

CHAPTER I INTRODUCTION

This chapter contains the general concept of this thesis. It consists of the research background, statement of problem, research objectives, research significances, definition of key terms, and previous studies.

1.1 Research Background

Folk songs, as a unique type of music genre, hold an essential place in cultural traditions as they reflect the lives, emotions, and values of the people who create and perform them. These songs are often regarded as living artifacts, passed down from generation to generation, preserving the essence of a community's identity and heritage. In their essence, folk songs serve as vessels for conveying cultural values, historical narratives, and the social identity of a community group. They often emerge from the lived experiences of ordinary people, encapsulating their joys, sorrows, struggles, and aspirations. In many countries, folk songs are intricately intertwined with local traditions, folklore, and community practices. They serve as musical expressions of traditional ceremonies, folk tales, and ancestral wisdom, often recounting stories of survival, resilience, and the timeless struggles of human existence. These songs become a means of preserving oral traditions, ensuring that the knowledge, beliefs, and values of a community are carried forward to future generations. Folk songs can also act as unifying forces, bringing people together to share collective memories and celebrate their cultural heritage.

However, folk music has not remained static; it has evolved in response to the cultural, social, and political changes of the times. A significant transformation occurred during the mid-20th century, particularly in the 1960s and 1970s, a period often referred to as the era of the folk revival. During this time, there was a renewed interest in traditional folk music, which intersected with contemporary social and political movements. According to Webb, Popular music genres, including folk, have been central to social protest movements over the past 25 years (Webb, 2008). The folk revival marked a period when traditional folk music was rediscovered,

reinterpreted, and modernized, blending its roots with contemporary sounds to reach broader audiences.

The folk revival era was a significant cultural phenomenon that occurred in several parts of the world, particularly in the United States and Europe. This revival, marked by a renewed interest in traditional folk music, reached its peak in the 1960s, coinciding with a time of great social and political upheaval. In the United States, the folk revival was deeply intertwined with the Vietnam War, a conflict that claimed countless lives and caused widespread dissent among the American public. During this turbulent period, folk music emerged as a powerful medium for expressing dissent and mobilizing social protest. American musicians and activists gravitated toward folk music because of its simplicity, accessibility, and connection to the working class and marginalized communities. The acoustic instrumentation and storytelling nature of folk songs allowed artists to convey messages of resistance and hope in a way that resonated deeply with audiences. Songs like Bob Dylan's *"Blowin' in the Wind"* and Pete Seeger's *"Where Have All the Flowers Gone?"* became anthems of the anti-war movement, giving voice to a generation disillusioned by the horrors of war and advocating for peace and justice.

Sociologist William G. Roy argues that the concept of folk music has been shaped by academic elites and political activists, particularly during the folk revival era, which aimed to use folk music as a tool for racial solidarity and social change (Roy, 2002). Folk music, which had traditionally been viewed as a cultural heritage passed down through generations, underwent a functional shift during this period. It transformed into a medium or tool in spreading social protest messages. This functional shift in folk music reflected the broader cultural and political dynamics of the 1960s. The anti-war movement, which emerged in opposition to the Vietnam War, found its voice in the folk songs that addressed themes of injustice, violence, and human suffering. Folk music's grassroots origins and emotional authenticity made it a natural choice for activists seeking to connect with ordinary people and inspire collective action. The movement's use of music extended beyond protests,

as folk songs were also performed at rallies, sit-ins, and teach-ins, creating a sense of solidarity and shared purpose among participants.

The anti-war movement promoted by American musicians and activists was a peaceful action aimed at rejecting all acts of violence, especially rejecting the war in Vietnam that was happening at that time. The activists, who were young Americans, refused to join the US military to fight in Vietnam. They, the young activists, preferred to live in a group with other young people who also had the same goal, which was to live with a sense of peace and love for each other. The group formed by these young activists and musicians eventually gave birth to a new social community called the Hippies. Hippies rejected the mainstream societal norms of the time, embracing an alternative lifestyle characterized by non-conformity, spiritual exploration, and a profound commitment to peace. They created spaces where love, compassion, and equality were celebrated as essential values, and music became a unifying tool that helped express their vision of a better world. It was in this group of Hippies that folk songs containing messages of peace and anti-war were massively listened by young Americans at that time. Folk songs, with their simple melodies and poignant lyrics, resonated deeply with the ideals of the Hippie movement. Often carrying messages of peace, anti-war sentiment, and social justice, these songs spoke directly to the hearts of young Americans who longed for change. The folk revival of the 1960s introduced a new wave of socially conscious music that questioned authority, challenged the status quo, and inspired critical thought about the policies and actions of their government. According to Gillibrand, the folk revival in the 1960s introduced young listeners to a different sound, one of rebellion and critical thought about their country (Gillibrand, 2019). Thus, folk songs experienced an era of great revival during this period.

The transition of folk songs from traditional expressions of culture and storytelling into powerful tools for spreading social protest marked a significant evolution in the role of music. This transformation became especially prominent during periods of intense social and political upheaval, such as the Vietnam War era. Folk songs, once primarily vehicles of communal identity and entertainment,

became mediums through which musicians and songwriters could voice discontent and call for change. In this new role, the lyrics of folk songs became rich with figurative language, serving both as a means of emotional expression and as a strategy to communicate messages of protest. The social protest messages conveyed through folk music during the Vietnam War era were often directed against government policies, particularly those related to the war. These messages were inherently sensitive, challenging the prevailing political and societal norms of the time. Because of their controversial nature, folk musicians and songwriters had to find ways to deliver these messages effectively without inciting outright censorship or backlash. Figurative language became an essential tool in achieving this balance. By employing metaphors, similes, symbolism, and other figurative languages, songwriters could embed their criticisms and calls for justice in poetic and indirect ways. This approach not only protected them from immediate political repercussions but also enhanced the aesthetic value of their lyrics, making them resonate more deeply with listeners.

The relationship between songs and literature is undeniably profound, as songs inherently combine two primary elements: music and lyrics. Lyrics are one of the literary texts that belong to the poetry genre. According to Abrams, a lyric is any fairly short poem uttered by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling (Abrams, 2018). In particular, the lyrics of folk songs from the 1960s and 1970s reflect this close relationship between music and literature. These songs often served as poignant expressions of the thoughts, emotions, and social awareness of folk musicians in response to the significant political and cultural upheavals of the time. Specifically, the 1960s and 1970s were marked by numerous wars and conflicts, such as the Vietnam War, which elicited strong reactions from artists and musicians. Folk songs from this era were frequently imbued with anti-war sentiment, social criticism, and calls for peace and justice, making their lyrics deeply reflective of the historical and cultural contexts in which they were created. So that the lyrics in folk songs in the 60s are part of the study of lyric poetry literary texts that contain expressions and perceptions of folk musicians in that era.

Figurative language is an intriguing and essential technique in the field of literary writing, often used to enrich the meaning and emotional impact of a text. It allows writers to go beyond the literal meanings of words to convey deeper, implied messages that can be interpreted by readers or listeners. This literary device has played a significant role in various forms of creative expression, including poetry, prose, and song lyrics. In the context of folk song lyrics from the 1960s and 1970s, the use of figurative language became a powerful tool for musicians to address and communicate social protest messages. The turbulent social and political climate of that era, marked by movements for civil rights, anti-war protests, and calls for equality, provided fertile ground for artists to express resistance and dissent through their art. The use of figurative language such as metaphor and metonymy in writing song lyrics can be a tool for folk musicians in providing deeper messages. These devices allowed folk musicians to embed complex, layered meanings into their lyrics, making it easier for them to address sensitive and controversial issues indirectly. For instance, metaphors enable a writer to draw comparisons between seemingly unrelated ideas, creating vivid imagery that resonates with the audience on a deeper emotional level. Similarly, metonymy, which involves substituting a word or phrase with something closely related to its meaning, can evoke broader associations and cultural connotations that enhance the message being conveyed. According to Raymond Gibbs, metaphor and metonymy are two of the major figurative language through which people conceptualise their experience (Gibbs, 1994). By using figurative language such as metaphor and metonymy in writing lyrics, writers can express complex feelings or experiences through the figurative language they use, so that messages such as sensitive resistance messages in a song lyric can be conveyed implicitly to listeners.

Famous musicians who voiced the anti-war movement such as John Lennon, Bob Dylan, Pete Seeger, Simon and Garfunkel, etc. had a considerable influence on the anti-war movement. They expressed their alignment in the anti-war movement through the lyrics of the songs they wrote. They were the ones who played a big role in shifting the function of folk song, by making folk music a medium or means of spreading social protest. The way of conveying social protests carried out by

musicians in this era then changed the way they wrote lyrics in their subsequent songs at that time. One of the most prominent female folk singers in the 60s was Joan Baez, who was famous for her lyrics that contained many messages of peace and support for the anti-war movement.

Joan Baez is an American folk singer and songwriter. She is known for the lyrics in her songs that contain messages of peace and support for the anti-war movement during the Vietnam war era. Renowned for her unwavering commitment to peace and justice, Joan Baez used her platform and artistry to amplify messages of hope, unity, and resistance against war. Her music, particularly during the Vietnam War era, reflected her deep alignment with the ideals of the anti-war movement. Beyond her role as a musician, Baez also became a symbol of activism, participating in marches, protests, and advocacy efforts to promote social change. Her involvement in the Civil Rights Movement, her support for conscientious objectors, and her outspoken stance against violence further solidified her reputation as an artist-activist. Through her music, Baez exemplified how figurative language could serve as a vehicle for activism. By employing vivid imagery and evocative metaphors, she transformed complex emotions and political sentiments into accessible and relatable expressions. Her songs encouraged reflection, empathy, and action, resonating deeply with audiences both during the Vietnam War era and in subsequent generations. Baez's artistry underscores the transformative power of music as a means of social protest, illustrating how it can transcend cultural and literature boundaries to inspire collective action.

Studying the lyrics of Joan Baez's songs provides a unique opportunity to explore the interplay between art, activism, language and literature. Her use of figurative language offers a rich field for analysis, shedding light on how creative expression can be harnessed to voice dissent, promote peace, and challenge the status quo. An in-depth exploration of Baez's lyrical techniques and the themes embedded in her music would not only honor her legacy but also contribute to a broader understanding of the role of music in shaping cultural and political movements. This research holds relevance not only for historical and literary

studies but also for contemporary discussions on the enduring power of art as a catalyst for social change.

1.2 Statement of The Problem

The combination of music and lyrics is a unity that can be a powerful and effective medium to express the human soul. The combination of music and lyrics can be reflected in a song. Therefore, this research uses the object of folk song lyrics written by Joan Baez, a musician and activist who actively expressed social protest in the 60s. Joan Baez poured her emotions and feelings into writing folk song lyrics that contain messages of the anti-war movement through the use of figurative language. With the use of figurative language in her lyrics, Joan Baez can express the emotions and messages of the anti-war movement that are difficult to convey in a literal way. Thus, the use of figurative language in Joan Baez's folk song lyrics helps in conveying complex messages. Therefore, this study aims to analyze the figurative language of Joan Baez's folk song lyrics using the theory of figurative language. To answer this research formulation, the related questions are as follows:

1. What types of figurative language that used in the lyrics of Joan Baez's folk songs?
2. How the use of figurative language in Joan Baez's folk songs lyric representing the messages of anti-war movement?

1.3 Research Objectives

Based on the statement of the problem that has been presented, the main objectives of this research are:

1. To determine the types of figurative language found in the lyrics of selected folk songs by Joan Baez. This objective focuses on the classification description and meaning of each type of figurative language, such as metaphor, simile, personification, hyperbole, etc. used in the song lyrics.
2. To observe the technique of using figurative language in the lyrics of selected folk songs by Joan Baez. This objective intends to try to understand

and analyses how the figurative language used in the lyrics of the songs depicts or expresses the anti-war movement supported by Joan Baez.

1.4 Research Significances

1. Theoretical Significance

This research aims to contribute to the understanding of figurative language in the context of music and lyrics as a powerful tool to convey messages of protest and social resistance, particularly in the anti-war movement. By analyzing the selected songs of Joan Baez, this research enriches the discourse on how metaphors, symbolism, and other figurative language in lyrics not only serve artistic purposes, but also have deep ideological and activist meanings. It can enhance theories related to protest literature, music studies, and socio-political linguistics, bridging between literary analysis and social movement context.

2. Practical Significance

Practically, this research offers insights for musicians, lyricists, and activists on how figurative language can be effectively used in songwriting to voice resistance to war and advocate for peace. This research also benefits educators and students by providing examples of how the use of figurative language in song lyrics can be analyzed not only for its aesthetic elements but also for its role in social movements. In addition, it can inspire further research or creative works that use figurative language in advocacy or public awareness efforts.

1.5 Definition of Key Terms

1. Social Movement: Social movement is a social phenomenon that emerges as a response to various social conflicts that occur in society. These social conflicts can take the form of social inequality, injustice, changes in cultural values, or resistance to certain authorities. Social movements or what is often referred to as social action have various forms that depend on the context of the conflict faced by society.

2. Anti-War Movement: The anti-war movement is one of the most prominent forms of social movement in modern history, especially in the 20th century. It

emerged as a response to widespread social conflicts, such as dissatisfaction with government policies, perceived injustices, and the suffering caused by war itself. One of the most striking examples of the anti-war movement is the movement that emerged in reaction to the Vietnam War in the 1960s and 1970s.

3. Mobilization: Mobilization is an important process in mobilizing resources, energy, and support to carry out a plan or organize a large movement, including social movements. In the context of social movements, mobilization is a key element that determines the extent to which a movement can gain public support, expand the reach of its message, and influence social or political change. Mobilization involves not only the collection of material resources such as funds, facilities, and logistics, but also includes the mobilization of non-material resources such as ideology, emotions, social networks, and collective solidarity.

4. Folk Song: Folk song is one type of music genre that is close to culture. Folk music is usually passed down orally from generation to generation. The distinctive feature of folk music lies in its lyrics which generally describe daily life, customs, folklore, to the socio-cultural situation and socio-political conditions that occur in a region or country. Through its simple yet meaningful lyrics, folk music serves as a medium of expression for the community to convey stories, social criticism, and hopes for change.

1.6 Previous Studies

There are several previous studies that examined the use of figurative language in songs. One of them is by Dian Eklesia (2023) who researched Figurative Language Applied In 'The Show' Album By Niall Horan. The research discusses the use of figurative language in an album of songs written by popular musician Niall Horan. The purpose of the research is to find out what types of figurative language are used in the song lyrics in the album 'The Show' written by Niall Horan.

There is also another research on figurative language in songs by Khadijah Arifah (2016) which examines Figurative Language Analysis in Five John Legend's

Songs. The research discusses figurative language through the perspective of semantics. Therefore, the researcher relates her research objectives more to the use of figurative language in everyday language such as in John Legend's song lyrics which are the object of her research.

In addition, there is another previous research written by Rifdah Salsabila (Alfreda, 2024) entitled *Figurative elements in the song lyrics of Dean Lewis' album entitled 'A Place We Knew' and its relation to the theme*. This research also discusses the use of figurative language in writing lyrics in song albums. In the study, the author examines the figurative language used by Dean Lewis in his album to find the main theme of the album.

Previous research on anti-war messages in songs has also been conducted by Arvind Dahal (2021) who examined *Anti-War Messages in the Songs of John Lennon*. The research explores John Lennon's songs as an expression of the American people's anger and rebellion against the Vietnam war through anti-war messages reflected in John Lennon's songs. The research also tries to prove that alternative cultures such as drugs, alcohol, hippie groups that are considered despicable by contemporary mainstream culture are the product of America's harsh socio-political context.

In addition, there is also research that discusses the anti-war movement by Wijaya (Wijaya, 2020) who examines *The Anti-War Movement through Romanticism of the Hippie Culture on Vietnam War 1965-1973*. The research discusses an overview of the anti-war social movement that developed in the 60s in the United States. The research also discussed the success of the anti-war movement cannot be separated from the support of world musicians through the popular culture they preserve.

However, although there have been previous studies that discuss figurative language and expressions of anti-war movements in songs, the author sees that there is still a research gap in the combination of literary studies and social movements. Research on figurative language as the use of conveying expressions of social

movements such as the anti-war movement is still rarely researched. So, this research is expected to give birth to a novelty about the influence of lyrics in folk songs as one of the literary works that can support a social movement.

