, and hope. This characteristic of the messages commanded by the speaker is dealing with the Islamic philosophical thought or in the critical discourse analysis this term will be called ideological common sense that will be discussed further in the next chapter of Power behind Discourse.

Interpersonal Meanings

Interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meanings for acting upon and with others. Meanings are realized in wording through what is called MOOD and modality. Meanings of this kind are most centrally influenced by tenor of discourse (Gerot and Wignell: 1995).

We have to analyze this interpersonal meanings initially, as this is worth for our next deeper discussion especially in the power relation between the participants involved in the story. If a speaker gives us the information, he is inherently inviting us to receive that information. Or, if he is offering us some goods or services, he is inherently inviting us to receive that goods or services. On the other hand, if the speaker demands some goods or information or services, we inherently invited to give the information, goods or services. There are four kinds of the information-exchange, they are statement, offer, command, and question. Those carry particular characteristics that draw the discourse type of the speaker, hearer, and the power relation.We

found in the song lyric *'Ilir-Ilir'* majority of the MOOD system is command. This explains to us that the speaker was asking the hearer to do something.

Be relax! (be awake!) ————————————————→   COMMAND
(because) the plants have been growing
They're green, green indeed   STATEMENTS
I'm feeling (joy) as a just married man

Hi kids, hi shepherds
Get that star fruit
(although) it'll be hard, but get it   COMMAND
To wash your clothes

Your clothes, your cover
(because of) moving, it shall have little damage
Sew it, repair it   COMMAND
(to cover your body) for the later evening meeting

while you still have spare time
As the moon is still bright
Let's celebrate   COMMAND
Let's cheer, horray.

This characteristics of the speaker that has power to command the hearer will be then discussed in the next analytical stage as dominated social representation of discourse in the Power Relation chapter.

Periodicity in 'Ilir-Ilir'
Periodicity is concerned with information flow: with the way in which meanings are packages to make it easier for the readers to take them in. As we know that text usually has the topic sentence and the supporting topics that elaborate and describe the topic sentence. The topic sentence then is placed initially in the text and just after followed by the supporting sentences in an order way. This kind of idea is about information flow, to give readers some idea about what to expect, fulfilling those expectations, and then reviewing them.
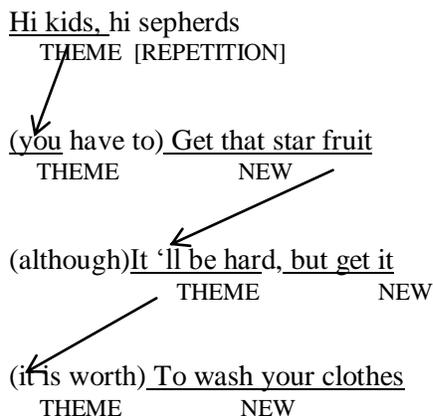
(FIRST COUPLET)

(we have to) be <u>awake</u>, (we have to) be awake
THEME   NEW [REPETITION]

(because) <u>the plants</u>, (we have planted) have been <u>growing</u>
THEME   NEW

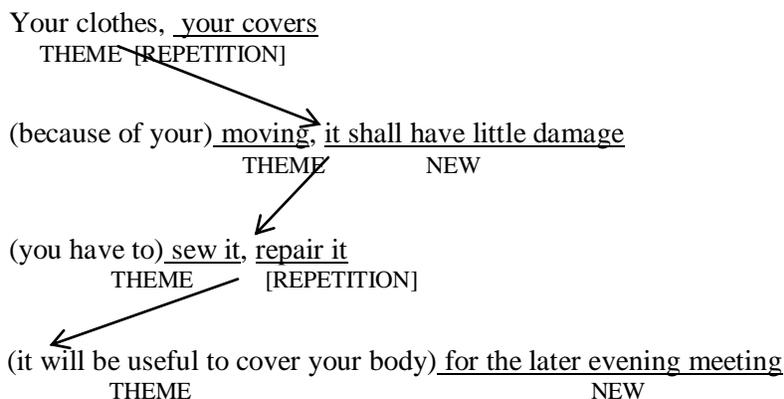(<u>the plants we planted</u>) are green, (they have been growing to be) <u>green</u> indeed
THEME   NEW
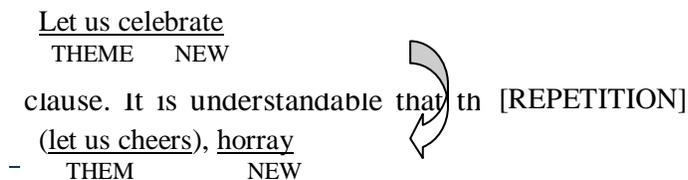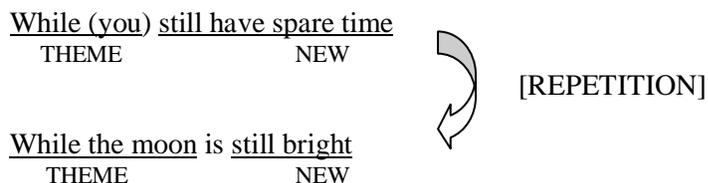
I feel (joy as) <u>like a just married man</u>
THEME   NEW

(SECOND COUPLET)

Hi kids, hi sepherds
  THEME [REPETITION]

(you have to) Get that star fruit
   THEME   NEW

(although)It 'll be hard, but get it
          THEME   NEW

(it is worth) To wash your clothes
    THEME   NEW

(THIRD COUPLET)

Your clothes, your covers
  THEME [REPETITION]

(because of your) moving, it shall have little damage
            THEME   NEW

(you have to) sew it, repair it
       THEME   [REPETITION]

(it will be useful to cover your body) for the later evening meeting
       THEME   NEW

(FORTH COUPLET)

While (you) still have spare time
   THEME   NEW

[REPETITION]

While the moon is still bright
   THEME   NEW

Let us celebrate
  THEME NEW

clause. It is understandable that th [REPETITION]   xt are ellipsis clauses as it was

(let us cheers), horray
   THEM   NEW

flowing should be creatively interpreted by placing the lost words.The first couplet begins with the repetition of the ideational meaning. This is the bridge to link to the next clauses by providing the main idea for the first couplet. This main idea is about action that the hearers have to do and the next clause describes of why the hearers have to do such action. The second clause is then followed by the third and forth ones which elaborate the argument. The second and third couplets have also the same structure as the first one. In the forth couplet we found the different structure than the above others, in every half couplet consists of repetition of the previous clause. These systems of structure have constructed these lyrics to be flowing and easy to follow. That's no wonder if most people in every level of age in Java master this song.

Connections in 'Ilir-Ilir'

Connection here means the relationship between the text and the world (Fairclough:1989). The term connection will not be merely the conjunction or other cohesive ties, however to gain the deeper explanation about this song we go further to the coherence that unfold the actual-process, societal, and interactional discourse rather than the text discourse. The connection of the ideational meanings stated through ideational metaphors has been discussed initially, in this chapter we would like to explain the connection in the terms of register that contains field, tenor, and mode. Those context organization by metafunction types of register than are inter-correlate each other than will bring us to the discussion of ideology carried by this song, the power relation involved in the interaction of the participants, and also explain what is the power behind the discourse.

Register, Ideology, Power Relation, Power behind Discourse

The main construct used by functional linguists to model context is known as register. In SFL, register analysis is organized by linguistic metafunction by Field, Tenor, and Mode. Field refers to what happening, to the nature of the social action that is taking place: what it is that the participants are engage in, in which language figures as some essential components. Tenor refers to who is taking part, to the nature of the participants, their statuses and their roles: what kind of relationship obtain, including permanent and temporary relationships of one kind or another, both the types of speech roles they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. Mode refers to what part language to do for them in the situation: the symbolic organization of the text, the status that it has, and its function in the context. (Halliday and Hasan: 1985)

Field in the Javanese song *'Ilir-ilir'* mostly consists of metaphorical ideations. We have discussed these metaphorical ideations in the previous chapter. Ideational meanings in the domain of field consist of firstly: things, matters, ideology, events, etc., secondly: the processes occur, and thirdly: the circumstances influenced in the discourse.

The thing available in the discourse is kids or shepherd as the metaphorical ideation of human generally.Human according to the creator of this song is one in the moslem society, thus this discourse brings Islamic ideological point of view. This assumption comes from the social context of who created this discourse, when this discourse constructed, and where it happened. As stated in the previous chapter related to the data, this song is created in the fifteenth century when the moslem society begun to spread popularly in Java. The creator was the Islamic religion leader named *Sunan Giri (Sunan Kalijaga?),* so this was a kind of song used to naturalize the ideological thought to the Javanese people especially the kids. As we know that Javanese songs

have many genres. The particular genre is only specific for particular kind of lyrics, it is determined by the certain topic carried. For example, the Javanese lyric of 'love song' will be classified as 'Asmarandana genre'; the lyric of 'sad feeling song' will be generalized as 'Megatruh genre', the 'Suluk genre' for 'ideological song'; and 'Dolanan genre' for 'children song'; and there are still many other genres.

The question then rises on our mind of why the creator shot children as his target of naturalizing his ideological point of view?It is clear that the naturalization and generalization of such an ideological point of view is not a short time process. This process is also shown in the other ideational metaphor as the field domain as 'planting'. Planting is kind of developmental process from the early age plants, taking care of them until they are growing. It is a metaphor for constructing a 'moslem society' in Java. In constructing 'typical of ideological commonsense' to construct new desirable society thus requires effortless naturalization of commonsense (Fairclough: 2004, pp. 91).

The target of this naturalization of ideological commonsense indeed is not only for children, however it is far more for human in general. Song is only one way to gain the *interactional routines*(Fairclough: 2004, pp. 99) to make the mentioned ideology becomes popular and is accepted by Javanese society that was still has heterogeneous ideologies at the given era (Islam, Buddist, Hindu, and Ancient Java Culture).

Moving to the second type of register, tenor, this song represents two kinds of participants which each of them have different positions. The creator of this song is nominated as the high power position participant or actor, while the readers (represented by the kids-shepherds) are the moslem follower of the low power participants. We are able to justify those participants' positions by relating this discussion with the previous chapter of the interpersonal meanings. Majority of the couplets consist of 'command' of the linguistics function. It is argued that the speaker seems has authority to ask the hearers to do something based on his ideas. It is just like the communicative event between teacher and his students. Teacher is powerful and has an authority to shape the students and the worlds.

Moreover, Fairclough (2004, pp. 90) explains that this kind of positions can be categorized as *dominant and dominated discourse type*. The speaker or the leader of Islamic religion is the dominant discourse type, and the hearers as the dominated discourse type. The dominant discourse type has his role to run the rules in the society, and empowers to decide every social events and its regulations. The dominated discourse type is the follower that has to obey the rules that has been decided by the dominant one. The other aspect of this discourse type is that the creator, here, as the representation discourse type represents all the Islamic religion leaders in Java as social representation (Van Dijk: 1998). Thus the ideological commonsense which is proposed by this actor certainly be accepted by the other leaders as the representative ideological commonsense.

In the discourse genre of moslem social activity, the ideological common sense has to be a strong hegemony. The dominated representation of discourse type unconsciously accepted every dominant representation has argued. There is no single moslem as the leader's followers criticized the rules given by the leader. They believed that the leader's speech is the God's speech. This position then was used by the creator of this song to deliver a worthful suggestions in order people to aware of their life (be awake), to plan their future (for the later evening meeting), to manage their mind (while the moon is bright) , and not to give up when they face problems (it'll be hard, but get it).

Conclusions and Suggestions

From the findings and discussion above, we found that song often brings ideological point of view from the creator manifested in the ideational, interpersonal, and its textual meanings of linguistic metafunction. The previous studies on song majority observed the lyrics on their surface of discourse and some of them deeply in terms of their metaphorical meanings. This research of Javanese song *'Ilir-Ilir'* studied further the discourse of its ideational metaphors, the power relation, ideological commonsense, and also the power behind the discourse. We found that *'Ilir-Ilir'* was constructed to be Javanese children song which carried Islamic Philosophical thought. The choice of to be children song is considered to be basic naturalization and generalization in terms of interactional routines for foregrounding the desirable ideology.

This study of as the starting point of the Javanese song research that conducted with three dimensional of critical discourse analyses, of course may has quite a lot of limitations due to the lack of the sources, and my knowledge of Javanese culture as well as the knowledge of how to conduct Critical Discourse Analysis. There are still many gap that have to be fulfilled, as the dominant and the dominated position between the participants and their ideology.

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