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Voice to Voiceless: Critical Discourse Analysis of “Baraye”: Song for Social Change

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Keywords: Language, Critical Discourse Analysis, Dominant

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Abstract

The research paper focuses on the Critical Discourse Analysis (CDA) of the song "Baraye" written and sung by Shervin Hajipour. The research explores how social and political ideologies are reflected in the language of song and how the language (lyrics) of song challenges the dominant discourse. This study uses qualitative research design and also encompasses content analysis to analyze the lyrics. The research paper focuses on the translation of transcribed lyrics of "Baraye" taken from Lyrics.com, as data for this study. The study uses Norman Fairclough's Three-dimensional model, developed in 1989 and published in 1995 as a framework. The analysis of the lyrics of "Baraye" is a testament to social and political ideologies that are reflected in them and ascertains their position as a counter-discourse that serves as a means to spread awareness about the conflicts, struggles of people and political stature of Iran, and challenges the dominant discourse.

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Introduction

Language is a tool to communicate thoughts, ideas, and emotions, or "a socially organized system of meaning-making, a system of representations, of signifying practices and processes, which enables and constrains human thought and action" (Fairclough, 2013, p. 1). On the other hand, music

that uses language is also a medium to express intense emotion, ideas, and beliefs. David A. McDonald states that music tends to create massive emotional responses. He says that it evokes sentiments and feelings that can motivate people to make a move in order to support their cause. He proceeds to emphasize this potential of



music by calling it “a powerful tool for social and political change.” (McDonald, 2013, p. 3)

Music and language result in songs; that have a long rich history of how they express a variety of complex emotions and ideologies of people. According to Mukminin et al. (2024), music has great potential from bringing loved ones together to showing remorse or standing up against oppression, and songs have done it all. This present study aims to explore how the language used in the song “BARAYE” challenges the dominant discourse and how political and social ideologies are reflected in language and discourse. This will be accomplished by concentrating on the language used in the song lyrics and applying the three-dimensional model of critical discourse analysis by Fairclough.

An article written in The Los Angeles Times unofficially declared the song “Baraye”, “Anthem of Uprising” for Iranian people, who have suffered decades of oppression by the government according to the 2021 World Report from Human Rights Watch states. The word 'Baraye' literally translates to "Because of", Shervin Hajipour, writer and vocalist wrote this song after nationwide protests sparked as an outcry to the death of a young girl who was beaten to death in police custody for not observing the strict dress code (mandatory hijab). The song “Baraye” consists of all the tweets that people have posted online, voicing their reasons for protesting against the injustices meted out in the name of religion. The song highlights all sorts of natural tragedies from the extinction of native animals, discrimination, and oppression, to poverty, furthermore, it also extends its concerns toward the political and economic situation of the country.

This study aims to explore this narrative through critical discourse analysis. "Critical Discourse Analysis is concerned with examining and interpreting linguistic and discursive practices that maintain or reproduce inequality and power relations, and with challenging those practices in order to bring about social change" (Fairclough, 2013, p. 1). According to Van Dijk(2017), Discourse analysis research, or CDA for short, focuses on how words and actions in the social and political sphere act out, replicate, and oppose abuse, dominance, and inequality of social power.

The song "Baraye" by Shervin Hajipour is analyzed in this article using critical discourse analysis. Concentrating on the lyrics' reflections of societal changes, philosophies, and power dynamics. CDA is a type of discourse analytical research that focuses on how words and actions in the social and political context act out, reproduce, and resist social power abuse, dominance, and inequality. The discursive practices used in the song, including linguistic, social, and cultural aspects, are examined using Fairclough's 3D model. This paper contends that "Baraye" can be read as a potent political statement that advocated for social justice, equality, peace, and freedom of the Iranian people.

Objectives of Research

- To explore the language used in the song "BARAYE" and its potential as a counter-discourse to challenge the dominant discourse of politics.
- To explore the lyrics of “Baraye” through the framework presented by Norman Fairclough.
- To examine political and social ideologies that are reflected and produced through language and discourse.

Research Questions

- How does the language (lyrics) of the song “Baraye” challenge the existing dominant discourse?
- How are the political and social ideologies reflected through the language used in the selected song?

Research Delimitation

The present research is being delimited to one Persian song only due to the limited scope of the study. The researcher will use the translation of the selected song taken from the authentic website "Lyrics.com".

Literature Review

The backdrop for this research is created by this review of relevant literature. The 3d model of critical discourse analysis presented by Fairclough serves as the basis for the researcher's analysis. The primary objective of this study is to explore how social and political ideologies are reflected in language and how the language of the song

"Baraey" challenges dominant discourse. This literature review begins with the introduction of critical discourse analysis and a summary of significant studies in the field.

CDA is an interdisciplinary approach that emerged in the 1970s from critical linguistics. Critical linguistics came to the surface in 1979 through a book written by Fowler and Kress. They believed that critical linguistics could serve as a basis for studying ideological processes that mediate the relationships of power and control. After these pioneers, many linguists devoted themselves to the development of CDA, and their works and contributions have made CDA an important field of study as we know it today. This subject is new in modern linguistics and has become popular in recent years. The study of CDA looks at societal issues and how language use is used to exert and maintain dominance and abuse of power.

"Ideology, for CDA, is seen as an important means of establishing and maintaining unequal power relations. CDA takes particular interest in the way in which language meditates ideology in a variety of social institutions." (Wodak 2002:9) cited by (Fornkwa 2015), therefore Fairclough was interested in the question of how language is responsible for shaping social practices and vice versa. This idea is further supported by research conducted by Onyechulam and Okoye (2024) on the Nigerian national anthem that concluded that language is anything but neutral, it is a kind of social practice that creates and supports social realities. As CDA does not have any one particular theoretical framework, it holds within a wide range of approaches to answer queries about society and the language in use. "CDA sees itself not as a dispassionate and objective social science, but as engaged and committed; it is a form of intervention in social practice and social relationships" (Fairclough & Wodak, 1997: 258). Fairclough argues that to study the social function of language, an explanation of linguistic properties should be considered if a researcher wishes to unfold the underlying ideologies in discourse.

Fornkwa (2015) conducted research with the aim of identifying the ideologies that are working and developing in newspaper articles taken from Tribune, the past Cameroon Daily, and the, median newspaper. The Van Dijk (1998) model served as

the study's theoretical foundation. The study's main goal was to demonstrate how the underprivileged and deprived people fought against inequality and how wealthy people perpetuated it. An analysis of the choice of words determines that Tribune favors the government and the policies whereas The Median newspaper had given the demerits of the budget. The research concluded that language and genre are interdependent. In the particular genre of the newspaper, journalists possess the power to control the cognition of the people and the ways they respond to issues. From this research, I have learned that the language in which information is presented to the general public has the power to align public responses to match the discourse producer's ideology.

According to Putri and Triyony (2018), supported by Carey (2020), a song is a powerful tool that is used to convey the hidden meanings of several subject matters such as social and political concerns on which the writer intends to bring the focus and share their ideology with the world. In light of this stance, a critical discourse analysis of the song "We Shall Overcome" was regulated by Putri and Triyony (2018) through the Van Dijk model of critical discourse analysis.

Rasul (2017) researched to analyze the protest music culture of Pakistan using the 3D model of critical discourse analysis put forward by Fairclough (1989,1995) and a semiotic framework of Berger (1998). Both studies aimed to analyze what kind of linguistic choices were used to convey an intended message, and how selected models connected on different levels of analysis to convey a coherent meaning. The research found that linguistic choices and visual symbols (Rasul 2017) aided in a meaning-making process that effectively conveyed the intended satire, irony, and message of resistance. Furthermore, it was concluded by Bonsu (2023) in his research on "Trapping My Way Up" that the songs are meant to advocate and mark the protest against the unjust behavior of authoritative figures, abuse of power, and widespread corruption in society. Both these researchers studied songs through CDA using different models and concluded that intended meanings and personal ideologies are reflected through the use of language. These studies support my research in a way that I can safely use CDA to study the song of

my choice by using any of these models that support my narrative.

While many studies have been conducted with their primary focus on uncovering the hidden ideologies in different genres and mediums, and how language conveys the intended meaning, existing research has not focused on how the language of the song "Baraye" challenges dominant discourse. This paper focuses on filling this gap by examining these particular aspects on a relatively new sample. The sample under question is a Persian song, it belongs to the genre of a ballad, but it is not necessarily a poem. The verses of this song are based on tweets that explain the reasons for protests in Iran. As far as critical discourse analysis is concerned, no prior research has been conducted on this song. That makes the researcher's contribution to the body of knowledge significant.

Research Methodology

This study uses a qualitative research design. The researcher closely examined the lyrics of the song using content analysis and identified how language and discourse are challenging the existing discourse in the sample.

The analysis of the text deals with a political and counter-discourse that challenges the dominant existing discourse and critical discourse analysis deals with how power relations are produced, reflected, and resisted through the use of language in society. Critical Discourse Analysis is the theoretical framework for this research. Fairclough's three-dimensional model serves as a basis for an analytical framework as well as a tool for data analysis.

The sample is a Persian song "Baraye" by Shervin Hajipour, released on YouTube on 28 September 2022. The sampling technique is purposive because the researcher chose only one song to analyze.

Data Analysis

In this section, Fairclough's 3D model is used to examine the data sample. This model enabled researchers to disclose ideologies, power relations, and sociocultural activities behind and within the text. The analysis of the data consists of three sections Description, Interpretation, and

Explanation. For all dimensions lyrics of "Baraye" are analyzed collectively.

Description

This dimension involves analyzing the discourse's linguistic aspects, such as vocabulary, syntax, style, and rhetorical strategies. Its objective is to offer a complete description of the text or speech being examined.

Linguistic Features

"Baraye" is a song that fascinates with its symbolic lyrics and philosophical storytelling. The song's vocabulary imitates a deep sense of social consciousness highlighting the problems and challenges that individuals and society face collectively. The song inculcates a wide range of vocabulary that includes both concrete and abstract terminologies. Concrete terms like "dancing in the street," "scavenger kid," and "Afghan kids" create vivid and bright imagery and a tangible and concrete connection with the listener. These words evoke specific experiences and depict the various realities of life. The concurrent use of abstract lexical choices enhances the expressive value of the song. Abstract words like "freedom," "shame," "yearning," and "peace" encompass evident emotional weightage; these words reflect the internal turmoil that people go through to build a stable ground for themselves while struggling with desires, ambitions, and constraints of society.

The grammatical pattern used in the song embodies poetic and lyrical essence. The lyrical arrangement of the song follows a narrative generic organization, highlighting various related incidents and insights. The writer used parallelism, such as the use of "because of" as the opening words for each verse, to create rhythm and strongly foreground the causality theme of the song which stretches from social and political challenges to discrete struggles. There is also a rich use of figurative and rhetorical devices such as metaphors and personification to evoke strong emotions.

For example, there is a rich use of metaphorical language such as in the lyric "Because of the sun after a long night," the rising of the sun is used as a symbol of ease after trouble, it reflects hope and optimism. This type of figurative language provides texture to the writing. It also helps the human

mind to easily carve the complex ideas and interpretations that are otherwise hidden in the song lyrics.

The song displays polar contrasts and juxtapositions using grammar and vocabulary. To highlight the complexities of societies and conflicts, it collocates concepts like "forced paradise" and "innocent, outlawed dogs". Lexical choices like these stand in strong contrast to what is known to conventional wisdom hence instigating the audience to critically reimagine their view of societal norms and deeply rooted power structures.

Discursive strategies are also predominantly used. These strategies involve highlighting power imbalance, ideological structures, and social positioning using language in use. Under analysis, the song made use of highly emotive language to strike an emotional connection and stimulate sensitivity towards the listener. Words with a strong emotional appeal like "constant crying, fear, shame, and yearning" are chosen to emphasize individual and collective inferences of the concerns foregrounded in the lyrics. There are also instances of deliberate rhetorical questions to hook the interest of the listener for active participation and also to spark critical thinking. For example, the phrase "because of all empty slogans" challenges the efficacy of idle commitments and magniloquence without consequential initiatives. Phrases such as "Because of," followed by a list of various concerns (e.g., "Because of dancing in the street," "Because of fear while kissing," and so on) create a powerful categorizing effect, trying to emphasize the broadness and depth of societal challenges.

The song clearly uses contrast and comparison to highlight power dynamics and societal injustices. A "scavenger kid and his dreams" and a "command economy," for instance, highlight the differences between the goals of the person and the limitations of the system. It also presents a different viewpoint on political and social structures. It implies a need for change and transformation by challenging the status quo's elites, power structures, and meaningless catchphrases. These, in sharp contrast, raise topics like pollution, endangered species, and disenfranchised people, which incites listeners to inquire about and challenge the status quo.

Lastly repeated use of the word "freedom" and lines such as "For students, for the future" and "Because of freedom" highlights the power and influence that education holds and collective action by focusing on students and their role in developing and carrying forward their future. It perpetuates the call for individual and societal awakening, empowerment, and agency, encouraging listeners to think critically, challenge prevailing ideas, and consider their own contributions to social change.

Interpretation

The second part of Fairclough's paradigm focuses on the social practices that are carried out through language use. This song highlights many different social practices. The opening scene of the song, which depicts dancing in alleyways, is a metaphor for resisting authority and reclaiming public areas. "Dancing in the Alleys" evokes feelings of emancipation and revolt. "Dancing" usually refers to happy movement and expression, whereas "alleys" usually refer to a little, hidden, or peripheral place. These terms depict individuals rejecting societal norms and boundaries. This graphic representation alludes to a criticism of the inflexible social institutions that compel individuals to act in certain ways. "For the Fear When Kissing" captures the suffocating atmosphere that keeps people from having close relationships. The wording suggests that there might be cultural or societal pressures that surround romantic relationships and physical intimacy. It also challenges the social norms that prevent common people from showing their loved ones affection in public.

"For my sister, your sister, our sisters" highlights the idea of shared identity and experiences of women as a whole entity. The song stimulates a sense of sisterhood and cooperative obligation by using personal pronouns and emphasizing sisterhood. This line emphasizes the need for feminist awareness and action by approaching the subject from a group viewpoint, implying a critique of gender inequalities and the problems faced by women.

The societal norms that stigmatize poverty and link it to shame are questioned by the phrase "For the shame of poverty." It challenges the unfair social hierarchy and demands a reconsideration of

societal norms that place a premium on material wealth.

The wish-expressing sentence "For the dumpster-diving children and their wishes" highlights the hopes and dreams of children from disadvantaged backgrounds. The text highlights the necessity of societal transformation and addresses the underlying issues that put children in such challenging circumstances. "For changing rusted minds" challenges the prevailing discourse that upholds outdated and retrograde ways of thinking, and articulates a need for cognitive reform. It promotes critical thinking, opposes prevailing views, and fosters flexibility and intellectual growth.

"For this dictatorial economy" criticizes the economic system's oppressive nature. It underlines the need for a more equitable and participatory economic framework by implying the concentration of power, constrained economic opportunities, and the absence of democratic decision-making processes.

Environmental weakening and degradation are emphasized in the lines "For this polluted air" and "For Valiasr and its worn-out trees." This showcases the realization and anxiousness the song poses for environment-related issues such as the destruction of urban areas. It also advocates for eco-friendly and sustainable actions and efforts by stressing the above-mentioned issues.

Lyrics also discuss the safety and protection of both animals and humans, consisting of statements such as "For Piroz and the possibility of its extinction" and "For the innocent, banned stray dogs". The lyrics encourage benevolence and kindness while bringing to light the issue of the endangered animal named Piroz and criticizing the inhumane treatment of defenseless stray dogs. These issues negate the established narrative that ignores and diminishes the well-being of animals and demands kind and rectitude treatment towards all living beings.

The lyrics of this song are also laced with criticism toward the established dominant narrative. For instance "For all these meaningless slogans" and "For the collapse of fake buildings" are a critique of the empty and dishonest claims of the government. By unveiling the inconsistencies between reality and fantasy, phrases like these are not only plastered with the hint of challenge but

also voice a demand for honest actions and real change.

The use of the lexical choice "forced heaven" showcases the rift between what is projected and the real situation, eventually stirring the emotions and dismembering the image of bliss and paradise. It puts forward the notion that people no longer believe the imposed ideals that are not the actual representatives of the people's desires and expectations. Albeit "Smiling Faces" is a perfect portrayal of an external exhibit of satisfaction and happiness, pondering upon the real reason behind those grins invites an extensive analysis of the truthfulness of this show. This false display is also suggestive of the crushing pressures of society. Such nuances within lyrics are a wake-up call for people to look beyond the outward manifestation of contentment and happiness and explore how power relations and external forces alter and influence the way we express our internal emotional and psychological state.

Through exploration of social practices mentioned in the song, it is evident that established norms are the focus of all the criticism, along with advocacy for animal and human rights, concerns regarding climate and environment, verbalism for change, and exposing the fallacious promises. Both the song's discourse and its involvement with more general communal issues are influenced by these social practices altogether.

Explanation

The focus of the third dimension of the Fairclough model is on the ideological and socio-cultural background that is reflected in the lyrics of the song. It probes how speech or discourse strikes a cord within diverse ideological and ethnic structures.

Resistance Against Social Biases: The ideological stance of free life is reinforced by the repetitive use of the words "For Freedom". This repetition reciprocates the personal persistent desire to live a substantially independent life. The desire to break off the heavy shackles of political, financial, and social burdens that weigh down individuals is beautifully portrayed throughout the song. "Freedom" itself as a word creates a strong image of how humans want things to be. It is more or less a feeling that motivates people to call out the dominant narrative and also voice their

concerns on powerful forums in the hope of seeking help. This song ultimately emphasizes the importance of having the basic right to live a peaceful, independent, and dignified life.

Individualism and Gender: Another dominant ideology that emerged out of lyrics is deeply related to genders and how they are treated differently. Such individualism-related issues are highlighted and vocalized through lyrics like "For women, life and freedom" and "for the girl who wished to be a boy". These lyrics are a true reflection of monstrosities that were carried out against females that made them wish that they were of the opposite gender. All the restrictions and challenges placed upon people who deviated from standard gender roles and refused to be submissive and docile are openly talked about. By talking about these issues the lyricist is showcasing resistance to fixed gender roles and demands freedom of expression. As a counter-discourse it sets a tone against traditional expectations associated with both roles, it supports individualism, free expression, gender liberation, and the privilege to lead a truthful and honorable life despite societal assumptions.

Empowerment of Women: This ideology is also interconnected with individualism and gender as it also talks about and supports gender-related freedom but it specifically describes the lyrics used to empower women. The statements "For my sister, your sister, our sisters" and "For women, life and freedom" highlight the collective concerns about our sisters and women. These lyrics single-handedly call out everybody to take the initiative to reinforce gender equality, protect our sisters and women, and also assist women's rights. It places women's autonomy and independence in a centralized position in terms of highlighting the noteworthiness of women's quality of life, their well-being, and their desire to live a content life. These lyrics openly challenge male-dominant power structures that hinder women and restrain the available choices necessary for an egalitarian community, consequently stopping them from reaching their true potential.

Increasing Apprehension of Environmental Concerns: The pre-built narrative that supports economic growth while jeopardizing the natural environment is called out in this song as well. Statements like "For Valiasr and its worn out trees", "For Pirooz" and "For this polluted" aims to achieve

an ideological shift by highlighting sensitive issues such as endangered animals, polluted air, and mindless destruction of natural habitats. People have voiced the reasons they are fighting the mainstream narratives and government policies, simultaneously aligning their voices with the mainstream agenda that talks about a sustainable environment. Worldwide narrative aims to spread awareness among people about their environment. It invites their active participation in analyzing their activity that puts their environment at risk in the long run. By focusing on our destructive actions and their consequences the overall lyrics of the song encourage a switch towards environmentally friendly and sustainable options. The lyrics stand in direct contrast with the mainstream narrative in the hope that people will eventually realize the intensity of their actions and become mindful of resource management to fulfill their needs without endangering the future of our coming generations.

Inequalities on account of socioeconomic status: There is also a critique on the economic structures that promote unequal treatment of people on the basis of their economic status evident in reasons such as "For the shame of poverty" and "for this dictatorial economy". Lyrics like these shine light on the socioeconomic disparities caused by the biased distribution of resources making a particular strata of people richer while stripping the vast majority of their right to live a decent life as mentioned in the line "the regret of living an ordinary life". Such references pinpoint the loopholes in economic structures that lead to poverty and marginalization within society and call for reasonable solutions to tackle the uneven access to opportunities to earn a stable living.

Humanitarian Concerns: When advocating for humanity it is a prime responsibility to talk about the right of living souls that can't speak for themselves. These song lyrics not only talk about gender-oriented atrocities but also talk about mistreated animals. It calls for a more compassionate and empathetic attitude towards strays and endangered species evident in lines "For Pirooz and the opportunity of his extinction" and "For innocent banned stray dogs". It unveils the backstory of that time as well, explicitly putting in words the dire situation where a national animal was neglected and its habitat was destroyed leading

to its potential extinction and dogs were banned and exterminated by the government in masses. Speaking about such activities showcases increasing ecological awareness and desire for its protection and preservation.

Marginalized Strats' Struggles: The song lyrics also represent the marginalized strata of the community; they make references such as "The dumpster diving kids and their wishes" and "For the Afghan kids". The Afghan kids are the displaced population of society; they are neither accepted nor welcomed, instead treated poorly within the society. With the social standing of displaced immigrants who lack the opportunity to have a dignified life, they are pushed into labor-intensive jobs or dumpster diving to fulfill their basic needs without any consideration of their dreams and aspirations. Difficulty-struck and underrepresented, with no means to education, shelter, or job they are forced to turn to lowly means for survival. So this song is used as a way to promote empathy towards every living soul regardless of their social strata. By talking about such topics they also hope to give welfare and rights to disadvantaged populations.

Aspiration for a Greater Future: These lyrics are also laced with a glimpse of hope. While pointing out the reasons worth fighting for, there are multiple verses that showcase the desire and hope for having a better life amid ongoing chaos. Verses like "For the sun after these long nights", "For the feeling of peace", "For smiling faces" and "For students and their future" cover diverse aspirations. They beautifully capture the desire of a normal human to return to a simple stable life that is full of smiles and peace, where people are not forced to box up their existences in fact they are free to make choices for themselves such as students who can for once look past the horrendous situation and think of achieving a successful future. Altogether these lyrics push forward an ideological stance that everything is achievable with hard work, resistance, perseverance, and dedication toward positive development.

Critique of Power Structures: The lyrics also reflect the dictatorial system that was flourishing in society during that time. The power was concentrated and exclusive to a particular group of people who were free to use that power against citizens however they liked.

They kept that power to themselves by eradicating forthcoming threats. For example, the lyrics "Because of imprisoned elites" and "Because of man, country and rebuilding" are prime reflections of tyranny exercised by the government. As they controlled people, reference to this situation was a powerful initiative to promote an ideological power structure that was inclusive and democratic. This criticism strongly supports the powerful ideology that advocates for openness and nondiscriminatory accessibility of capital and opportunities.

All these constituents foster a better understanding of the concealed meaning of the song and the primary ideological framework that surrounds it. The song itself also provides a strong critique of the prevailing discourse of the day. The song's lyrics challenge conventional wisdom and advocate for individual liberty, social justice, environmental awareness, and gender equality. Through its expressive words and images, the song offers a counter-narrative that advocates for transformative change and resonates with many people's experiences. It pushes subject area specialists to confront the limitations imposed on them by the prevailing narrative and strive toward building a more inclusive, egalitarian, and free society.

Findings

The analysis done using Fairclough's 3D model of the song "Baraye" reveals a number of important findings. These conclusions successfully address the research questions that served as the foundation for this entire study. The lyrics exhibit an influential use of language to deliver the social and political messages in the first aspect, with a focus on text analysis. Key themes are stressed by the vocabulary and grammar choices, which include the repetition of phrases like "For freedom" and the juxtaposition of contrasting elements. The lyrics enunciate an expansive range of problems, and the lyrical impact is further strengthened by employing lists and parallelism. The experiential value of the lyrics is ameliorated by bringing pressing themes of social injustices, environmental issues, and aspirations for change into the spotlight.

The second level of Fairclough's model, involving discursive practice, points out the deep manner in which the lexical options in the lyrics

resist the dominant discourse. The widespread disparity of wealth, social stratification, and wealth distribution are the underlying causes of the degradation of people merely because they belong to lower socio-economic classes. The song resists mainstream norms through a compelling narration of stigmatized issues which are frequently hushed up. The poetic insight strives to subvert the existing power structures, critiquing their shortcomings, with a special emphasis on the authoritarian economy and elite students' detention.

Moreover, by affirming their battles and dreams and affirming values alien to authoritarian control that celebrate liberty, human rights, and individualism, the lyrics lend a voice to struggling minorities. Through overturning the dominant discourse's presumption based on conformity in public opinion and manufactured consent, the song qualifies as a counter-discourse that dares readers and listeners to think critically rather than abdicating into servitude within overpowering ideological norms.

The third dimension of Fairclough's model provides an in-depth interpretation of the lyrics and their contribution to broader social and political ideologies examining sociocultural and ideological contexts in detail. The lyrics of the song call for social justice to be dominant in society by revealing social injustices like environmental pollution, gender discrimination, and poverty. They also endorse the significance of marginalized voices and struggle for both individual and collective freedom. In addition, through the encounter with the sociocultural contexts that call for social change and progress, the song lyrics provide a glimpse into reformed society and development in the future. The song lyrics advance the social and political ideologies that call for social change, environmental consciousness, and the search for freedom and equality by encountering these contexts.

Conclusion

This research sought to analyze the song "Baraye" using the 3D model of critical discourse analysis as suggested by Fairclough. A careful scrutiny of the lyrics of the song and textual analysis unveiled the deep discursive practice and the sociocultural contexts embedded within the song. The results of this study, aligning with the research questions and aims, contribute to illuminating how the language of the song resists the dominant discourse and mirrors social and political ideologies. The first analysis dimension examined the song's ability to be an expansive counter-discourse to comment on a variety of social concerns, ranging from poverty and gender disparities to ecological destruction and hope for change, as reflected in the conscious utilization of language.

The lyrics of "Baraye" oppose the dominant discourses deeply rooted in society by the obligation to transgress social norms, opposing power relations, and magnifying the voices of marginalized communities, based on the second dimension of discursive practice. They claim different values, emphasizing the importance of freedom, autonomy, and social justice, while revealing the harmful consequences of systems. Finally, the results of the research fully complement the analysis of the sociocultural and ideological context of the song and its bearing on broader social concerns in the third dimension. The lyrics of the song criticize social injustices, advocate reform, and crave a more just and equitable society. The findings of the research collectively make a contribution to our knowledge about the worth of "Baraye" as a powerful form of critical discourse. This analysis illustrates that "Baraye" is an effective and powerful instance of music as a means of social and political critique.

Its words defy social injustices, question established power structures and systems, and embrace different moral norms. This research sets the stage for further analysis and invites conversation among subject-area specialists, cultivating a better understanding of the impact and importance of the song in shaping socially appropriate discourse.

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