

ABSTRACT

FERDIAN, ADITYA (2026). **CONSTRUCTION OF RESISTANCE AGAINST THE AMERICAN GOVERNMENT IN GREEN DAY'S "AMERICAN IDIOT", "JESUS OF SUBURBIA", AND "HOLIDAY": A CRITICAL DISCOURSE ANALYSIS**. Yogyakarta: Department of English Letters, Faculty of Letters, Universitas Sanata Dharma.

Following the September 11 attacks in 2001, also known as the 9/11 incident, marked a change in the trajectory of the political discourse in America, which resulted in the implementation of the War on Terror, military intervention, and media that spread the narratives of terrorism and national security. These socio-political conditions created various forms of resistance, one of which is through punk music. One of the Hall of Fame punk bands and known for its consistent anti-establishment stance against the government at that time, Green Day, conveyed criticism toward the government through the American Idiot album that was released in 2004. Therefore, this study aims to uncover how the resistance against the American government is constructed within Green Day's three selected songs of "American Idiot", "Jesus of Suburbia", and "Holiday".

This study aims to analyze and identify how the vocabulary constructs resistance against the American government and to examine how discursive practices operate in the lyrics of selected songs in shaping the discourse of resistance. In addition, it explores the relationship between discourse and broader socio-political condition post 9/11 era.

This research employed a qualitative descriptive method using Fairclough's three-dimensional critical discourse analysis framework. The first dimension analyzed linguistic features, particularly vocabulary through wording, overwording, and rewording. The second dimension examined discursive practice through intertextuality and interdiscursivity. In addition, the third dimension interpreted the relationship between the discourse and the broader socio-political context. The data consisted of the selected lyrics from Green Day's three selected songs of "American Idiot", "Jesus of Suburbia", and "Holiday".

The findings reveal sixteen identified vocabulary items that construct resistance against the American government; six data items are classified as wording (conventional word choices), eight as rewording (an alternative term that opposes an existing one), and two as overwording (repeated, related vocabulary signaling an intense preoccupation with an issue). Through these identified lexical choices, it constructs three major themes of resistance that include: resistance against media manipulation, resistance against political authority, and resistance against war and militarism. Then, the discursive practice is examined through intertextuality (references to other texts) and interdiscursivity (the blending of different discourses), which demonstrates that the selected songs reconstructed the political discourse by integrating references to media narratives, governmental policies, and post 9/11 socio-political conditions within the society of the United States. Additionally, the social practices reveal that the lyrics function as a form of resistance through cultural and symbolic means to challenge the dominant ideology and power relations through punk music.

Keywords: *American Idiot, Critical Discourse Analysis, Fairclough, Green Day, Resistance.*

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Setelah serangan 11 September 2001, yang juga dikenal sebagai insiden 9/11, terjadi perubahan arah wacana politik di Amerika, yang mengakibatkan penerapan Perang Melawan Teror, intervensi militer, dan media yang menyebarkan narasi terorisme dan keamanan nasional. Kondisi sosial-politik ini menciptakan berbagai bentuk perlawanan, salah satunya melalui musik punk. Salah satu band punk legendaris dan dikenal karena sikap anti-kemapanannya yang konsisten terhadap pemerintah pada saat itu, Green Day, menyampaikan kritik terhadap pemerintah melalui album *American Idiot* yang dirilis pada tahun 2004. Oleh karena itu, penelitian ini bertujuan untuk mengungkap bagaimana perlawanan terhadap pemerintah Amerika dibangun dalam tiga lagu pilihan Green Day, yaitu "*American Idiot*", "*Jesus of Suburbia*", dan "*Holiday*".

Penelitian ini bertujuan untuk menganalisis dan mengidentifikasi bagaimana kosakata membentuk perlawanan terhadap pemerintah Amerika serta mengkaji bagaimana praktik diskursif beroperasi dalam lirik lagu-lagu pilihan tersebut dalam membentuk wacana perlawanan. Selain itu, penelitian ini mengeksplorasi hubungan antara wacana tersebut dan kondisi sosial-politik yang lebih luas di era pasca-9/11.

Penelitian ini menggunakan metode deskriptif kualitatif dengan kerangka analisis wacana kritis tiga dimensi dari Fairclough. Dimensi pertama menganalisis fitur linguistik, khususnya kosakata melalui aspek *wording* (pemilihan kata konvensional), *overwording* (penggunaan kata berlebih), dan *rewording* (penggunaan kata alternatif). Dimensi kedua mengkaji praktik diskursif melalui intertekstualitas dan interdiskursivitas. Selanjutnya, dimensi ketiga menafsirkan hubungan antara wacana tersebut dan konteks sosial-politik yang lebih luas. Data penelitian terdiri dari lirik-lirik terpilih dari tiga lagu Green Day: "*American Idiot*", "*Jesus of Suburbia*", dan "*Holiday*".

Temuan tersebut mengungkapkan enam belas kosakata yang teridentifikasi yang membangun perlawanan terhadap pemerintah Amerika; enam item data diklasifikasikan sebagai *wording* (pilihan kata konvensional), delapan sebagai *rewording* (istilah alternatif yang menentang istilah yang sudah ada), dan dua sebagai *overwording* (kosakata terkait yang berulang yang menandakan perhatian yang intens terhadap suatu isu). Melalui pilihan leksikal yang teridentifikasi ini, dibangun tiga tema utama perlawanan yang meliputi: perlawanan terhadap manipulasi media, perlawanan terhadap otoritas politik, dan perlawanan terhadap perang dan militerisme. Kemudian, praktik diskursif diperiksa melalui *intertextuality* (referensi ke teks lain) dan *interdiscursivity* (perpaduan berbagai wacana), yang menunjukkan bahwa lagu-lagu yang dipilih merekonstruksi wacana politik dengan mengintegrasikan referensi ke narasi media, kebijakan pemerintah, dan kondisi sosial-politik pasca 9/11 dalam masyarakat Amerika Serikat. Selain itu, praktik sosial mengungkapkan bahwa lirik berfungsi sebagai bentuk perlawanan melalui cara budaya dan simbolik untuk menantang ideologi dominan dan hubungan kekuasaan melalui musik punk.

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