
REPRESENTATION OF VIOLENCE IN ENGLISH CHILDREN'S LULLABIES LYRICS

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Abstract

This study examines the analysis of violence representation in several English children's lullabies such as *Oranges and Lemons*, *Ring Around The Rosies*, *London Bridge is Falling Down*, *Rockabye Baby* and *Baa Baa Blacksheep* by using CDA related to text, social cognition and context. The purpose of using CDA is to identify the relationship of text with social cognition and the context of English children's lullabies lyrics, in this point of view, represents theories about reality, kinds of things and situations in the world. It uses a qualitative descriptive method through a representational approach. In the data collection, the author uses some techniques through the process of procuring primary data for research purposes of systematic and standard procedures to process data requirement through observation and documents study because the data used is transcribed via text. The results of this study will show the relationship between text, social cognition and context in the English children's lullabies lyrics, *Oranges and Lemons*, *Ring Around The Rosies*, *London Bridge is Falling Down*, *Rockabye Baby* and *Baa Baa Blacksheep* which may differ from society's point of view in general. This study also seeks to reveal the problems that often arise in understanding meaning.

Keywords: representation, critical discourse analysis, lullabies lyrics.

INTRODUCTION

One of the most fascinating aspects of human civilization is music, which has an underlying influence on many other areas. By transmitting the desire to develop the creative arts, music satisfies human wants. Music written by songwriters contains song lyrics. The vocabulary used in song lyrics is quite different from language used in regular conversation. This distinction may be seen in the sentences within the lyrics since they contain both explicit and inferred meanings that the listener may interpret as raising a question about the song's lyrics' intended meaning.

Lullabies are songs with a relatively calm beat that are repeated and paired with words of affection in order to inspire feelings of comfort and ultimately help children feel relaxed. (Danandjaja, 2002: 146). However, a number of lullabies, despite having gentle and happy rhythms, such as *Oranges and Lemons*, *Ring Around the Rosies*, *London Bridge is Falling Down*, *Rockabye Baby*, and *Baa Baa Blacksheep*, actually contain hidden meanings and a somber past. (BBC, 2015). Even though the lullaby songs mentioned

above are pretty widely known to the general public and beloved by kids since they have a rhythm that is pleasing to hear.

If we listen carefully, several of these lullaby melodies talk about the plague, medieval taxation, torture in the name of religion, and prostitution. These subjects are obviously not appropriate for children. Babies falling from trees, heads being severed in the middle of London, animals being burned alive, and many more horrific things. If these subjects are discussed with kids, it is highly inappropriate. (BBC, 2015).

The lullaby's phenomena cannot be divorced from its three dimensions—text, social cognition, and context—which combine to create a discourse that includes both the general audience and the song's authors. Naturally, communication takes place in it, allowing the writer to get signals or information from phenomena or the local social community's culture, affecting the songwriter's views.

Based on the aforementioned description, the researcher is interested in analyzing lullabies and has decided to use five samples of these English lullabies as the study's theme. These compositions, based on observations, explicitly depict violent elements in their poetry or lyrics. Given that English lullabies are well-known in Indonesia and frequently sung there, this research is crucial to keep an eye on. This demonstrates the expansion of culture and language where Indonesians are also a part of a global society, but most parents are unaware of or pay little attention to the meaning contained therein. Therefore, knowledge is needed, in this case regarding the linguistic elements, so that parents can increase awareness when choosing lullabies for their children.

LITERATURE REVIEW

This section is used to limit the scope of the relevant data by focusing on specific variables and defining the specific viewpoint (framework) that will take in analyzing and interpreting the data to be gathered, understanding concepts and variables according to the given definitions, and building knowledge by validating or challenging theoretical assumptions.

Representation

Stuart Hall (1997) asserted that representation is a crucial practice in the creation of culture. Culture is a fairly broad word that might include "sharing" experiences. If a person has the same experiences, cultural norms, language, and conceptions as those in that culture, they are said to come from that culture. A byproduct of the representational process is the idea of representation itself. The process of production and perception by the individuals who consume the cultural values portrayed earlier is also included in the concept of representation, which is not limited to how cultural identity is presented or, to put it another way, produced in a text. According to Stuart Hall (1997), there are three methods of representation:

- 1) A reflective approach, which asserts that humans create meaning through ideas, media items, and social experiences.
- 2) An intentional approach: each of his works has a distinctive meaning that is provided by the narrative of language, both spoken and written. Language is the vehicle that speakers use to convey the particular meaning that is appropriate in each individual circumstance.
- 3) A constructionist approach, in which the meaning of the messages or works (things) that speakers and writers create is chosen and defined. But humans are the ones who offer meaning, not the material world (i.e., objects made as a result of art, etc.). The building of all forms of media on all facets of reality, such as society,

objects, events, and cultural identity, is referred to as representation in this discussion.

This depiction can take the shape of written or spoken words, as well as moving images or films. According to Stuart Hall (1997), representation must be understood from the perspective of people's active and creative roles in interpreting the world; "so the representation is the way in which meaning is somehow given to the things that are depicted through the images, or whatever it is, on screens, or the words on a page that stand for what we're talking about" (Hall, 1997).

Critical Discourse Analysis

Van Dijk contended that the investigation of the micro level of social order includes the use of language, discourse, verbal engagement, and communication (Eriyanto, 2011), while the macro level study takes into account inequality, dominance, and power relations amongst social groups.

Van Dijk also stated that there are a number of aspects that must be analyzed in order to develop a unified critical discourse analysis (Eriyanto, 2011), including: 1) Members-groups: People who employ speech are regarded as belonging to social groups, businesses, or institutions, and the members of the group determine how the group behaves. 2) Action-process; a person's social actions contribute to group actions and social processes like legislation, the media, or the replication of racism, 3) Context-social structure: press conferences, which are instances of discursive interaction, also have "local" and "global" contexts, such as discourse constraints. 4) Personal and social cognition. Individual memory, knowledge, and opinions are part of personal and social cognition for language users.

One's communication and interaction are influenced by this mindset. Based on this justification, Van Dijk divides critical discourse analysis into three categories: text, social cognition, and social context. These categories are then integrated to form a single analysis (Eriyanto, 2011). The first feature of the text dimension that is looked at is how the text structure and discourse techniques are employed to highlight a certain theme (Eriyanto, 2011). The process of producing texts, which incorporates individual cognition acting as a text producer, is looked at in the second aspect or level of social cognition. The third factor is social context, often known as social analysis, which examines the social discourse that emerges around a certain issue (Eriyanto, 2011:224).

Lullabies Lyrics

Lullaby songs lyrics are a work of art that incorporate poetic sound and language, succinct language, rhythm and sound, figurative words, the singer's voice and melody, and poetic sound and language (Muttaqin, 2008).

Songwriters use musical instruments as instruments in their poetry to create song lyrics that have melodic tones (Pradopo, 2009). In an emotive and rhythmic language, song lyrics express concrete and aesthetic human thoughts (Tarigan, 1984:7). Thus, song lyrics are a rhythmic expression of ideas that arouse emotions and spark the imagination of the five senses (Pradopo, 2009).

A song's lyrics can be characterized as poetry if they have the power to arouse strong emotions, draw attention, elicit thoughtful reactions, and elicit sensations in the listener (Pradopo, 2009:31). Due to the similarity between the structure of meaning, form, and other elements in song lyrics and poetry, they might be considered a specific type of literary work.

METHOD

This study's methodology is qualitative. According to Lexy Moleong (2006), a qualitative approach is a research method that generates descriptive data in the form of people's spoken or written words and perceptible behavior. The qualitative approach emphasizes the process above the outcome and uses natural qualities as a direct data source (natural serfing) (Moleong, 2006: 04). Meanings are crucial since inductive analysis is the norm in qualitative research. (2006) Moleong, p.

Naturalistic research is a term used to describe qualitative research that uses natural things or natural surroundings as its study subjects (Moleong, 2006: 04). Natural objects are those that the researcher inputs as-is, without alteration, leaving the conditions mostly untouched (Moleong, 2006: 04). In order to use lyrics transcription and categorization as a research tool, the author of this qualitative study made observations on a number of English children's lullabies, including Rockabye Baby, London Bridge is Falling Down, Ring Around the Rosies, and Oranges and Lemons. The ability to ask questions, evaluate, capture, and construct the thing under study in a way that is clear and understandable is a prerequisite for being an instrument, according to Lexy Moleong (2006).

FINDINGS

This section deals with the research findings. The findings obtained from the research have analyzed or supported by sufficient data. The research results and the discovery had the answers, or the research hypothesis stated previously in the introduction part. And here is the explanation of the findings based on Van Dijk's Critical Discourse Analysis theory which correlated with text structures, social cognition and context.

Text Structures

1) Macrostructures (Thematics)

Table 1. Macrostructures Analysis

Songs	Subthemes	Themes
<i>Oranges and Lemons</i>	Debts	Chastisement
<i>Ring Around The Rosies</i>	Children games	Plague
<i>London Bridge is Falling Down</i>	Falling bridge	Bridge building tradition
<i>Rockabye Baby</i>	Rock the baby	Inheritance rights
<i>Baa Baa Blacksheep</i>	Three groups each received a fleece.	Tax levy

2) Superstructures (Schematics)

Table 2. Superstructures Analysis

Song	Situataion	Generating Circumstances	Rising Action	Climax	Denouement
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<i>Oranges and Lemons</i>	<i>Oranges and lemons, said the bells of Saint Clement's.</i>	<i>You owe me five farthings Said the bells of St. Martin's</i> <i>When will you pay me? Said the bells of Old Bailey</i> <i>When I grow rich, said the bells of Shoreditch</i>	<i>When will that be? Said the bells of Stephney</i> <i>I do not know Said the great bells of Bow</i>	<i>Here comes the candle to light you to bed</i> <i>Here comes the chopper to chop off your head</i>	<i>Chip chop chip chop, the last man's head</i>
<i>Ring Around The Rosies</i>	<i>Ring around the rosies, a pocket full of posies. Ashes...ashes...we all fall down</i>	<i>Ashes...ashes...we all fall down Ring around the rosie A pocket full of posies Ashes...ashes...we all fall down</i>	<i>Feel the lovely sunhine</i> <i>Flowers all around</i> <i>Hop a little hop right off the ground</i>	<i>Feel the lovely sunhine</i> <i>Flowers all around</i>	<i>Jump a little jump right off the ground</i>
<i>London Bridge is Falling Down</i>	<i>London bridge is falling down...falling down...falling down. London bridge is falling down...my fair lady</i>	<i>Who can help to save the bridge? Save the bridge...save the bridge</i>	<i>Who can help to save the bridge, my fair lady</i>	<i>London bridge is falling down...falling down...falling down.</i>	<i>London bridge is falling down...my fair lady</i>
<i>Rockabye Baby</i>	<i>Rockabye baby on the tree-top. When the wind blows the cradle will rock</i>	<i>When the bough breaks the cradle will fall And down will come baby, cradle and all</i>	<i>Rock a bye baby, gently you swing Over the cradle, Mother will sing Sweet is the lullaby over your nest That tenderly sings my baby to rest</i>	<i>From the high rooftops, down to the sea</i>	<i>No one's as dear as baby to me Wee little hands, eyes shiny and bright Now sound asleep until morning light</i>
<i>Baa Baa Blacksheep</i>	<i>Baa Baa Blacksheep have you any wool?</i>	<i>Yes, Sir...yes, Sir...three bags full</i>	<i>One for the master</i>	<i>One for the dame</i>	<i>One for the little boy who lives down the lane</i>

3) Microstructures (Semantics, Syntax, Stylistics And Rhetorical)

Table 3. Microstructures Analysis

Songs	Semantics	Syntax	Stylistics	Rhetorical
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	Setting	Detail	Aim	Coherence	Pronouns	Sentence	Figure of Speech	Graphics	Metaphors	Expressions
<i>Oranges and Lemons</i>	London	Completely described	Implicit	Repetition and Time	Singular Subjective Pronoun	Active Voice	Personification	No	Yes	Pleasant
<i>Ring Around The Rosies</i>	London	Incompletely described	Implicit	Repetition	Plural Subjective Pronoun	Active Voice	Alliteration	No	Yes	Pleasant
<i>London Bridge is Falling Down</i>	London	Incompletely described	Explicit	Repetition	Possessive Adjective pronoun	Active Voice	Alliteration and rhetorical	No	Yes	Pleasant
<i>Rockabye Baby</i>	England	Completely described	Implicit	Emphasizing	Singular Subjective, Singular Objective, Possessive Adjective Pronoun	Active Voice	Hyperbole	No	Yes	Miserable
<i>Baa Baa Black Sheep</i>	England	Incompletely described	Explicit	Pronouns and Emphasizing	Singular Objective pronoun	Active Voice	Personification	No	Yes	Pleasant

Social Cognition

Table 4. Social Cognition Analysis

Songs	Knowledge	Opinion And Demeanor	Ideology
<i>Oranges and Lemons</i>	The song's lyrics describe a discussion about debts between someone or something and church bells. The speech was then	The author's philosophy or approach to the songs he writes is to add interest to the words by showing a conversation	The author subscribes to liberalism, a philosophy that places a strong emphasis on personal liberty. It is clear from

	<p>concluded with the appalling phrase "Here comes the chopper to chop off your head."The head of the final man, chip chop chip chop. According to history, prisoners used to be punished in London by having their heads severed. Through the words, which are written in a way that they are simple for everyone to remember, the author attempts to convey the tragic history that is shown in the song. The author's goal is to use children's songs as a vehicle for reflecting on troubling historical events such that the message is simple to comprehend and retain.</p>	<p>between the bells that ring out to one another. Even though, in essence, these bells are those in a number of churches where prisoners who are about to be executed pass through first, the author makes it clear by bringing up the startling phrase "Here is an iron to cut off your head" in the final line. The intention of the author is to try to surprise or generate a buzz towards the end of the stanza, which is obviously harmful for toddlers to hear.</p>	<p>the author's perspective when composing the lyrics, which aren't changed to use a language that is more kid-friendly.</p>
<p><i>Ring Around The Rosies</i></p>	<p>A song called <i>Ring Around the Rosie</i> was written to describe the 1665 epidemic in England, which killed 15% of the country's citizens. (BBC, 2015). "A pocket full of poses" refers to a bag of flowers used to mask an epidemic's body odor by covering it with flowers. In contrast, the phrase "ashes...ashes...we all fall down" refers to those who died as a result of the pandemic.</p>	<p>The author's intention with the song he wrote was to turn the words into something enjoyable to listen to by including traditional children's game moves. The song's sentiments and tones are upbeat rather than menacing. The writer truly comprehends the objectives and targets of the music he creates. His lyrics became more kid-friendly as a result.</p>	<p>The nationalistic concept, which is held by those who think their country is superior to others, is represented in the words of this song. This superiority complex frequently has shared ethnic roots. In other cases, nationalism is based on a shared language, religion, culture, or set of ethical principles. Nations place a strong emphasis on shared mythology, symbolism, and lore. Sharing in art, literature, and athletics can boost</p>

			nationalism even more.
<i>London Bridge is Falling Down</i>	<p>The construction of London Bridge is Falling Down has incarceration in mind. Immurement is a kind of execution in which the victim is imprisoned in a structure with no escape route and allowed to starve and dehydrate to death. 2018 (Sporcle).</p> <p>The people of ancient Europe continued this custom. After this death sentence is carried out, they think the structure will be stronger. The identity of "my fair lady" is then revealed via another theory. In an effort to identify who the Fair Lady truly was, the following three conclusions were reached: First, Mary the Mother. The traditional date of Our Lady's birth, September 8, 1009, saw the Viking raid. The Virgin Mary, who is referred to "fair lady" in the nursery rhyme, serves as a protective force that prevents the Vikings from capturing London even though they can destroy its bridges. Second, Henry I's queen consort from 1110 to 1118 was Matilda of Scotland, who was in charge of constructing a number of bridges over the Lea. Third,</p>	<p>The author's philosophy and approach to his work is to expose inhumane procedures used to build bridges or other structures when these procedures are sanctioned and followed by the neighborhood. The phrase "who can help to save the bridge" might be used as proof that the speaker expects a response or action to put a halt to this behavior. He is able to expose and express disapproval of the terrible practices that prevailed at the time through the song, which has an upbeat melody.</p>	<p>The author subscribes to liberalism, a philosophy that places a strong emphasis on personal freedom. This is evident from the author's approach to composing the lyrics, which aims to depict local community opposition or systemic changes.</p>

	from 1269 to 1281, Eleanor of Provence, Henry III's queen consort, was entitled to the bridge's revenue. 2021's All That's Interesting.		
<i>Rockabye Baby</i>	The narrative of King James II's (1633–1701) downfall is told in the song Rockabye Baby. This song's "infant" is James Francis Edward (1688–1766)'s son. It was said that Edward was adopted in order to preserve the line of Catholic nobility because James II's wife, Mary De Modena (1658–1718), had gone through menopause and her child was stillborn. William III (1650–1722) of Holland, who deposed James II and the Stuarts in 1688, was the "wind" that shook it. 2020, Morgan.	The author believes that the song Rockabye Baby's lyrics depict an incident using ludicrous language employing everyday phrases like "cradle," "wind blows," "fall," "rooftops," "sea," and so on. The song's attitude or tone alludes to the melancholy that is conveyed by its rhythm. With specific meanings concealed in the lyrics, events are implied.	The ideology adopted by the author is the ideology of liberalism, which emphasizes individual freedom. This can be seen from the attitude of the writer in writing the lyrics, who chooses absurd words in the lyrics of the song. For example, in the lyric section, "When the bough breaks, the cradle will fall" which seems to expect the baby in the cradle to fall from a great height.
<i>Baa Baa Blacksheep</i>	The words to this song, Baa Baa Blacksheep, are breezier than those of the other tunes. The song's straightforward words actually carry a deeper meaning that strikes to the crux of the issue. The words of "Baa, Baa, Blacksheep" were found in Tommy Thumb's Pretty Song Book in 1744 and have since become one of the most well-known children's songs in the world.	The author's perspective and attitude toward the work he produced were to expose unjust practices that were inconsistent with the principles of the society at the time and where these practices were accepted and used by the local community without any effort to resist them. The phrase "one for the little boy who lives down the lane" can be used to indicate that the speaker wants a	The liberal ideology, which places a strong emphasis on individual freedom, is the ideology that the author has chosen. The lyrics' attempt to depict opposition to the system or changes that take place in the local community indicate the author's perspective toward writing lyrics in this manner.

	<p>The song's lyrics are a form of protest against the wool trade levies that have been imposed on England since the 13th century. King Edward I (1239–1307) imposed high taxes on wool because of the industry's growing trade. Two thirds went to the farmers and the church, while one third went to the monarch. Children of commoners who resided on the streets were consequently excluded. The term "black" in this context also alludes to the black slave trade that took place in England. To make the lyrics sound less racist, some kindergarten instructors in Australia replaced "black" to the word in the lyrics in 2014. 2019 (Sporcle).</p>	<p>response or an action to mock those who abuse their positions of authority. He is able to expose and express criticism of the unfair procedures that were in place at the time through the song, which has a pleasant rhythm.</p>	
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Context

Table 5. Context Analysis (Social Dimension)

Songs	Power	Access
<i>Oranges and Lemons</i>	<p>The phrase "<i>Here's the chopper to chop your head</i>" refers to someone being forced to hack off his head with a machete because he has no other option, according to the Oranges and Lemons song's lyrics.</p>	<p>The Oranges and Lemons song's lyrics demonstrate how easily writers or poets may shape people's attitudes and ideas. Children's song lyrics have existed since the 14th century, but their golden period didn't arrive until the 18th century, when the classic compositions that are still performed today first arose and advanced.</p>
<i>Ring Around The Rosies</i>	<p>When the bubonic plague struck England in 1665, there was no medicine available to treat it, hence the text in the</p>	<p>Great freedom is also demonstrated in the song Ring Around the Rosies' lyrics, where the composer is</p>

	song <i>Ring Around The Rosies</i> embodies the power of science. Then, one by one, people started passing away.	allowed to explain events that have taken place regarding an epidemic of children's lullabies.
<i>London Bridge is Falling Down</i>	The text of the song <i>London Bridge is Falling Down</i> exemplifies the strength of ideological penetration because it criticizes the cruel social norms of the time while still fitting into the genre of children's lullabies.	<i>London Bridge is Falling Down's</i> lyrics also provide a wealth of insight on the social and cultural changes that were taking place at the time; as time passed, no more events of this nature were reported.
<i>Rockabye Baby</i>	The ludicrous song <i>Rockabye Baby</i> has wording in its lyrics that explains the political authority of the government; the baby it refers to is a descendent of the King who will inherit his power.	Because newborns are still frequently discovered rocked in cradles perched on tree branches today, the words to the song <i>Rockabye Baby</i> also demonstrate tremendous accessibility.
<i>Baa Baa Blacksheep</i>	The song <i>Baa Baa Blacksheep</i> has lyrics that reveal the government's political influence and intellectual infiltration. The words are brief, direct, and explicit. The writer of the song intends to change the culture by satirizing the taxation system in the context of children's lullabies since the song describes a system in the government that unfairly regulates taxes.	The song <i>Baa Baa Blacksheep's</i> lyrics, which at the time portrayed satire against the government, had a lot of influence since they might alter the tax code in the future.

DISCUSSION

In text analysis, researchers concentrate on the discourse strategies and writing methods the author employed to describe a certain event. By using the terms macrostructure (thematic), superstructure (schematic), and microstructure (semantic, syntactic, stylistic, and rhetorical), describe the structure of language.

One factor that describes how a text is created by the author is social cognition. The focus of social cognition analysis is on how events are perceived, categorized, evaluated, and interpreted as they are recorded in memory. There are various components that make up social cognition, including ideology, knowledge, opinion, and attitudes. Knowledge, which is referred to as facts, truth, or information received by experience, education, or reflection, is the first component. (Maier, 2007). The second component of social cognition—a number of individual opinions—is present in the text as well. However, when further demonstrated, this personal opinion continues to be founded on popular belief. Shared group attitudes can serve as the foundation for opinions regarding individual mentalities. Personal opinion and speech are generally consistent with one another and refer to the group's attitude. Understanding of political influence (politicians, political issues, political stories in the media, etc.) is facilitated by a systematic and comprehensive portrayal of politics. Ideology makes up the third component of social

cognition. Ideology is a body of comprehensive, methodical ideas and beliefs that touch on many facets of human existence. Ideology is a reflection of how people or society think and how it directs society toward its values. Before an ideology may become a belief, it must be internalized. (Karl Marx, 1845).

Power and access are the two components of the social dimension, which is referred to as context. (Eriyanto, 2002). There is a reciprocal relationship between discourse and power; as Foucault noted, this tactical element is closely related to strategic and political studies. However, the term "politics" in this context does not necessarily refer to government factors; everything that holds sway both culturally and ideologically has its own political construction. being the focus of a discourse that is influenced by a certain hegemony, such as capitalism, political influence from the government, ideological infiltration, and various knowledge forms. (Michel, 1980). While access has the ability to shape discourse, massive access not only offers the chance to shape awareness but also chooses the subject and content of debate. (Eriyanto, 2002).

CONCLUSION

The following conclusions are drawn from the study's findings: Three components—the macrostructure, superstructure, and microstructure—make up the textual organization of the English children's lullaby's lyrics. The words and meanings in the song lyrics are frontal terms that refer to violence on all three levels of structure: macro, super, and micro. Knowledge, opinion, attitudes, and ideologies are the several subcategories of social cognition. In the knowledge stage, the writer expresses his knowledge through the song's lyrics, including his understanding of the death penalty for criminals, the bubonic plague, the cost of building bridges, the smuggling of royal children, and the unfairness of the tax code. Resistance against the system is one of the thoughts and attitudes expressed in these songs. The author uses the liberalism and nationalism philosophies, which place a strong emphasis on individual freedom and patriotism. What is investigated in the social context or dimension is power and access. Coercive power, ideological penetration power, scientific power, and political power held by the government are some of the several categories of power. The message to be sent is that more references are required for related study, particularly in relation to English children's songs.

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