

**WAR AS REPRESENTED IN MICHAEL HEART'S**

**"WE WILL NOT GO DOWN"**

**A Graduating Paper**

**Submitted in Partial Fulfillment of the Requirements for Obtaining the**

**Bachelor Degree in English Literature**



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I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, 2 October 2013

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## **War as Represented in Michael Heart's "We Will Not Go Down"**

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### **ABSTRACT**

War in Gaza Strip is a never ending war from the past time until now. There are a lot of books written recording it from various views by the scholars, journalists, researchers, and story writers. One of them is Michael Heart who wrote the song entitled "We Will Not Go Down" which tells about the situation of the war in a special style. This research is intended to describe the portrait of Palestine war according to the song. This research analyses the intrinsic elements of the song by using New Criticism theory by Cleanth Brooks. For the process of analyzing data, this research uses descriptive analysis method. Based on the analysis, this research has found that the description of the portrait of war in "We Will Not Go Down" song is divided into unification of two contradictory situations: (1) Pleasant contra Horrible situation which are dominant in the first and the third stanza. The little pleasant situation described by using rhyme, denotative meaning, ambiguity, visual and auditory imagery is contradicted with the great horrible situation by using denotative meaning, visual, auditory and tactile imagery, and paradox. Paradoxical situation refers to the panicky situation of war. (2) Hopeless contra Hopeful situation which are dominant in the end of the first and the third stanza, and the refrain. The small hopeless situation described by using visual and auditory imagery is contradicted with the great hopeful situation by using visual imagery, irony, and connotative meaning. The ironical style is used for describing the position of the speaker as if he is a part of inhabitant of Gaza.

**Keywords:** War, "We Will Not Go Down", new criticism

## **Gambaran Perang dalam Lagu “We will not Go Down”**

**Karya Michael Heart**

### **Gunawan**

### **Intisari**

Perang antara Palestina dan Israel di Gaza adalah perang yang tidak berujung. Banyak sekali buku yang menceritakan perang tersebut dari berbagai sudut pandang oleh para sarjana, wartawan, peneliti, dan penulis cerita. Salah seorang dari mereka adalah Michael Heart yang menulis sebuah lagu berjudul “*We Will Not Go Down*”. Lagu tersebut bercerita tentang situasi perang dengan menggunakan gaya khusus. Penelitian ini dimaksudkan untuk mendeskripsikan gambaran perang Gaza berdasarkan lagu tersebut. Penelitian ini menganalisis unsur-unsur intrinsik lagu tersebut dengan menggunakan teori *New Criticism* yang dikemukakan oleh Cleanth Brooks. Dalam proses menganalisis data, penelitian ini menggunakan metode analisis deskriptif. Berdasarkan analisis, penelitian ini menemukan bahwa deskripsi mengenai perang dalam lagu “*We Will Not Go Down*” terbagi ke dalam penyatuan dua jenis situasi yang saling bertentangan: (1) Situasi yang menyenangkan kontra situasi yang mengerikan yang mendominasi bait pertama dan ketiga. Sedikit situasi yang menyenangkan yang dideskripsikan dengan menggunakan rima, makna denotatif, ketaksaan, citraan lihatan dan citraan dengar, dipertentangkan dengan situasi yang sangat mengerikan yang dideskripsikan dengan menggunakan makna denotatif, citraan lihatan, citraan dengar, dan citraan rabaan, dan paradoks. Situasi paradoks mengarah pada situasi panik dalam suasana perang (2) Situasi patah semangat dengan situasi penuh semangat yang mendominasi akhir bait pertama dan ketiga, dan refrain. Sedikit situasi patah semangat yang dideskripsikan dengan menggunakan citraan lihatan dan dengar dipertentangkan dengan situasi yang sangat penuh semangat dengan menggunakan citraan lihatan, ironi, dan makna konotatif. Gaya ironi digunakan untuk menjelaskan posisi pencerita seolah-olah dia adalah bagian dari penduduk asli penghuni Gaza.

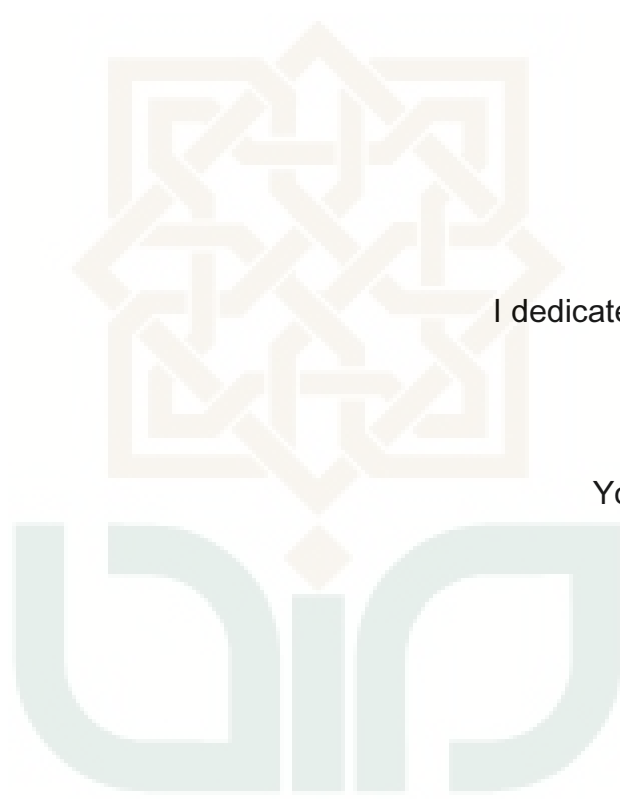
**Kata Kunci:** Perang, “We Will Not Go Down”, *new criticism*

**MOTTO**

You are mirror !



## DEDICATION



I dedicate this to my mother

NGATIYAH

You are my Heroine.



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Gunawan



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## CHAPTER I

### INTRODUCTION

#### A. Background of Study

There are three big wars in the twenty first century: war in Afghanistan, war in Iraq, and war in Palestine. War in Afghanistan happened between The United States in one side and Thaliban and Al-Qaeda in other side as the suspects behind the WTC tragedy on September 11, 2001 (Davidson, 2011: 105). Based on a report released by the *Voice of al-Islam*, the victims of the war in 2009 were about 5,978 civilians both killed and injured. On the other side, war in Iraq happened between the United States and Iraq military regime led by Saddam Hussein. The war itself began on March 20, 2003 based on the argumentation that Iraq has a kind of chemical and biological weapons (Davidson, 2011: 132) and according to the repost of *BBC*, its victims in 2010 were about 106.348 civilians and 3.492 of US soldiers were killed and about 32.000 were injured.

War in Palestine, especially in Gaza Strip, is different from the wars in Afghanistan and Iraq due to the fact that the war is a civil war, that is a war between two opposing groups of citizens in a nation, between Israel and Palestine. This war is often assumed as the war between Jews and Muslim which is mentioned in a hadits narrated by Abu Huraira in *Sahih Muslim* as one of Doomsday's signs.

لَا تَقُومُ السَّاعَةُ حَتَّى يُقَاتِلَ الْمُسْلِمُونَ الْيَهُودَ فَيَقْتُلُهُمُ الْمُسْلِمُونَ حَتَّى يَخْتَبِئَ الْيَهُودِيُّ مِنْ وَرَاءِ الْحَجَرِ وَالشَّجَرِ  
فَيَقُولُ الْحَجَرُ أَوْ الشَّجَرُ يَا مُسْلِمُ يَا عَبْدَ اللَّهِ هَذَا يَهُودِيٌّ خَلْفِي فَتَعَالَ فَاقْتُلْهُ إِلَّا الْغَرَقَدَ فَإِنَّهُ مِنْ شَجَرِ الْيَهُودِ

Translation:

*The last hour would not come unless the Muslims will fight against the Jews and the Muslims would kill them until the Jews would hide themselves behind a stone or a tree and a stone or a tree would say: Muslim, or the servant of Allah, there is a Jew behind me; come and kill him; but the tree Gharqad would not say, for it is the tree of the Jews.*

The Gaza Strip war itself has a long story with its rise and low tide, but one which happened in twenty first century began in February 2008 (Schanzer, 2008: 173). The world reaction against this war varies. Some demonstrations condemning the invasion happened in some regions like Indonesia and Egypt. Some influential figures commented strongly. For example Saeb Erakat, the speaker of Yasser Arafat, the ex-President of Palestinian Authority, said that the invasion is a kind of humanitarian disaster, and an Israeli novelist and peace activist Amos Oz warned that an invasion would be catastrophic for Israel, too (Schanzer, 2008: 173).

Besides the fiery comment from the man of literature, war in Gaza Strip also motivates some artists to show that they do not support the invasion. Some of them held the concert for charity to aid war's victims and some of them even

create a work based on the war as the inspiration. One of them is Michael Heart who writes a song entitled “We Will Not Go Down”.

The song is composed in 28 lines which narrate the 2008 Palestine war by using some poetic devices like rhyme, imagery, etc. All of the poetic devices are interconnected to portray the situation of Gaza War including the brutality and the cruelty of the aggressor and the effect of them for the defender. The portrait contained in the lines comes from the knowledge of the writer about the war which in the process of its creation is mixed with the poet’s emotions and thoughts. This is appropriate with what Anthony Sean said in the book entitled *Popular Music in Theory: An Introduction* (1996: 220) “lyric in a music operates on the intersection of the body and emotions, and can create ‘affective alliances’ between people which in turn can create the energy for social change and may have a direct impact on politics and culture”.

The energy consisted in a lyric is possible because the lyric, or the words used by an artist usually has a function of communication either implicitly by its denotative meaning or explicitly by its connotative meaning and the use of some poetic’s device. The function is appropriate with what Ratna said about a literary work as a system of communication (Ratna, 2013: 297). The literary work, then, become a system which contains a meaning composed by some tools which are known as poetic devices. The lyric about war, for example, can contain certain things about war which are presented through rhyme, imagery, irony, paradox, and diction.

Considering the issues above, it is interesting to analyze Michael Heart's song "We Will Not Go Down" and how the song by using some poetic's device reflects the situation of war and conflict in Palestine. The knowledge of that situation through the song becomes an important thing because it can show the new description of the situation taken in different perspective in spite of the knowledge of the fact presented by some historical books.

### **B. Scope of Study**

There are a lot of songs that talk about war such as Michael Heart's "We Will Not Go Down", James Blunt's "No Bravery", and Michael Jackson's "Heal The World", but I will focus on "We Will Not Go Down" because the song has good aspect to describe the situation of war which still exists until now, that is Palestine war. To gain that purpose, all of the intrinsic aspects of "We Will Not Go Down" will be analyzed to get the final conclusion about the topic by using New Criticism theory by Cleanth Brooks.

### **C. Problem Statement**

The writer formulates the problem based on the background and the scope of the study as follow:

- How is war portrayed in Michael Heart's "We Will Not Go Down" intrinsically?



#### **D. Objective of Study**

In accordance with the scope of study before, the objective of this research is as follow:

- To analyze the portrait of war in Michael Heart's "We Will Not Go Down" intrinsically.

#### **E. Significances of Study**

1. Theoretically, this research can be used as the reference in order to understand the content of "We Will Not Go Down" song and how the New Criticism is applied in this research. This research also can be used by student, especially for English Department students, lecturers, literati, or those common people who love literature.
2. Practically, this research can be used for academicians for some intentions. First, this research can encourage them to know more about song and challenge them to analyze song. Second, this research can also be used for futher supporting sources for those who are interested in song. Third, this research is expected that it entices them to analyze some similar songs or even different song. Fourth, this research can engage them to read and contemplate the meaning of a song instead of listening to the song only.

## **F. Prior Research**

The writer finds three critical works of “We Will Not Go Down” song. The first is a 2010 Undergraduate Thesis written by Marisatul Khasanah, a student of Semarang State University, entitled “Interpersonal Meaning Analysis In Michael Heart’s “We Will Not Go Down” (Song For Gaza) And Michael Jackson’s “Heal The World”. This thesis uses expressive approach to describe the interpersonal meaning in two songs, “We Will Not Go Down” and “Heal the World”.

The second is a 2011 Undergraduate Thesis written by Nesia Oktania, a student of Stikubank University, Semarang, entitled “Interpersonal Meaning Analysis In Michael Heart’s “We Will Not Go Down” (Song For Gaza) Lyric”. The thesis analyzes “We Will Not Go Down” content and its relation with author’s position in the real world.

The third is a 2012 research proposed by Riko Arfiyantama, a post graduate student of Semarang State University entitled “Appraisals And Critical Discourse Analysis in “We Will Not Go Down” Song Lyric”. The research is based on a view of “We Will Not Go Down” as a discourse which contains the position of the author in reacting to Gaza War and the description of war’s situation.

This research is different from three prior researches in the point that this research is focused in the analysis of the portrait of Gaza war including in the poem by using some poetics elements like rhyme, diction, etc, while the three prior research just analyze the attitude of the author which then stirs him to write

the song. Even if there is the analysis of the war's description in the third research, the analysis is a kind of discourse analysis which is different from the analysis done by the writer who uses New Criticism theory.

### **G. Theoretical Approach**

Theory, according to Silverman (2000: 77), is a set of concepts used to define and/or explain some phenomena. This research, as it has been explained before, will discuss about the reflection of war in "We Will Not Go Down". Therefore, it can be said that this research will discuss the phenomenon of reflection of war as reflected in "We Will Not Go Down" song. In this research, the writer uses New Criticism which is presented by Cleanth Brooks. He is a critic who is included in a group of theoretical school called as New Critics.

In his discussion about *Theoretical Schools and Movements*, Jonathan Culler (2000: 122) said that for New Critics, the task of criticism is to elucidate individual works of art, and that New Criticism focused on ambiguity, paradox, irony, and the effects of connotation and poetic imagery, the New Criticism sought to show the contribution of each element of poetic form to a unified structure.

The New Critics mentioned by Culler are John Crowe Ransom, W. K. Wimsatt, and Cleanth Brooks. The latter, according to Ryan (2011: 22), is the critic who established "close reading" as the dominant form of literary study in the American academy from the 1940s through the late 1960s. Brooks' criticism is focused mainly on poetry, which he thought offered readers a metaphorical and

symbolic vision of life (Ryan, 2011: 97). He published a series of books, and the prominent one is the book entitled *The Well-Wrought Urn: Studies in the Structure of Poetry* (1960: 1947).

The book itself consists of 10 essays of poetry criticism which contains Brooks application of analyzing poetry. In the end of the book, Brooks adds one chapter which as he says in the introduction attempts to present some generalizations upon structural properties of a poem which can be determined by the readers.

Appropriate with what is said by Culler, according to Brooks, the important elements of poetry in an analyzing process are irony and paradox as two emphasized elements (Ryan, 2004: 96 and 98) and even he said that the language of poetry is the language of paradox, while the paradox itself sometimes can be included in irony, and then the connotative meaning or what is called by him as “the function of particular words and phrases within the poem (Brooks, 1960: 67 and 219), the imagery, although he does not agree completely with the account that the imagery of a good poem must be functional, rhyme as Brooks (1960: 117) noticed between word “dream” and “seem” in his analysis of Wordsworth’s poem, and ambiguity as Brooks said in his analysis of the same poem that in terms of this ambiguity that many of the finest effects of the poem are achieved (Brooks, 1960: 115).

Then Brooks said about unified each of poem’s structures. He said that the “beauty” of the poem considered as the whole. The structure meant is a structure of meanings, evaluations, and interpretations; and the principle of unity which

informs it seems to be one of balancing and harmonizing connotations, attitudes, and meanings (Brooks, 1960: 178).

The unity itself is a kind of the unification of the like and the unlike. It does not unite them by the simple process of allowing one connotation to cancel out another nor does it reduce the contradictory attitudes to harmony by a process of subtraction (Brooks, 1960: 179)

The description of the elements of the poetry as mentioned above can be formulated into six elements; they are rhyme, diction, irony, paradox, imagery, and ambiguity. Through the analysis of the elements and the unification of the contradictory situation in “We Will Not Go Down” lyric, this research will describe how is Palestine war portrayed in it.

## **H. Method of Research**

This section will explain the type of research, data resources, method of collecting data, and method of analyzing data. Each of them will be briefly described in order.

### **1. Type of research**

This research uses qualitative research. According to Natasha Mack in her book *Qualitative Research Method: A Data-collector's Field Guide* (2005: 4), this kind of type is typically more flexible-that is, they allow greater spontaneity and adaptation of the interaction between the researcher and the study participant. The research also uses library research because it takes some texts as the object of study and other books to support the subject matter of the study (Ratna, 2013: 39).

## 2. Data and source of data

The data in this reseach is divided into the primary data and the secondary data. The primary data is the main source used in the research, and the secondary data is the supporting data used to help the research. The main data of this research is taken from lyric of Michael Heart's song's "We Will Not Go Down".

The supporting data are obtained from the books and electrical sources that are related to the research. The written source includes books, journal, and any references from the internet that are relevant and supporting the reseach.

## 3. Method of collecting data

The writer uses documentation. This method is to make the writer understand with the song and find the main problem. The documentation done by doing library research and web surfing. In this step, the writer will give more attention to statements, words, or sentences that have a relationship with the research. The writer also read other supporting data such as articles, critics, etc that related to this reseach.

## 4. Method of analyzing data

This step is the most important in the reseach. In this research, the writer uses descriptive qualitative method to analysis data. This reseach is divided into three steps. Firstly, The main source of data, "We Will Not Go Down", will be read repeatedly and comprehended deeply. Then researcher make the list of data, select the data that are in appropriate with the problem and exclude the data that are unnecessary. After that, the next step are collecting data, classifying the data

and applying the theory. The last, the writer describes and analyses the classified data, then infers the entire discussion into certain conclusion and suggestion.

## **I. Thesis Organization**

The paper consists of four chapters. Chapter one is introduction. It consists background of study, problem statements, objectives of study, scope of study, significances of study, prior research, theoretical approach, method of research, and thesis organization. Chapter two discusses about the theoretical approach which is used to analyze “We will not go down”, that is the New Criticism theory presented by Cleanth Brooks. Chapter three is the analysis of the song’s content including its Diction, Rhyme, Imagery, Paradox, Irony, and Ambiguity. This chapter also presents how the elements unified to portray Palestine war. Chapter four is conclusion.

## CHAPTER IV

### CONCLUSION

#### A. Conclusion

There are some poetic devices used in “We Will Not Go Down” for portraying war in Gaza Strip. The poetic’s devices used are rhyme, diction, imagery, paradox, irony, and ambiguity. The use of rhyme, imagery, and denotation can be found in each stanza while the use of connotation just can be found in the refrain (2<sup>nd</sup> and 4<sup>th</sup> stanza), the use of paradox can be found in the first stanza, the use of irony can be found in each stanza except the first, and the use of ambiguity can be found in the third stanza.

The use of paradox in the song has a function as the sign of the changing situation, and the use of irony is to describe the horrible situation (in the first stanza) and the hopeless situation (in the third stanza). All of the poetic devices create the contradictory situations which can be unified to portray a general portrait of Palestine’s war.

In the first stanza, the war is portrayed as the pleasant situation which is changed into horrible situation. Those situations appear from the deviation of the normal situation by using rhyme. The visual imagery is also used to describe the horrible situation of the war. Nevertheless, there is the indication of the changing situation by the use of auditory imagery which is combined with the visual imagery in the last line of the stanza.



The third stanza is opened by the ironical situation and then is continued by the use of visual and tactile imagery to build the description of the hopeless feeling in the situation of war. Similar with what happens in the first stanza, the third stanza is closed by the indication of the changing situation by the use of auditory imagery combined with the romantic irony (*you*).

The second and the fourth stanza is the refrain of the song and they contain the description of the changing situation from the hopeless into hopeful situation indicated in the end of the first and the third stanza. The refrain is began in the 9<sup>th</sup> until 14<sup>th</sup> lines and is repeated in the 23<sup>rd</sup> lines until 28<sup>th</sup> lines. It has a certain function to build the portrait of bravery with which the pride of the legal inhabitant becomes the source of the hopeful situation in the war.

## **B. Suggestions**

### **1. Suggestion for the Future Researchers**

The writer realizes that the analysis in this research is still far from perfect. The shortcoming is caused by the limitation of time, source, and the knowledge of the writer himself which for example make the writer unable to discuss all of the aspects of the song.

This research employs the New Criticism theory by Cleanth Brooks to describe the portrait of war in Gaza Strip. The research, is limited to the analysis of the intrinsic elements of the song like diction, rhyme, etc. The writer suggests the future researchers to analyze the effect of the song over the reader or the listener, for example by using Reader Response theory. Furthermore, the

researchers can also put the extrinsic elements of the song and so the origins of the diction, for example, can be understood too.

## 2. Suggestion for the Readers

War in Gaza Strip which is described in “We Will Not Go Down” song is war between Palestinian Moslem and Israeli Jews. Actually they have the same origin as the descendant of Ibrahim. Nevertheless, as it has been described in the song, the war is shown as a brutal battle between two traditional foes which have the unbalance power.

In Islamic view, there is the rule of war based on The Holy Qur’an as it can be read in Surah Al-Baqarah verse 190:

وَقَاتِلُوا فِي سَبِيلِ اللَّهِ الَّذِينَ يُقْتَلُونَكُمْ وَلَا تَعْتَدُوا ۚ إِنَّ اللَّهَ لَا يُحِبُّ الْمُعْتَدِينَ ۚ

Translation:

*Fight in the cause of Allah those who fight you, but do not transgress limits; for Allah loveth not transgressors.*

The rule is that the war is permitted just in certain condition that is the aggression over us. Besides, the attitude of the action in a war is that people are not permitted to do something transgress the limits. Based on the song, the Palestinian people are the attacked side while the Israeli is the attacker side, so, the act of Palestinian to fight the Israeli can be understood appropriate with the verse above. Finally, that can be the example of the implementation of the verse for the Muslim reader.

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## APPENDIX

### 1. *We Will Not Go Down* Lyric and Rhyme

<b>STANZA I</b>		
1	A blinding flash of white light	7a
2	Lit up the sky over Gaza tonight	10a
3	People running for cover	7b
4	Not knowing whether they're dead or alive	11c
5	They came with their tanks and their planes	8d
6	With ravaging fiery flames	7e
7	And nothing remains	5d
8	Just a voice rising up in the smoky haze	11f
<b>STANZA II</b>		
9	We will not go down	5g
10	In the night, without a fight	7a
11	You can burn up our mosques and our homes and our schools	12h
12	But our spirit will never die	8i
13	We will not go down	5g
14	In Gaza tonight	5a
<b>STANZA III</b>		
15	Women and children alike	6j

16	Murdered and massacred night after night	9a
17	While the so-called leaders of countries afar	10k
18	Debated on who's wrong or right	7a
19	But their powerless words were in vain	9l
20	And the bombs fell down like acid rain	9l
21	But through the tears and the blood and the pain	10l
22	You can still hear that voice through the smoky haze	11f
<b>STANZA IV</b>		
23	We will not go down	5g
24	In the night, without a fight	7a
25	You can burn up our mosques and our homes and our schools	12h
26	But our spirit will never die	8i
27	We will not go down	5g
28	In Gaza tonight	5a

2. *We Will Not Go Down* Diction, Imagery, Paradox, Irony, and Ambiguity

No	Line	Diction		Imagery			Para- dox	Irony	Ambi- guity
		Deno- tative	Conno- tative	Visu- al	Audi- tory	Tac- tile			
1	A blinding flash of white light	√		√					
2	Lit up the sky over Gaza tonight	√		√					
3	People running for cover	√		√			√		
4	Not knowing whether they're dead or alive	√					√		
5	They came with their tanks and their planes	√		√	√				
6	With ravaging fiery flames	√		√					
7	And nothing remains	√		√					
8	Just a voice rising up in the smoky haze	√			√				
9	We will not go down	√		√				√	
10	In the night, without a fight	√		√					
11	You can <b>burn</b> up our mosques and our homes and our schools	√		√				√	
12	But our spirit will never <b>die</b>		√					√	
13	We will not go down	√		√				√	

14	In Gaza tonight	√		√					
15	Women and children alike	√		√					
16	Murdered and massacred night after night	√		√					
17	While the so-called leaders of countries afar	√		√	√				
18	Debated on who's wrong or right	√		√	√				
19	But their powerless words were in vain	√			√				√
20	And the bombs fell down like acid rain	√		√					√
21	But through the tears and the blood and the pain	√		√		√			
22	You can still hear that voice through the smoky haze	√		√	√			√	
23	We will not go down	√		√				√	
24	In the night, without a fight	√		√					
25	You can burn up our mosques and our homes and our schools	√		√				√	



26	But our spirit will never <b>die</b>		√					√	
27	We will not go down	√		√				√	
28	In Gaza tonight	√		√					



### 3. The Description of War's Situation in *We Will Not Go Down*

No	Line	Pleasant	Horrible	Hopeless	Hopeful
1	A blinding flash of white light	√			
2	Lit up the sky over Gaza tonight	√			
3	People running for cover			√	
4	Not knowing whether they're dead or alive			√	
5	They came with their tanks and their planes		√		
6	With ravaging fiery flames		√		
7	And nothing remains		√		
8	Just a voice rising up in the smoky haze			√	
9	We will not go down				√
10	In the night, without a fight				√
11	You can <b>burn</b> up our mosques and our homes and our schools			√	
12	But our spirit will never <b>die</b>				√
13	We will not go down				√
14	In Gaza tonight				√
15	Women and children alike		√		
16	Murdered and massacred night after night		√		
17	While the so-called leaders of countries		√		

	afar				
18	Debated on who's wrong or right		√		
19	But their powerless words were in vain		√	√	
20	And the bombs fell down like acid rain		√	√	
21	But through the tears and the blood and the pain		√	√	
22	You can still hear that voice through the smoky haze			√	
23	We will not go down				√
24	In the night, without a fight				√
25	You can burn up our mosques and our homes and our schools			√	
26	But our spirit will never <b>die</b>				√
27	We will not go down				√
28	In Gaza tonight				√

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