



Vol 8, Number 1, November 2023

**Critical Discourse Analysis through Systemic Functional Linguistics  
of SMS (Short Message Service) Phishing**

*Nana Raihana Askurny, Syihabuddin, Dadang Sudana*

**Literature and Social Issues: Study of Islam, Secularism, and Humanism  
in Achdiat's Atheis Indonesian Novel**

*Sukron Kamil*

**Meditating Masculine Anxiety and (Post) Colonial Space in Lubis's  
*Harimau! Harimau!* and Patterson's *Man-Eaters of Tsavo***

*Danial Hidayatullah*

**The Analysis of Data Literacy and Data Quality: Study at Faculty of  
Administrative Science, Brawijaya University**

*Aulia Puspaning Galih, Ágnes Hajdu Barát, Nizam Zulfanuddin Bahar,  
Dessy Ervina Febriyanti*

**Two Imaginations of Indonesia: A Study on the Islamic and Nationalism  
Ideologies in *Pandji Islam* Magazine, 1940**

*Rais al-Azizi Muhyidin, Yusril Fahmi Adam*

**War on Terror's Impact on the Middle East Civilians  
in Coldplay's Orphans Song Lyrics**

*Raden Daffa Akbar Hadikusumo, Alfi Syahriyani*

**Published by Faculty of Adab and Humanities  
Syarif Hidayatullah State Islamic University, Jakarta, Indonesia**

Website : <http://journal.uinjkt.ac.id/index.php/insaniyat> | Email : [journal.insaniyat@uinjkt.ac.id](mailto:journal.insaniyat@uinjkt.ac.id)

e-ISSN : 2541-500X

p-ISSN : 2614-6010



# INSANIYAT

*Journal of Islam and Humanities*

*Vol. 8(1) November 2023*



# EDITORIAL TEAM OF INSANIYAT

## JOURNAL OF ISLAM AND HUMANITIES

### **Editor in Chief**

Zubair

### **Managing Editor**

Ida Rosida

### **Editors**

Zakiya Darajat

Umi Kulsum

Tuty Handayani

Prisinta Wanastri

Muhammad Azwar

Yasir Mubarak

Muhammad Anas Azizy

Okta Reni Azrina RA

### **Assistants**

Latifah L

Akhri Ramdani

Arini Gustitania

Indah Suci Rahayu

### **Design Graphic and Layouter**

Fakhri Najmuddin H



# Table of Contents

## Editorial Team

## Table of Contents

**Critical Discourse Analysis through Systemic Functional Linguistics of SMS (Short Message Service) Phishing .....(1)**

Nana Raihana Askurny, Syihabuddin, Dadang Sudana

**Literature and Social Issues: Study of Islam, Secularism, and Humanism in Achdiat's Atheis Indonesian Novel .....(19)**

Sukron Kamil

**Meditating Masculine Anxiety and (Post) Colonial Space in Lubis's *Harimau! Harimau!* and Patterson's *Man-Eaters of Tsavo* .....(33)**

Danial Hidayatullah

**The Correlation Between Data Literacy and Data Quality: Study at Faculty of Administrative Science, Brawijaya University .....(47)**

Aulia Puspaning Galih, Ágnes Hajdu Barát, Nizam Zulfanuddin Bahar, Dessy Ervina Febriyanti

**Two Imaginations of Indonesia: A Study on the Islamic and Nationalism Ideologies in *Pandji Islam Magazine*, 1940 .....(63)**

Rais al-Azizi Muhyidin, Yusril Fahmi Adam

**War on Terror's Impact on the Middle East Civilians in Coldplay's Orphans Song Lyrics .....(81)**

Raden Daffa Akbar Hadikusumo, Alfi Syahriyani



# INSANIYAT

Journal of Islam and Humanities



## War on Terror's Impact on the Middle East Civilians in Coldplay's Orphans Song Lyrics

Raden Daffa Akbar Hadikusumo, Alfi Syahriyani

English Literature Department, Faculty of Adab and Humanities,  
Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia

Email: [rdaffaakbar@gmail.com](mailto:rdaffaakbar@gmail.com)  
[alfi.syahriyani@uinjkt.ac.id](mailto:alfi.syahriyani@uinjkt.ac.id)

### Abstract

*This article examines the war on terror's impact in the Middle East civilians on the lyrical content of Coldplay's song "Orphans." The song lyrics feature a fictional narrative about a girl and her father who died due to bomb attacks on their hometown. Utilizing Van Dijk's critical discourse analysis approach, which involves social cognition, social context analysis, and textual analysis, it is deduced that the bombings depicted in the lyrics refer to the bombings in Damascus. This immediately relates to the Global War on Terror and how prejudice against Muslims and the Middle East, even its civilians, overlooks the negative impact that these people suffer. However, social cognition and context analysis help in discovering that Coldplay, a popular Western act composed of white men, did not remain silent about the suffering Muslims and Middle Easterners faced when most Westerners did. Instead, they voiced their perspective on the issue through fictional lyrics that favor Muslims and the Middle East in the ensuing conflict as part of their hope for people to unite regardless of their background and identity.*

**Keywords:** Coldplay; Critical Discourse Analysis; Depiction of war; Orphans song; War on Terror.

**How to cite:** Hadikusumo, R. D. A., & Syahriyani, A. (2023). War on Terror's Impact on the Middle East Civilians in Coldplay's Orphans Song Lyrics. . *Insaniyat Journal of Islam and Humanities*, 8(1), 81-96.  
<https://doi.org/10.15408/insaniyat.v8i1.32511>

### Introduction

Coldplay is a band that is well-known for its platform promoting social change and raising awareness about global social-political issues (Assadi, 2022). Throughout their career, they have produced numerous singles and albums that convey general ideas about reality. In terms of lyricism, in addition to addressing themes of love and dreams, the band has also tackled politically critical issues such as police brutality and war, marking a significant departure in their career (Petridis, 2019).

One of the albums that receives positive reviews for its politically charged lyrics is *Everyday Life*. In this album, there is a song that addresses a humanitarian issue, which the researcher identifies as noteworthy due to its rare inclusion by White people. Titled *Orphans*, the song is indicated to highlight the impact of attacks towards Middle Easterners arising from an issue rooted in or stemming from Islamophobia in the West. The song was written by all the band members: Chris Martin, Jonny



Buckland, Guy Berryman, and Will Champion, along with additional writings by Martin's son, Moses (*Song Details*, 2019). As the last song written for this album, *Orphans* serves as the lead single of the album.

Through its lyrics, songs can definitely convey awareness regarding social issues. A study by Petrušić (2021) indicated that the attractiveness of a song's lyrics led to rapid music consumption, demonstrating the impact of music on consumerism. Another study conducted by Howell & Callahan (2016) suggested that musicians found it easier to deliver messages about serious societal issues when utilizing popular musical settings. Both studies support the idea that song lyrics are a powerful tool for raising awareness about social issues. These studies serve as a suitable prelude to the current research as they discussed the broader context of this research. However, neither study specifically addressed a particular song and its associated issue, which is the focus of this research.

Despite the song's sonically cheerful sound and lively beats, the lyrics of *Orphans* are compellingly poignant, leading its listeners on an emotional journey through themes of loss and yearning for connection. The opening lines "*Boom boom ka, buba de ka*" for example, is indicated to represent the war situation in Middle East, characterized by explosions and turmoil. The lyrics of the song also incorporate expressions and symbols of communication that appear to portray discrimination against Muslims.

It is widely known that discrimination against Muslims skyrocketed after the September 11 attacks on the World Trade Center twin towers and the Pentagon (Barkdull et al., 2011; Byng, 2008). According to Abbas (2004, p. 30), the negative perception of Muslims is also strengthened by the Western media's coverage of how any movement done by Muslims are often violent, which results in clashing, which is often, that leads to abuse. The abuse ranged from cyber to physical attacks, and often targeted in places perceived to be safe space for Muslims such as Mosque or their own home. Rewinding a little, these unfortunate events was aided by the general misconception that said Muslims are Arabs; which indicates their fundamentalist conservatives spreading terror. This misconception formed a joint perception, which manifested itself in the form of the palpable stereotype against Muslims. The Eurocentric nature of this stereotype makes it difficult to combat because it was perpetuated from and within the pivot of modern civilization itself: the Western world.

This inequality in social order can be examined through critical discourse analysis. Critical discourse analysis (CDA) is a study approach focusing on language dissection, usually that of texts or conversation that has social context. The analysis in this approach highlights the importance of a text's production, distribution, and consumption process to discover the author of the text's intention or message that they intend to deliver through their piece of work. Thus, a significance between text and social practice along with the connection between the text's author's state of mind and the societal background that backdrops the text's conception becomes the essence of this approach (Fairclough, 2013, p. 15).

In terms of injustice, a more specific manner characteristic of CDA is spearheaded with the statement of Weiss & Wodak (2003, p. 14), which argued that CDA often goes with the perspective of the oppressed and examine the language and text through the dominant group's usage. Thus, this approach analyzes discriminative actions in awareness that the withstanding social construct provides the dominant group the ability to take power over less dominant groups. However, the social construct itself is not the sole driving force of power in language use and text. Without context, language and text is unable to hold such power. According to Van Dijk (in Schiffirin et al., 2001, p. 427), the context of a text is a significant aspect in the text's ability to create and eventually navigate the relations between the text producers and recipients.

Cervera et al. (2006, p. 11) stated that Van Dijk critically focuses on prejudicial actions related to race and ethnic, and how media and government aided or fueled publicly expressed racism. With a major focus on identity-based prejudice, Van Dijk's framework can be considered as one of the more in-depth models in critical discourse analysis. In this case, it is perfectly suitable for analysis

or research involving the exploration of social inequality in a text, through textual, social cognition, and social issues analysis.

This research focuses on the analysis on song *Orphans* that has not been addressed by a popular white act in the entertainment field, especially the ones with a huge number of listeners and audience across the globe, mainly in the West. Through their lyrics in this song, Coldplay attempts to convey the social issues to have a powerful impact on society. It is undeniable that song is not only a work of expression, but also a powerful tool to convey social-political changes. Therefore, it is interesting to note that a popular white act in the music industry seems to be using their platform to address an issue that somehow felt ruled out, which shows the signs of a more inclusive progressiveness.

## Method

The type of research utilized for this article is qualitative research. According to Cresswell (2014), qualitative research involves an investigative approach focused on comprehension, drawing from specific methodological traditions to delve into social or human problems. The researcher constructs a comprehensive portrayal, observes language, provides detailed information, and conducts the study within a natural setting.

In collecting the data, the researcher took notes from the lyrics of the song and any available description regarding the lyrics. The lyrics and its division are obtained through the website *Genius.com*. In analyzing the data, the researcher utilized Van Dijk's Critical Discourse Analysis that focuses on how language and text displayed social cognition, which means social beliefs or representations that people share with others (Van Dijk, 2009, p. 24). This approach mainly aims to explain the process of how language and text endorsed social inequality. The song lyric shows resistance towards the injustice. The following is the Van Dijk's Discourse Structure.

**Table.1**  
**Van Dijk's Discourse Structure**

Discourse Structure	Observed Items	Elements
Macrostructure	Thematic	Topic
Superstructure	Schematic	Schema
Microstructure	Semantic	Background, details, presuppositions,
	Syntax	Sentence structure, coherence, pro-nouns
	Stylistic	Word choices, vocabularies (Lexicons)
	Rhetoric	Metaphor, expression

Source: Eriyanto (2006, in Lestari, 2021, p. 51)

After conducting textual analysis, the research observed social cognition and social context. The social cognition analysis was acquired by repeatedly watching the band's interview videos on YouTube, while the analysis of social context involved reviewing some articles related to the issue. The research analyzed social cognition and social context to examine the behavior of the song composers and the surrounding environment, which serves as the background for the text's production.

## Results and Discussion

The following table features the description of each of Van Dijk's text structure and the lyrics of the song *Orphans*. The full lyrics (in the correct order), along with the division of each part of the song, can be seen in the superstructure section of the table.

### Macrostructure Analysis

The first structure in Van Dijk's framework is Macrostructure. The term 'macrostructure' itself refers to notions, which revolves around universal theme of a text. Van Dijk implies that macrostructure are semantic objects in discourse, meaning it discusses about the core theme of the text in general (Van Dijk, 2019, p. 10). The macro structure is obtained from the unity of a series of propositions, which is derived from a collection of micro structures. It is observed globally from propositions, not individual propositions.

**Table. 2**  
**Orphans lyrics Macrostructure**

Macrostructure	
<b>Theme</b>	The Middle Eastern civilians as the casualties of War on Terror.
<b>Macro-rule: <i>Deletion</i></b>	<i>Rosaleem of the Damascene</i> (Full detail: Damascus, Syria)

Generally, the song lyrics depict how innocent civilians became victims due to war. Through fictional narrative featuring fictional characters Rosaleem and her father, referred to as 'Baba' as the main characters, this leads to deduce that they are portrayed as Middle Eastern civilians. This is proven with the word 'Damascene' in the presupposition "*Rosaleem of the Damascene*". According to *Merriam-Webster* dictionary, the word means a native of Damascus in Syria ("Damascene"). The "*missile monsoon*" part in the next line gives important information that both precede and succeed the other presuppositions in the song in every line in the lyrics. With 'Damascene' and 'missile monsoon', it is clear that the lyrics actually refer to bombings that happened in Damascus, Syria.

This conclusion is based upon the finding that the lyrics applied a macro-rule called *deletion*, in which a supporting detail of a proposition is deleted from the sentence due to its perceived unimportance for the whole sentence. As mentioned before, the word 'Damascene' means something related to the city of Damascus in Syria. However, the mention of the country Syria is unnecessary in the lyrics because with or without mentioning Syria, listeners are likely to identify the setting based on the word Damascene. As a comparison, the lyrics "*yes she had eyes like the moon*", which follows the Damascene part, could not be deleted because the next lyrics addresses the prospect of her future had the *missile monsoon*, known as the bombings, never happened and thus did not kill her and other civilians.

### Superstructure Analysis

The next structure in line is called superstructure. This structure revolves around the schematic level of the text. Generally, superstructure of a text consists of introduction, body, and conclusion (Van Dijk, 2019, p. 111). For song lyrics, von Appen & Frei-Hauenschild (2015, pp. 2–6) stated that the most general structure is composed of a verse, chorus, refrain, and bridge. The superstructure of the song 'Orphan' establishes a sequential narrative structure, presenting events in a deliberate order to depict the actual occurrences in Syria.



**Table. 3**  
***Orphans* lyrics Superstructure**

Superstructure		
Structure	Element	Lyrics
<b>Introduction</b>	Title	Orphans
	Intro	I want to know when I can go Back and get drunk with my friends Boom boom kah, buba de kah
	Verse 1	Rosaleem of the Damascene Yes, she had eyes like the moon Would have been on the silver screen But for the missile monsoon
	Refrain	She went (Woo-woo, woo-woo, ooh-ooh-ooh) Indigo up in heaven today (Woo-woo, woo-woo, ooh-ooh-ooh) Bombs going boom-ba-ba-boom She say
	Chorus [first and second]	I want to know when I can go Back and get drunk with my friends I want to know when I can go Back and be young again
	Verse 2	Baba would go where the flowers grow Almond and peach trees in bloom And he would know just when and what to sow So golden and opportune
<b>Body</b>	Refrain	But he went (Woo-woo, woo-woo, ooh-ooh-ooh) Tulips the colour of honey today (It's true, true, woo-woo, ooh-ooh-ooh) Bombs going boom-ba-ba-boom He say
	Bridge	Cherubim, Seraphim soon Come sailing us home by the light of the moon
	Chorus [final]	Oh, I want to know when I can go Back and get drunk with my friends I want to know when I can go Back and feel home again

---

	I guess we'll be raised on our own then
Refrain	'Cause I want to be with you 'til the world ends I want to be with you 'til the whole world ends
	Boom boom kah, buba de kah
Conclusion	Boom boom kah, buba de kah
Outro	Boom boom kah, buba de kah Boom

---

The superstructure analysis, which involves the analysis of the lyrics through the order of how the lyrics are presented, is divided based on the structural arrangement of the song. This includes verse 1, chorus 1, verse 2, chorus 2, a bridge along with the final chorus. Together and in the aforementioned particular order, they form a sequential narrative structure that goes in line with the introduction, body, and conclusion parts of a text's superstructure. Although the song title is *Orphans*, the lyrics do not actually include the word 'Orphans'. Since the narrative structure of the lyrics are fictional, the explanation about how the title suits the lyrics will be explained later.

#### Intro

*I want to know when I can go  
Back and get drunk with my friends  
Boom boom kah, buba de kah*

At the beginning of the song, Coldplay aims to evoke self-reflection in listeners through the introduction of the line '*I want to know when I can go.*' It appears that the central 'I' character, who is the Rosaleem, becomes disoriented, recognizing their surroundings filled with bombs and turmoil. This sentiment is encapsulated by the lyrics '*Boom boom kah, buba de kah,*' which are featured at the start of the intro. Next, the narrative sequence can be observed in the first verse of the song.

#### First Verse

*Rosaleem of the Damascene  
Yes, she had eyes like the moon  
Would have been on the silver screen  
But for the missile monsoon*

The lyrics' first verse starts the narrative structure by introducing the main character, "*Rosaleem of the Damascene*". The second line "*Yes she had eyes like the moon*" immediately follows as a description of Rosaleem, who is clearly described as a beautiful girl. With her beauty, she would have reached potentials such as appearing as a television star. However, it never happened due to the bombing tragedy that unfortunately took her life, as the third and fourth lines "*would have been on the silver screen, But for the missile monsoon*", suggest.

#### The Chorus

*(She say)  
I want to know when I can go  
Back and get drunk with my friends  
I want to know when I can go  
Back and be young again*

Similar to introduction, the chorus, preceded with the words "*she say,*" delivers Coldplay's own rendition on what Rosaleem would have wanted to feel and do should she survive the attacks,

hence the song continues with “*I want to know when I can go...*”.

### **Second Verse**

*Baba would go where the flowers grow  
Almond and peach trees in bloom  
And he would know just when and what to sow  
So golden and opportune*

The second verse features the story of Rosaleem’s father, whom the lyrics referred to as ‘Baba’. The use of past tense throughout the verse shows how he met similar demise with his daughter as the bomb attacks prevented him to fulfill his plans to “*go where the flowers grow*”. In terms of introduction and description, Baba’s story mirrors the first verse’s lyrics, which describes Rosaleem’s life since it is followed by another chorus, where Coldplay reprise the same rendition of thoughts as Baba’s own, precisely similar to that of Rosaleem’s.

### **Bridge**

*Cherubim, Seraphim soon  
Come sailing us home by the light of the moon*

The bridge provides an eventual afterlife event that follows the unfortunate fate of Rosaleem and her father. They are welcomed by two archangels, *Cherubim* and *Seraphim*. at the line “*Come sailing us home by the light of the moon*” indicates the ultimate destination of heaven. Following the bridge is another chorus before an outro, which essentially goes out of the Rosaleem and her father’s story. The outro, which features the line “*I guess we’ll be raised on our own then*” and is a conclusive reflection of how people, mainly kids, who managed to survive the real-life event, are left orphaned and together, they bond over their fates, as suggested in the line “*I want to be with you ‘til the whole world ends*”. This particular part of the outro is what ties the song title and the lyrics, which as previously mentioned, does not feature the word ‘*Orphans*’ at all.

### **Microstructure Analysis**

The third structure is called microstructure, which includes the smaller yet more detailed components of a language. The components incorporated as part of the microstructure are Semantic, Syntax, Stylistic, and Rhetoric.

### **Semantic Analysis**

The semantic analysis features the analysis of semantic elements. The lyrics’ semantic component highlights the text’s meaning, where they help the lyrics emphasize the meaning that needs to be emphasized. It focuses on elements of the song that collectively form certain meaning in the text, which is the background of the lyrics.

**Table. 4**  
***Orphans* lyrics Semantic Elements**

<b>Semantic Element</b>	<b>Information</b>
	(First Verse)
	<i>Rosaleem of the Damascene</i>
<b>Background</b>	<i>Yes, she had eyes like the moon</i>
	<i>Would have been on the silver screen</i>
	<i>But for the missile monsoon</i>

**Detail**

The word *Damascene* and *missile monsoon* in the first verse provides information about the setting and the attack, which is further supported by the “*bombs going boom-ba-boom*”.

*Cherubim* and *Seraphim* in the song's bridge strongly supported the heavy implication of Rosaleem and Baba's deaths.

The first verse of the lyrics serves background information of the lyrics' main character, Rosaleem. The use of *Damascene*, which is used to refer to something related to the city of Damascus, Syria, gives the detail of Rosaleem's identity as a Syrian civilian. The information about what crushed her potentials with her beauty, which is *missile monsoon*, also provides the backstory of the conflict or chaos that surrounded her. Cambridge dictionary defines *monsoon* as “the season of heavy rain during the summer in hot Asian countries (“Monsoon,” n.d.). Inferring from the fact that monsoon means something related to raining, it made sense to consider the term missile monsoon as missile attacks, as in raining missiles. These details bring us to an understanding of how bombings in Syria, specifically in Damascus, is the general trigger for the depicted story of Rosaleem.

The idea of how the bombings was based on an actual tragedy is strengthened with another character's presence in the lyrics' narrative; Rosaleem's father Baba. This is because his presence proves that Rosaleem is not the sole victim of the attacks. By portraying them as a family that became a victim of the bombing, Coldplay amplified the idea of how the Damascus bombings took the lives of innocent civilians. Another heavy implication of their deaths are the mentions of *Cherubim* and *Seraphim*, two archangels from Christian theology. In the lyrics, they are welcoming Rosaleem and Baba to the next phase beyond life, which clearly implies that the two did not survive the bombings and thus are portrayed as victims of the war.

**Syntax Analysis**

The syntax analysis highlights the sentence structure and how the sentences are delivered in the text, which also features the coherence and pronouns usage in a text. Van Dijk (1988, p. 11) stated that syntactic analysis involves the word order, positions as subject or object, and the sentence's either active or passive form, to prove the author's (the song writer) intention. In the analysis, the researcher found several sentences that establish the cause-effect relations to show the consequence of the war. The followings are the examples.

**Table. 5**  
**Orphans lyrics Syntax Elements**

Syntax Element	Information
<b>Coherence</b>	How the conjunction <i>but</i> serve a cause-and-effect sequence between the two lines “ <i>Would have been on the silver screen</i> ” and “ <i>For the missile monsoon</i> ”
<b>Pronoun</b>	The switch from third person point of view (Rosaleem ( <i>She</i> ) and Baba ( <i>He</i> )) to <i>I</i> as the first-person point of view in the choruses

In the first verse, the lyrics feature the conjunction *but* to connect two lines. The first line is a presupposition, which implies that Rosaleem would have been able to be a celebrity due to her beauty and the second line is the bombing attacks. Besides connecting the two presuppositions, the use of *but* as a conjunction here also establishes a cause-and-effect sequence when the two lines are put as a whole sentence. Here is the syntactic of the connected lines' structure:

Would have been on the silver screen, but for the missile monsoon  
 Modal V Aux Prep N Conj Prep N

In terms of coherence element in the syntax analysis, the lyrics of this can be considered as coherent. The lyrics mainly uses third person point of view, referring to both Rosaleem and Baba with their names or their default pronouns, which is *she* and *he*, respectively. However, despite the continuous usage of third person point of view, there is a shift to first person in the chorus, in which the pronoun *I* is used. Yet this shift does not create an incoherence in the lyrics as a whole due to its position as a quotation. Here is the syntactic structure of the aforementioned line:

She say, "I want to know when I can go back and get drunk with my friends"  
 P V P V Pre V Adv P Aux Phrasal V conj Phrasal V Pre Pp N  
 Vp Vp Vp Vp

Besides being the only part of the lyrics that features the *I* pronoun and thus the first-person point of view, the chorus also delivers itself as a form quotation. The *I* pronoun is preceded by the phrase "*She say*" (and also "*He say*" in the second chorus), which composed a Verb Phrase (VP). As seen in the syntactic structure above, this verb phrase precedes other sets of verb phrases, which collectively forms a sentence that the lyrics assigned as a quotation of Rosaleem and Baba's thoughts had they survived. Based on this explanation, it is safe to say that the coherence in the lyrics is not disrupted with the point of view change because the shift came in the form of quotation mark, thus not undermining the third person point of view mainly used throughout the lyrics. The pronoun shift here is necessary to support the narrative of how Rosaleem and her father is longing for a tranquil life and simultaneously be a reminder of how the lyrics are a made-up narration created by other people (the band members as the songwriters).

### ***Stylistic Analysis***

The stylistic analysis involves the exploration of how language style incorporates itself to help form a text as a whole. The elements analyzed include the word choices and vocabularies used in the lyrics. Through the stylistic analysis, it is possible to distinct possible variations of different discourses and their context (Van Dijk, 1988, p. 10).

**Table. 6**  
***Orphans Lyrics Stylistic Elements***

<b>Stylistic Element</b>	<b>Information</b>
<b>Lexicon</b>	Simile: <i>Eyes like the moon</i> (First verse)
	Onomatopoeia: <i>Boom boom kah, buba de kah</i>

The stylistic analysis of the lyrics found two forms of figurative language featured in the lyrics. The first is the simile "*eyes like the moon*" in the first verse. The band utilized the simile to illustrate Rosaleem's beautiful eyes by comparing them to the moon. The second is onomatopoeia. Throughout the song, the lyrics feature onomatopoeia of *boom boom*, which mimics the sound of bombs. This is because except for the phrase *missile monsoon*, there is no other reference to the bombing attacks. The inclusion of the onomatopoeia strengthens the implication of the bomb attacks, despite the phrase *missile monsoon* being enough to clearly describe the event.

The repeated usage of the onomatopoeia throughout the song can be considered as supporting details that substantiate the depicted event. On the intro, it foreshadowed the impending bomb attacks. Meanwhile, its use on the song's refrain actually describes the bombings as it happened. Finally, on the outro, it summarizes the overall outcome of the bombings. Both the simile and on-

omatopoeia featured in this song shows that Coldplay's lexical choices point their intention to give the lyrics a whimsy effects through the use of stylistic figures. This is understandable because even though the setting and background of the lyrics are based on a real-life event that actual people have endured, the narrative of this song is entirely fictional.

### **Rhetoric Analysis**

The rhetoric analysis examines the use of figurative speech that is used to give the text a more expressive touch. As van Dijk (1988, p. 16) stated, rhetoric helps in gathering information in a text that it both boosts the author's persuasive intention (if there is any) and the target audience's memorization of the said text.

**Table 7**  
**Orphans lyrics Rhetoric Elements**

<b>Rhetoric Element</b>	<b>Information</b>
<b>Repetition</b>	The repetition of the phrase " <i>I want to know when I can go...</i> " happens twice in the chorus.  The onomatopoeia of bomb sound is also employed on repeat throughout the lyrics.
<b>Metaphor</b>	<i>Missile monsoon</i> (First verse)  <i>Golden and opportune</i> (Second verse)  <i>Come sailing us home by the light of the moon</i> (Bridge)

The line "*I want to know when I can go*" in the chorus is repeated to emphasize the implication of both Rosaleem and Baba's longing of when they can "*go back and get drunk with my friends*" and "*go back and be young again*". The last chorus, which features "*back and feel home again*" also helps in putting the emphasis on the implication of the father and daughter duo's longing. This implication gives a sense of how both wonder whether they have a chance to live normal lives.

Besides the repetition, the lyrics also feature several metaphors. The second verse, which narrates Baba's story, features the metaphor "*So golden and opportune*" to describe the place Baba was on the way to visit, as the preceding line, "*He would know just what and when to sow*" suggested. Cambridge dictionary defines '*golden*' as "made of gold", so to pair it with the word *opportune*, it creates the impression that the word *golden* does not mean something made of gold anymore, but rather something promising, as everything made of gold is generally sought after as a sign of fortune. With this metaphor succeeding preceding line, it shows that the promising thing about his activity was the place, as he would know what to do or plan once he gets there, which he never got to do because of the bombs.

The bridge also features another metaphor that gives a guide of Rosaleem and Baba's life after death. The line "*come sailing us home by the light of the moon*" is a metaphor for going into the last home one goes to in the afterlife. The word '*sail*' is commonly used as a metaphor for life, and as Crovo (2021) suggested, its metaphorical use involves the combination of "intuitive, logic, and decisional functions" of self-navigation. This fully supports the idea of life journey, because a lot of decision and intuition is required to keep on living. Therefore, by succeeding the line "*Cherubim and Seraphim soon*" with the sailing metaphor, the meaning of the sailing as a metaphor for journey in life here shifts to a journey that happens in the afterlife. The *light of the moon* here is supposed to be a representation of the biggest light people can see in the dark, akin the to the metaphor "a light at the end of the tunnel", which Merriam-Webster dictionary defines as "a reason to believe that a bad situation will end soon" ("A Light at the End of the Tunnel," n.d.).

Besides being guided by the moonlight, since Rosaleem and Baba are also guided by the angels Cherubim and Seraphim, it can be inferred that the destination in question is heaven. The mention of the specific angel names, while not an accurate representative of Muslims (the majority of the Middle East citizens), can be seen as the band's attempt to include something relatable while maintaining their own identity since Chris Martin, the band's frontman, is a Catholic. This is a significant aspect since this proves that as non-Muslims, they managed to show their support without entirely identifying themselves as one for the sake of the narrative, as this can be considered as cultural appropriation. Somehow, they found a way to include equivalent terms closest to their own identity in creating the lyrics' narrative.

Based on the analysis above, it can be inferred that the textual aspects of the lyrics reveal what mainly is a fictional story based on true struggle and unrest that people faced. As the macrostructure analysis suggested, the lyrics revolves around how the Middle East civilians became the casualties of the attacks. The superstructure analysis organized the sequence of the overlapping story of Rosaleem and Baba's life and eventual fate following the bombings, which was further elaborated through the microstructure analysis. The background details of the Damascene setting and the archangels' name drop to indicate death, which support the lyrics' main notion, are revealed in the semantic analysis. Syntactically, the pronoun switch in the lyrics did not create an incoherent due to its use as a quotation. The use of stylistic figures in the lyrics underscored the fictional nature of the lyrics, while the band's touch of their own thoughts is made obvious through the rhetoric analysis.

### ***Social cognition analysis***

Another significant aspect in this framework is social cognition. It is a mental representation of individuals (Van Dijk, 1995, p. 18). In this sense, social cognition focuses on the author's behavior that are driven by social roles and events surrounding them. This means that life experience and surrounding environment of the author that serves as the background of the text's production is the main focus of the social cognition analysis. The purpose of the social cognition analysis in Van Dijk's framework is to provide clarity of a discourse's message through a better understanding of the text by exploring the author's mind and what drives them to produce certain text and discourse.

In a 2019 interview with ALT 98.7 FM, Chris Martin, the band's front man, was asked about the thing that compelled the band to write *Orphans*. He stated that in creating the album, besides being inspired by personal life, he is also affected by the happenings in the world involving other people. In his words, he said that "*if you're engaged with the world you can't help but be affected by what you're seeing.*" (ALT 98.7 FM, 2019, 7:17). In the same interview, he also stated that an example of the people he deemed less fortunate to be refugees or people who are vilified as a part of certain groups (let it be race or ethnic) yet have no choice of their own (7:21-7:54). This statement gives out the idea that the band members are aware of certain groups who are not only less privileged than them, but also got vilified based on their identity and background.

The band member's awareness of the less privileged simultaneously highlights the existent prejudice towards certain group of people is due to identity or background barriers. Speaking for *Sunday Times' Culture Magazine* (as quoted in DevonLive.com), Martin stated that "*Right now there is so much isolationism, and I don't believe in that, at all.*" This supports the idea that not only that the band members are in awareness of the issue, but they also condemned the negativism. Within the context of the statement, the band themselves came from a privileged background, since they are white men. However, Martin's disapproval shows that in this sense, the band sees how the same privilege sometimes disabled everyone to unite regardless of their racial, ethnic, or religious backgrounds.

Unlike other songs in the album, which directly address their respective issues as observers in first person, this song is the only one that features a fictional narrative, specifically using third person point of view. The use of third person point of view supports Martin's previous statement

of getting affected by less fortunate people's experiences, which he is more than aware of. To be a lot more specific, he stated that this song came after the kids in refugee camps. In an interview with Audacy Music in 2019, Martin stated that "*we were thinking about particularly the young people who've been displaced who just want to go home and be normal like everybody else*" when talking about how people tend to overlook young survivors of war in refugee camps, deeming them as "*just immigrants*" or "*just refugees*" (1:07-1:30).

While Martin and the band members made no direct mention about the attacks or the exact group of people the band stood for in the lyrics, several things led to the conclusion that Coldplay actually addressed Muslims as the marginalized group of people for this particular song. Besides their inclusion of Arabic imagery and influences for this album, this particular song also features a narrative in which the protagonists are killed in bomb attacks. The distinctive part of the song that easily points out the band's partiality in the lyrics is the fact that the protagonists are depicted as Middle Eastern citizens. Therefore, this rare highlight on Middle Eastern or Muslim as the marginalized group, especially coming from the minds of White people, can be considered as this songs' reflection of the band's desire to be as inclusive as possible.

### ***Social context analysis***

If social cognition focuses on the producer of the text itself, the final layer—the social context analysis—is focused on the social situations surrounding the language use. It can be considered as something that bridges society and a discourse. Social context also marks certain social situations that influence social events leading to the creation of a text (Van Dijk, 2009, p. 2). Despite being partially fictional, it is apparent that the lyrics' narrative might be the band's attempt to bring awareness to how Middle Easterners and Muslims are still so marginalized in the West, despite the rising acknowledgement of diversity's importance. This idea is further supported by Westerners' general outlook on people of Arab descent or Arabic culture, especially Muslims. For instance, Salaita (2015, p. 11) argued that in the U.S., people who strongly express their dislike towards Muslims and Islamic identities tend to generalize Arabic people into Muslims. He went on to state that these people also often base their dislike and fear of Arabs on the misrepresentations of Islam in popular culture, even when most of them do not understand Arabs and Muslims' origins.

Compared to many other humanitarian issues involving discrimination and stereotypes experienced by other minorities such as black people, LGBTQ, and Asians in general, the wide-scale acknowledgement from Western public figures for Muslims are comparably less. A study conducted by Dangubić et al. (2021, p. 1253) suggested that several subgroups show negative attitude towards Muslims religious practice due to *status quo conservatism*, which is a case where they despise societal change. The same study also implied that they do not necessarily display their resentment to other minority groups practices despite their likeliness to feel intolerant towards them as well. This proves the point that in the racial or humanitarian discourse, Muslims are still not treated equally as other minority groups, hence the selective intolerance. Again, this is because Muslims, especially with Arabic and Middle Eastern background as a whole are considered to be conservatives.

Despite the fact that the Islamic militancy, which often shows violence, is not supposed to represent the religion and its followers as a whole, it is still generally assumed to stem from the religion itself. The scrutiny against Muslims and Islamophobia in the West post September 11 attacks establishes itself mainly due to the high visibility of this Islamic militancy. Based on this idea, the September 11 tragedy left the West to waste no time in issuing a "War on Terror", a counter attack towards Islamic militancy. Abbas (2021, p. 1) stated that these revenge-motivated counter attacks commenced by the West is also supported by unrestrained amount of weaponry. He also stated that the normalization of existing Islamophobic behavior and the political moves in support of it only increased the likelihood of radicalization in the Middle Eastern countries. In fact, years later, it also preceded the emergence of militant groups like Islamic State.



The radical militant Islamic groups from the West only validate Western countries' reason to launch military attacks, in what is deemed as war to abolish terrorism. What they seem to forget is how these attacks completely disregard civilians' security. Not to mention that this does not happen to any wars, but since Muslims are considered as terrorists, any kind of negative damage towards Muslim population is somewhat justified as a collateral damage or as an outcome of the war itself instead and was normalized (G. Patel, 2017, p. 5). This shows how Western countries hold huge and advanced power that they were willing to sacrifice the lives of civilians because obviously, it does virtually no harm to their side.

How the attacks' impact on civilians is often overlooked in this "War on Terror" is a reflection of how the tranquility of Middle Eastern civilians' life tends to be disregarded. This overview is based on when it is said that Muslims (or Arabs) are terrorists, it does not exclusively refer to Muslim immigrants in the U.S., but also the people living in their home countries anywhere in the Middle East (Awan, 2010, p. 533). Through the lyrics that narrate the loss of innocent lives from the side of the perceived 'terrorist', the band defies the conception that Muslims are terrorists. Instead, they highlight that innocent lives of Middle Eastern civilians are enough proof that not everything that is often overlooked should actually be overlooked, and thus normalized.

Chris Martin's statement in the interview with Audacy Music (2019) about how he would rather consider 'people' as humans instead of 'immigrants' or 'refugees' when he talked about the song, which was mentioned earlier, strongly implies that the lyrics actually refers to the struggle that innocent people actually experience because of their identity and where they live, albeit through a fictional narrative. As a group of White men coming and living in the West, the band did not just sit there and close their eyes over the struggle of Muslims and Arabs. In an increasingly diverse landscape of society and how acceptance under human rights is being normalized, the band took their privilege to embrace one more group, that for some reasons are somewhat neglected.

In doing so, the band also knew their place and portion of acknowledgement. Since they cannot represent Middle Eastern civilians, they addressed the issue in a fictionalized account based on what they see as a real life happening that a lot of people went through, with a touch of their own identity. As previously explained in the rhetoric analysis, the lyrics used Christian theology terms. This proved how their intention is to purely pour out what they feel about the situation by imagining what these people went through. The intention also verifies that the band is careful enough in their attempt to address this issue through the lyrics because with all the explanation above, it is apparent that they tried their best to avoid cultural appropriation.

## Conclusion

This research concludes that Coldplay tried to convey a message that essentially criticizes the War on Terror's impact on the civilians of Middle East. The text analysis reveals the fictional narrative and how it plays into both the attacks and their own views about the issue. Meanwhile, the social cognition analysis reveals that the band wishes to abolish any kind of injustice and barriers that creates a setback on the possibility for everyone to unite, regardless of their identity. The band's statement and the specific details in the lyrics incorporate smoothly into the social context analysis, in which the War on Terror and the prejudice against Middle Easterners and Muslims are deeply connected. It is unfortunate that many misrepresentations of Muslims leading to the internalized Islamophobia greatly diminished people's likeliness to stand up for Muslims. However, through this article, it can be concluded that as a popular public figure, especially a White and non-Muslim one, Coldplay actually took an action to address what other people outside the Muslim community rarely address in their works. In addition, they did so without going out of their portion as non-Muslims, which only proves that they genuinely tried to include Muslims as a group of people that needs to be included more in the conversation about inclusivity.

Besides hoping that this research could be beneficial in any form, the research would also like to suggest that future research based on this album could feature the analysis of other songs in this album discusses specific issues involving humanities such as racial profiling and gun control, a first in Coldplay's career. To feature a more prominent result in the analysis of social cognition of the songwriters, the research also encourages future research to conduct interview with the band members to get a more comprehensive understanding of what the band tries to achieve with the lyrics. This is because the likeliness of receiving the most authentic data for social cognition analysis through a direct interview with the author of the text is the highest among other ways of conducting a social cognition analysis.

## References

- Abbas, T. (2004). After 9/11: British South Asian Muslims, Islamophobia, Multiculturalism, and the State. *The American Journal of Islamic Social Sciences*, 21(3). <https://doi.org/10.35632/ajis.v21i3.506>
- Abbas, T. (2021). Reflection: The “war on terror”, Islamophobia and radicalisation twenty years on. *Critical Studies on Terrorism*, 1–3. <https://doi.org/10.1080/17539153.2021.1980182>
- ALT 98.7 FM (Director). (2019, November 6). *Chris Martin of Coldplay Talks New Album “Everyday Life.”*
- Assadi, L. (2022, November 7). Setting the standard: Coldplay's advocacy for global issues. *The Spartan Shield*. <https://spartanshield.org/35404/arts-entertainment/setting-the-standadr-coldplays-advocacy-for-global-issues/>
- Audacy Music (Director). (2019, November 8). *Chris Martin on “Orphans,” the decision not to tour “Everyday Life” and taking sh\*t post Super Bowl.* <https://www.youtube.com/watch?v=57bd-FposPrk>
- Awan, M. S. (2010). Global Terror and the Rise of Xenophobia/Islamophobia: An Analysis of American Cultural Production since September 11. *Islamic Studies*, 49(4), 521–537.
- Barkdull, C., Khaja, K., Queiro-Tajalli, I., Swart, A., Cunnigham, D., & Dennis, S. (2011). Experiences of Muslims in Four Western Countries Post—9/11. *Sage Journals*, 26(2). <https://doi.org/10.1177/0886109911405491>
- Byng, M. D. (2008). Complex Inequalities: The Case of Muslim Americans After 9/11. *Sage Journals*, 51(5). <https://doi.org/10.1177/0002764207307746>
- Cambridge University Press and Assesment. (n.d.) Monsoon. In *Dictinary.cambridge.org*. Retrieved November 10, 2023, from [https://dictionary.cambridge.org/dictionary/english/monsoon#google\\_vignette](https://dictionary.cambridge.org/dictionary/english/monsoon#google_vignette)
- Cervera, J. T., Postigo, M. L., & Herrero, R. D. (2006). What Is Critical Discourse Analysis? *Quaderns de Filologia-Estudis Lingüistics*, 11, 35.
- Coldplay's Chris Martin on how he may vote and being seen as “just a white man from Devon.” (2019, November 24). [Website]. *DevonLive.Com*. <https://www.devonlive.com/news/celebs-tv/chris-martin-how-vote-being-3573773>
- Cresswell, J. W. (2014). *Penelitian Kualitatif & Desain Riset*. Pustaka Pelajar.
- Crovo, R. (2021, July 13). Change of course: Sailing as a metaphor of life. *Osculati*. <https://blog.osculati.com/2021/07/13/sailing-as-a-metaphor-of-life/?lang=en>

- Dangubić, M., Verkuyten, M., & Stark, T. H. (2021). Understanding (in)tolerance of Muslim minority practices: A latent profile analysis. *Journal of Ethnic and Migration Studies*, 47(7), 1517–1538. <https://doi.org/10.1080/1369183X.2020.1808450>
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language* (2. ed., [Nachdr.]). Routledge.
- G. Patel, T. (2017). It's not about security, it's about racism: Counter-terror strategies, civilizing processes and the post-race fiction. *Palgrave Communications*, 3(1), 17031. <https://doi.org/10.1057/palcomms.2017.31>
- Golden. (n.d.). In *Cambridge Dictionary*.
- Howell, J. B., & Callahan, C. (2016). Making Sense of Public Issues with Songs. *Social Studies Research and Practice*, 11(2), 80–91. <https://doi.org/10.1108/SSRP-02-2016-B0006>
- Lestari, H. P. (2021). Analisis Wacana Kritis Lirik Lagu “Lexicon” Ciptaan Isyana Sarasvati. *UNDAS: Jurnal Hasil Penelitian Bahasa dan Sastra*, 17(1), 47. <https://doi.org/10.26499/und.v17i1.3398>
- Martin, C., Buckland, J., Berryman, G., Champion, W., & Martin, M. (2019, October 24). *Orphans*. Genius. <https://genius.com/Coldplay-trouble-in-town-lyrics>
- Merriam-Webster. (n.d.). A light at the end of the tunnel. In *Merriam-Webster.com*. Retrieved November 13, 2023, from <https://www.merriam-webster.com/dictionary>
- Merriam-Webster. (n.d.). Damascene. In *Merriam-Webster.com*. Retrieved July 21, 2022, from <https://www.merriam-webster.com/dictionary/damascene>
- Petridis, A. (2019, November 21). Coldplay: Everyday Life review – surefire hits and dodgy experiments. *The Guardian*. <https://www.theguardian.com/music/2019/nov/21/coldplay-everyday-life-review-parlophone-chris-martin>
- Petrušić, D. (2021). *The Cultural Impact of Music on Society with a Special Emphasis on Consumerism*. 19.
- Salaita, S. (2015). *Anti-Arab Racism in the USA: Where It Comes From and What It Means For Politics Today*. Pluto Press. <https://doi.org/10.2307/j.ctt18fsb1b>
- Schiffrin, D., Tannen, D., & Hamilton, H. E. (Eds.). (2001). *The handbook of discourse analysis*. Blackwell Publishers.
- Song Details—Orphans by Coldplay*. (2019). Universal Music Publishing Group Germany. <https://www.umusicpub.com/de/Digital-Music-Library/song/420802/coldplay-orphans>
- Van Dijk, T. A. (1988). *News Analysis: Case Studies of International and National News in The Press*. Lawrence Elbaum Associates.
- Van Dijk, T. A. (1995). Discourse Analysis as Ideology Analysis. In *Language and Peace* (1st edition, p. 18). Routledge.
- Van Dijk, T. A. (2009). *Society and Discourse: How Social Contexts Influence Text and Talk*. Cambridge Univ. Press.
- Van Dijk, T. A. (2019). *Macrostructures: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition* (1st ed.). Routledge. <https://doi.org/10.4324/9780429025532>

- von Appen, R., & Frei-Hauenschild, M. (2015). AABA, Refrain, Chorus, Bridge, Prechorus—Song Forms and their Historical Development. *German Society for Popular Music Studies e. V.*, 83.
- Weiss, G., & Wodak, R. (Eds.). (2003). *Critical discourse analysis: Theory and interdisciplinarity*. Palgrave Macmillan.

# إنسانيات

مجلة جامعة إسلامية إنسانية

Vol 8, Number 1, November 2023

**Critical Discourse Analysis through Systemic Functional Linguistics  
of SMS (Short Message Service) Phishing**

*Nana Raihana Askurny, Syihabuddin, Dadang Sudana*

**Literature and Social Issues: Study of Islam, Secularism, and Humanism  
in Achdiat's Atheis Indonesian Novel**

*Sukron Kamil*

**Meditating Masculine Anxiety and (Post) Colonial Space in Lubis's  
*Harimau! Harimau!* and Patterson's *Man-Eaters of Tsavo***

*Danial Hidayatullah*

**The Analysis of Data Literacy and Data Quality: Study at Faculty of  
Administrative Science, Brawijaya University**

*Aulia Puspaning Galih, Ágnes Hajdu Barát, Nizam Zulfanuddin Bahar,  
Dessy Ervina Febriyanti*

**Two Imaginations of Indonesia: A Study on the Islamic and Nationalism  
Ideologies in *Pandji Islam Magazine*, 1940**

*Rais al-Azizi Muhyidin, Yusril Fahmi Adam*

**War on Terror's Impact on the Middle East Civilians  
in Coldplay's Orphans Song Lyrics**

*Raden Daffa Akbar Hadikusumo, Alfi Syahriyani*

إصدار كلية الآداب والعلوم الإنسانية  
جامعة شريف هداية الله الإسلامية الحكومية، جاكرتا-إندونيسيا

Website : <http://journal.uinjkt.ac.id/index.php/insaniyat> | Email : [journal.insaniyat@uinjkt.ac.id](mailto:journal.insaniyat@uinjkt.ac.id)

