

NATIONALISM IN THE SONG LA MARSEILLAISE: A CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

Discourse of nationalism found in the French national anthem La Marseillaise was examined. The French Republic is recognized as a country in Western Europe and also characterized by several overseas islands and territories located across other continents. A critical discourse analysis framework developed by Norman Fairclough was applied in this study. Fairclough's model was also selected due to its emphasis on linguistic analysis to assess sentence coherence. Additionally, coherence and cohesiveness were considered in terms of how words and sentences are combined to construct meaning and understanding through macro and micro structures. The central issue addressed in this research was how the theme of nationalism portrayed in the lyrics of La Marseillaise. In addition, it has a purpose to present the theme of nationalism as embedded in the lyrics of the anthem. To analyze it, qualitative content and descriptive analysis techniques had been employed. For data collection, content analysis procedures were utilized, including note-taking, translation, and consultation of relevant sources. The song La Marseillaise conveys themes of nationalism and patriotism through the interpretation of its lyrics. At the macro level, the lyrics clearly reflect patriotic sentiment by invoking a spirit of resistance and unity among the French people. Meanwhile, the micro-level analysis identified two prominent underlying motives: the motive of struggle and the motive of nationalism. However, based on the qualitative dominance of the microstructural elements, the nationalism motive emerges as the more salient of the two.

Keywords: discourse analysis, La Marseillaise, macro structure, micro structure, nationalism

1. INTRODUCTION

Song is a form of literary work because basically a song is a poem that is sung. The song is made by the author with the aim of conveying a message to his listeners. Song as a universal and effective media, which could convey the author's ideas, messages, and expressions to listeners through the

lyrics, tone and how the song is performed. Song lyrics basically have similarities with poetry. Therefore, starting from the choice of words or diction, the style of language and rhyme is the same as poetry. The lyrics of the song will communicate several concepts including telling something, conveying the impression of the author's

experience and giving rise to comments or opinions of the listener (Karatem et al., 2013). Song lyrics are also loaded with the author's hidden messages or expressions of the author's heart. Communication that occurs through the song is when the listener or music connoisseur can understand the message or intent of the song so that the interaction of one's inner world with the outside world is formed.

Within this research, attention was directed toward analyzing the discourse conveyed through the anthem *La Marseillaise*. France is a country that stretches from the Mediterranean Sea to the English Channel and the North Sea, and from the Rhine to the Atlantic Ocean. French people often say France is Hexagon in French *L'Hexagone*. This is due to the territory geometric shape. France is a unitary semi-presidential republic with no president. Its main ideology is enshrined in the Declaration of the Rights of Man and of the citizen. Currently, France is a developed country with the eighth largest economy in the world. The special thing that can bring benefits to this song for language research, the song *La Marseillaise* not only reflects the spirit of nationalism, but also constructs national identity through sentences and words in the song lyrics. Although written in the 18th century, *La Marseillaise* is still an active part of the practice of national discourse until now. This song can also be absorbed, not only in France, but also other countries to arouse a sense of nationalism. The song *La Marseillaise* is a very rich and complicated source of data for critical discourse analysis, so this is an additional advantage for language study, particularly CDA research.

Symbolism of struggle, demonization of opponents, the performativity of national ideology, and the construction of national identity are just a few of the deep discourse techniques it employs. Upon a careful analysis, this song presented, how language actively contributes to the formation and upkeep of nationalism and how ingrained ideals continue to shape contemporary culture.

The decision to analyze this anthem stems from the presence of discursive features that capture the socio-political tensions of the time, especially expressions of nationalism, militaristic ideology, and defiance against oppression. Calls to arms, scenes of external threats, and impassioned language are all used in the song's lyrics to unite the populace around a common sense of national identity. This makes it a rich field for critical discourse analysis (CDA), especially when it comes to analyzing the ways in which language is employed to create the discourse of nationalism. The present research uses critical discourse analysis to analyze the nationalism discourse in *La Marseillaise's* lyrics. Additionally, the scholars want to pinpoint the linguistic elements: vocabulary, grammar, and meaning that support the formation of a nationalist perspective. The final step is to comprehend how national anthem language mobilizes political sentiment and collective identity.

This song was composed by Rouget De Lisle. The anthem was written by order of Frederic de Dietrich, (25 April 1792). According to Robert (1990) *La Marseillaise* was officially sung for the first time by the Rouget de Lisle in Strasbourg, and was first inaugurated as the national anthem of

France on 14 July 1795 at the time the song was written, it is said, the Prussian army came to the city of Paris with a plan to re-impose the monarchy that was afflicting the French people. Immediately the French felt very threatened by the arrival of troops from Prussia. This picture is very evident in every stanza of the song *La Marseillaise*. It can be said that during the war era, when this song was composed, this song felt suitable to be sung, because it ignited the spirit to fight and carry out rebellion against the enemy, who tried to colonize. In fact, the French people still play the national anthem which has a violent nuance to this day, even though the lyrics are no longer in accordance with the spirit of the French republic, named *La Liberté* or freedom, *L'Égalité* or equality, and *La Fraternité* or brotherhood.

In this research, song lyrics were conceptualized as a discursive construct, reflecting the idea that lyrical texts can serve as a medium through which social, political, and ideological meanings are produced and communicated. Cook (2001) states three things are central in terms of discourse analysis, namely text, context, and discourse. In discourse, a text is all forms of language, not words printed on sheets of paper, but also all kinds of communication expressions, speech, music, pictures, sound effects, images, and so on. The field of discourse analysis aims to investigate how language is actually used in interaction. Discourse analysis, according to Stubbs in Lestarini (2021, p. 3), is the study of language as it is naturally used, both in writing and speech, such as in daily conversations. Discourse analysis in linguistics, according to Eriyanto (2011, p. 41), is also a response to formal

linguistic forms that focus more on word units, phrases, or sentences by themselves without considering the connections between these parts.

Media texts that refer to a technology make it possible to produce discourse in the form of text. Sound, music, and various other things produced by this technology can be referred to as text. Wijana and Rohmadi (2011, p. 43) thought it refer to some of these views, it can be understood that song lyrics can be categorized as a discourse text. Related to this, Fairclough (2013) focus to discourse on language. Discourse refers to the use of language as a social practice, rather than an individual activity or to reflect something.

Santoso (2006) revealed, "The use of the terms text and discourse in discourse analysis is used interchangeably. The terms text and discourse tend to be used without any clear distinction". From the above explanation, it can be explained that the thoughts of these experts with a more sociological basis and purpose tend to use the term discourse. Discourse studies emphasize more on the issue of content, function, and social meaning of language use. Language also has an ideological and political impact on it. For example, someone who says: "I'm dizzy", and someone else says: "go to the doctor" would see the difference. People who say "I'm dizzy" can just say to their friends who are equal, while people who say "Buy me an ibuprofen" say it to their subordinates or people who are lower in rank than him. From there, it can be seen that there is a political element of someone who orders others to do something. At this time, everyone will be aware of their identity and existence in this world.

With different ideologies, everyone wants to show their existence in the world.

Critical discourse analysis was employed as the methodological approach in this study. Critical discourse analysis is especially indebted to several intellectuals and thinkers, Michel Foucault, Frankfurt, Louis Althusser, Antonio Gramsci and Norman Fairclough. Each of these figures contributed the results of their thoughts so as to give birth to discourse analysis in various models. One of the figures who is not an academic in communication science is Fairclough. Currently he is still listed as Professor of linguistics at the Department of Linguistics and English Language, Lancaster England University. Critical discourse analysis sees the use of spoken and written language as a social practice. Language is analyzed not only by describing it from the linguistic aspect, but also by relating it to the context. In this regard, this study will analyze the use of language associated with linguistic aspects and the context of nationalism. Related to this, Sumardin and Henri (2024), the meaning of political nationalism is a national awareness that contains ideals and encouragement for a nation, both to seize independence or expel invaders as well as as an impetus to build itself and the community, nation and state. Fairclough (2001) points out that critical discourse analysis consists of three dimensions of contextual analysis, discursive practice and social practice. In this study, discourse analysis on the lyrics of the French national anthem La Marseillaise was carried out by analyzing the dimensions of contextual analysis, discursive practice and social practice. In general, critical discourse

analysis is used to analyze critical discourses, including politics, race, social class, hegemony and gender.

The message contained in a song can invite, provoke and teach something to the listeners. In order for listeners to receive the message or understand the song correctly, a deeper study of the song's lyrics is needed. The study can be analyzed using discourse analysis. Discourse is a series of sentences that are interrelated and contain the most complete, largest and highest language units that can be conveyed both orally or in writing, which has good and sustainable cohesion and coherence. Discourse is the unity of semantic meaning between parts in a language structure. The term discourse is used to cover not only conversation or chat, but also public speaking, writing, and formal endeavors such as scientific reports and plays or plays. Darma (2009, p. 49) says "Critical discourse analysis is a process of parsing or an attempt to explain the text of the social dimension studied by a person or dominant group who has a tendency to aim to get what is desired, so that there is a context that must be aware of the existence of interest".

In order to know the meaning contained in a discourse, further research is needed. Research related to discourse is critical discourse analysis or referred to as Critical Discourse Analysis. Therefore, the analysis that was formed subsequently realized that it had been influenced by the authors from various factors. Tarigan stated in Maisaroh and Prihatin (2022) that discourse has consistency and cohesion in both oral and written form, which supports this idea. A factor provides an identity for anyone, reflecting dynamic, practical, and social traits. On the other

hand, it must also be realized that behind the discourse The object of critical discourse analysis (Critical Discourse Analysis) is language, as well as discourse analysis (Discourse Analysis). However, in critical discourse analysis, it is not only aspects of language that are examined but also the context that accompanies it.

Research on song analysis using Critical Discourse Analysis was conducted by Desanto and Kusumalestari (2023) this study is entitled Discourse of Love for the Homeland in Song Lyrics: Critical Discourse Analysis of Norman Fairclough's Model on the Song 'Preamble' by The Brandals. Although this study uses Fairclough's theory and carries the same theme of nationalism, its primary data is different from this study. Then, their research results are [this study analyzes how the lyrics of the song Preamble' by The Brandals. represent the values of nationalism and patriotism. The results of this study use a qualitative method with critical discourse analysis of the Norman Fairclough model to determine the representation of love for the homeland, discourse practices, and sociocultural practices in the lyrics of the song "Preamble" by The Brandals. The results of the study show that the song represents love for the homeland through social criticism of the poor conditions of Indonesia.

The second preview research is Construction of Nationalism Values in Song Lyrics by Nugraha (2016). The semiotic theory of Roland Barthes is the alternative theory that this study employs in addition to other source facts. Nugraha examines the lyrics of Peterpan's song "Bendera" using the semiotic technique of Ferdinand de

Saussure. This method entails distinguishing the signifier and signified in each line of the song lyrics, as well as linking them to social reality as external referents. Through the song lyrics, the goal is to expose the ways in which nationalism values are formulated and portrayed.

Based on the background above, the problem of this research is how the theme of nationalism is displayed in the lyrics of the song La Marseillaise. Therefore, the purpose of writing this study is to show the theme of nationalism in the song La Marseillaise through the meaning contained in the lyrics of the song.

2. LITERATURE REVIEW

2.1 Critical Discourse Analysis

The use of critical discourse analysis for literary works, including in songs, is a practical implication of conceptual linguistics. At the analysis stage, the practical implications of conceptual linguistics will come into contact with conceptual literature because of the similarity of the object of study, namely the actual use of language. In this regard, critical discourse analysis in general can provide an approach that opens new insights for the study of language and ideology and the social changes that accompany it. Eriyanto (2011, p. 7) notes that discourse is not just a study of language in the context of critical discourse analysis (CDA). He argues that language is studied by linking it to context in addition to describing it from a linguistic perspective. The use of language for certain goals and activities, such as the exercise of power, is referred to as context in this context.

In addition, according to Fairclough (2003), critical discourse

analysis reveals discourse as a form of social practice so that holistic and contextual criteria need to be considered. In addition to the linguistic aspect in the structure of the text, there are other aspects that need to be considered in order to find the meaning of a discourse, namely the interpretation results of the production and consumption of texts as well as socio-political aspects, which affect the making of the text. This paradigm, which combines three levels of analysis—text, discourse practice, and social practice was created by Fairclough. With the use of this approach, researchers can observe not just what is said in a given social situation, but also how and why it is uttered. As stated towards Fairclough (2001, p. 78), "A critical approach to discourse analysis seeks to expose the role of discourse in producing and sustaining unequal relations of power."

That is, the historical aspect of discourse formation needs to be considered. In this aspect, various dimensions of language and thought of the discourse maker can be understood. Both dimensions are influenced by the psychological dimension of the text maker who interacts with the socio-political situation and conditions. Titscher, et al (2000, p. 155) "One method to review the meaning of a text in the context of critical discourse analysis is called the travel history method". Instead, song lyric is considered as a text. It can be proved by Norman Fairclough's statements. Fairclough (2013) shows that critical discourse analysis consists of three dimensions, namely:

a. Text

In Fairclough (2013) model, the text is analyzed linguistically to see

vocabulary, semantics and sentence structure. In addition, coherence and cohesiveness must be included, namely how words or sentences are combined to form meaning or understanding. Fairclough also adds that text can be viewed at various levels, including:

1. Representation; that is how events, people, groups, situations, circumstances or anything are displayed and described in the text.
2. Relation; namely how the relationship between journalists, audiences and participants is displayed and described in the text.
3. Identity; namely how the identities of sources, audiences and participants are presented and described in the text.

b. Discourse practice

Discourse practice analysis focuses on how text is produced and consumed. The text is formed through a discourse practice that will determine how the text is produced.

c. Sociocultural practice

The sociocultural analysis practice is based on the assumption that the social context outside the media affects how discourse appears in the media. Sociocultural practice is not directly related to the production of texts, but determines how texts are produced and understood. Sociocultural practice describes how the wider audience interprets and spreads the dominant ideology to the public or the wider community.

2.2 La Marseillaise

This section describes the content and descriptive analysis related to the song text. Text analysis was carried out to reveal meaning by critically analyzing

language. The text of the French national anthem, which is analyzed is a song called La Marseillaise. In Fairclough's model, the text is analyzed linguistically by looking at vocabulary, semantics and sentence structure. In addition, coherence and cohesiveness must be included, namely how words or sentences are combined to form meaning.

At first, After France declared war on Austria in April 1792, Dietrich, mayor of Strasbourg expressed the need for a marching song for the French troops. La Marseillaise is Rouget de Lisle's answer to this call. It was originally titled Chant de guerre de l'armée du Rhin. At first, the song was a war song for the armies of the Rhine. The war song was later called La Marseillaise. This corresponds to the number of volunteer soldiers from Marseille. The uplifting and regal song made a strong impression whenever it was sung at Revolutionary public events. The convention accepted it as the national anthem of France in a decree passed on 14 July 1795. Nevertheless, after Napoleon III came to power; La Marseillaise was banned by Napoleon during the empire and by Louis XVIII, who came to be a king in 1815, due to his Revolutionary associations in the Second Restoration. Authorized after the July Revolution in 1830, it was again banned by Napoleon III. The song La Marseillaise until 1879 was never sung again.

La Marseillaise was officially sung for the first time by the Rouget de Lisle in Strasbourg, and was inaugurated as the national anthem of France in 1879. Since then, until now, the French people have sung La Marseillaise at state occasions, for example in 1900 at L'Opera Comique. A performance inspired by the national anthem was

played to celebrate La Fête Nationale. After that, every year this anthem is played on July 14 in either way to remember the day of the French revolution and for the sake of military parades. Not only as the national anthem of France, La Marseillaise also inspires people to create songs for the struggle for freedom, even if it's just for entertainment. Examples are in the form of parodies with various themes; the fight against hunger, the struggle for liquor (e.g., wine), the struggle for work, and so on.

La Marseillaise

Allons enfants de la Patrie
Le jour de gloire est arrivé!
Contre nous de la tyrannie
L'étendard sanglant est levé
L'étendard sanglant est levé
Entendez-vous dans les campagnes
Mugir ces féroces soldats?
Ils viennent jusque dans vos bras
Égorger nos fils, nos compagnes!
Aux armes, citoyens
Formez vos bataillons
Marchons, marchons!
Qu'un sang impur
Abreuve nos sillons!

English translation:

Arise, children of the Fatherland
Our day of glory has arrived
Against us the bloody flag of tyranny
is raised; the bloody flag is raised.
Do you hear, in the countryside?
The roar of those ferocious soldiers?
They're coming right into your arms
To cut the throats of your sons, your
comrades!
To arms, citizens!
Form your battalions
Let's march, let's march
That their impure blood
Should water our fields.

3. RESEARCH METHOD

This study was classified as descriptive qualitative research employing a critical discourse analysis framework developed by Norman Fairclough. This framework integrates the analysis of linguistic (textual) features with social (contextual) dimensions to uncover underlying ideologies embedded within the text.

This research used descriptive qualitative method. This is inseparable from the purpose of qualitative research. This research would like to describe facts and seek meaning. Qualitative research method is a method that emphasizes more on meaning than generalization (Sugiyono, 2012, p. 15). The qualitative method is the method used to obtain in-depth data, a data that contains meaning. Through this method, the researchers analyzed the discourse of nationalism in the French national anthem, La Marseillaise.

The technique used to analyze the data in this research is content analysis technique. According to Badara (2014, p. 63), content analysis or content analysis is used to understand the symbolic message of a discourse or text, what is meant by the symbolic message in the form of themes or main ideas of a text as the main content and context as latent content or hidden messages.

The primary data in this study consisted of the textual content of the French national anthem, La Marseillaise. Data collection techniques involved reading the song lyrics, noting important elements, and interpreting the meanings of the sentences. According to Nugrahani (2014), content analysis enables researchers to get comprehensive and reliable data that isn't solely dependent on guesses.

Content analysis was employed for data collection, which included taking notes, translating relevant documents, and consulting related source.

4. RESULT AND DISCUSSION

4.1 Result

The use of diction related to local terms and expressions is the dominant atmosphere in the national anthem of a country, including France. The songwriter incorporates local terms that come from everyday life for symbolic purposes that discuss the social problems of his time. If the song La Marseillaise is understood from a critical discourse perspective, then researchers found the meaning of patriotism in table below.

Table 1. The Meaning of Patriotism

Lyric	Meaning	Analysis
Allons enfants de la Patrie, (line 1)	Come on, son of the motherland (line 1)	Inviting French youths to fight against the king's tyranny (Lois XVI)
Contre nous de la tyrannie, (line 3)	We are against the Tyranny (line 3)	
L'étendard sanglant est levé, ((repeat)	wave the bloody flag	The bloody flag has the meaning of seizing victory and independence even though life is at stake
Égorger nos fils, nos compagnes!	To slit our children and wives	Burning fighting spirit, at least to protect the family
Aux	Raise your	Raising the

armes, citoyens (line 9)	gun Form your army!! Lets step forward!!	spirit of the people to fight against colonialism or all forms of tyranny	Amour sacré de la patrie, (Line 46)	Love holy france, Lead, support our arm of vengeance!	Burning fighting spirit to defend beloved France
Formez vos bataillons! ! (line 10)			Conduis, sotelens nos bras vengeurs! (Line 47)	Freedom, Freedom beloved land,	
Que veut cette horde d'esclaves (line 13)	It's a gang of slaves, traitors, kings who plot,	From these three lines, the writer want to warn about the colonialists	Liberté, Liberté chérie, (Line 48)		
Pour qui ces ignobles entraves, (Line 14)	What do they want? Hey French people! This is an insulting	has come and insults the Frances	Quand nos aînés n'y seront plus; (Line 56)	When our elders are no longer there	Warning The French citizen, if they lost their mother or home
Franais! pour nous, ah! Quel's fury! (16)			Nous y trouverons poussière (Line 57)	There we shall find their dust	land (means being concurrent), so they will destroy like dust
Quo! ces cohortes étrangères (Line 24)	What! This foreign army	Burning a sense of nationalism to fight the invaders	Et la trace de leurs vertus (Line 58).	Much less keen to survive them	
Feraient la loi dans nos foyers! (Line 25)	Dare to make laws in our house!				
Tremblez, Tyrens! et vous, perfides Tremblez! vos projets parricides Vont enfin recevoir leur prix!	Trembling, tyranny! and you, traitor, Shiver! Your assassinatio n plan Will finally pay the price!	Burn the spirit to be free from the tyranny of colonialism or have to die in vain			

Based on the table above, there are sixteen lines that contain the meaning of patriotism and love for the homeland. The nuances of nationalism appear in the form of words or a combination of one or more words, or phrases. In certain lines, there are several words whose nuances of nationalism will be more visible if they are combined with the phrases that flank them. For example, in the 1st and 3rd lines

Allons enfants de la Patrie, (line 1)
Contre nous de la tyrannie, (line 3)

Then, *L'étendard* or can be translated the word banner does not mean nationalism or defending the homeland. However, if it is combined with an adjective that flank it *sanglant* or bloody, it will form a nuance of defending the homeland in expelling the invaders, even if you have to risk their life. There are also a pair of sentences, each of which does not refer to nationalism, but if the two sentences are combined into a phrase, the meaning becomes nuanced in defending the beloved country. For example, in the array number three and twenty-five. Line number 24, which reads *Quo! ces cohortes étrangères*, literally means ordinary. However, when combined with the second sentence, which is number 25: *Feraient la loi dans nos foyers!* then the meaning of defending the country can be seen.

4.2 Discussion

a. Macro Structure

Based on the aforementioned research, it was observed that when a discourse text was analyzed structurally, it comprised a macrostructure, a superstructure, and a microstructure. The macrostructure, representing the broadest outline of the discourse, corresponded to the thematic element or topic. The topic constituted the central focus of the entire content intended to be conveyed. It was the initial element determined by the author prior to writing, aligning with the macrostructure in Critical Discourse Analysis (CDA). Subsequently, this initial topic was developed into the full text. The topic sentence was considered the most important sentence within a paragraph, as it conveyed the main idea. It functioned to control and limit the scope of ideas discussed in the

paragraph. The topic sentence was divided into two components: the topic itself and the idea controller, with the topic representing the subject under discussion.

The macro structure of discourse consists of thematic elements or topics. The main core of the entire content of the discourse text is also called the topic or theme. Topic is the first thing that is determined when writing. Starting from the initial topic, it is then developed into an article. The main problem in the *La Marseillaise* lyrics that have been described is also called the theme. The theme implies a message or purpose of love for the homeland, which is to be conveyed, namely the message of love for the homeland. From the table above, there are several lines whose sentences do not contain elements of nationalism and love for the homeland, but if these sentences are combined into propositions or sentences, they will form the meaning of nationalism and love for the homeland, especially depicted in:

Amour sacré de la patrie, (Line 46)

Conduis, sotelens nos bras vengeurs!
(Line 47)

Liberté, Liberté chérie, (Line 48)

b. Micro Structure

Fairclough's analysis of socio-cultural practices has three levels of analysis, namely the situational, institutional, and social levels. At the situational level, each song lyric raises an issue or event that contains message value. The majority of the content of each song lyric is made by taking advantage of the moment in the current situation, such as the French national anthem. *La Marseillaise*, on a situational level, the content took advantage of the

momentum, when France went to war against Austria in 1792.

On an institutional level, when France fought against Austria in 1792 about how this song was intended for French soldiers who were facing Austrian colonialism. With this, the song *La Marseillaise* has involved an institutional context in its content creation. This also shows the value of the proximity of the content to the audience. This song is able to evoke a relationship with the audience, by presupposing a terrible event that will happen if they lose the war, depicted in: *Quand nos aînés n'y seront plus*; (Line 56)

Nous y trouverons poussière (Line 57)

Et la trace de leurs vertus. (Line 58)

Meanwhile, at the social level, it is considered to contain the issue of rebellion against the government. For this reason, this song was once banned from playing by Napoleon III. Perhaps the 4th stanza is considered to contain the meaning of a rebellion by the ruler at that time. In fact, the true meaning of the stanza is that the author intended to pose a slight threat to their enemy (Austria), in the hope that they would feel daunted. But it should be noted again that evoking a sense of love for the homeland was done, because it was triggered by their defensive actions. Seen in the third stanza, line eleven: *de rendre l'antique esclavage*. This line is closely related to the definition of nationalism: "Through the suffering or misery it causes, violence is seen as a representation of human crimes committed by the colonizers, in this case Austria.

5. CONCLUSION

In accordance to the problem and purpose of the research, it shows the

theme of nationalism and love for the homeland in the meaning of the lyrics of the song *La Marseillaise*. The appearance of this nationalism theme also appears in various ways. Through the macro level, it can be seen that the lyrics of the song *La Marseillaise* refer to a theme of love for the homeland, by burning the fighting spirit of the people. The existence of this nationalism theme was motivated by the invasion of the Austrian army, which planned to re-impose tyranny and slavery in the French homeland.

At the micro structure level, one of them is communication analysis. This is by revealing that the theme of nationalism was not directly proposed by Rouget De Lisle, who was the representative of the French people's voice against the Austrian army. This can be seen from the communication analysis which proves that the messenger intends to awaken the spirit of love for the homeland for the recipient of the message to defend his homeland. Then the micro analysis carried out resulted in two prominent motives, namely the struggle motive and the nationalism motive. However, judging from the quality of the dominant micro structure, the motive of nationalism is more prominent.

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