

## TABLE OF CONTENTS

### PAGE OF APPROVAL

STATEMENT .....	ii
PREFACE .....	iii
ACKNOWLEDGMENTS .....	iv
LIST OF TABLES .....	vi
LIST OF FIGURES .....	vii
LIST OF APPENDICES .....	viii
TABLE OF CONTENTS .....	ix
ABSTRACT.....	xii

### CHAPTER I INTRODUCTION

1.1 Background of Study .....	1
1.2 Statement of Problems .....	2
1.3 Aims of Study .....	3
1.4 Research Method .....	3
1.5 Organization of Paper .....	4

### CHAPTER II THEORITICAL FOUNDATION

2.1 Discourse and Discourse Analysis .....	6
2.2 Critical Discourse Analysis .....	7
2.3 Fairclough's Theoretical Framework .....	8
2.4 Song Lyric as Discourse .....	10
2.5 Identity Construction .....	11

2.6 Modality .....	13
2.7 Evaluation .....	15
2.8 Personal Pronoun .....	17
2.9 The Previous Studies on Critical Discourse Analysis .....	17

### **CHAPTER III RESEARCH METHOD**

3.1 Research Problems .....	20
3.2 Research Design .....	20
3.3 Data Collection .....	21
3.4 Data Analysis .....	22

### **CHAPTER IV FINDINGS AND DISCUSSION**

4.1 Construction of Identity .....	25
4.1.1 Analysis of Modality .....	26
4.1.1.1 Epistemic Modality .....	26
4.1.1.1.1 High Level Epistemic Modality .....	27
4.1.1.1.2 Medium Level Epistemic Modality .....	28
4.1.1.1.3 Low Level Epistemic Modality .....	32
4.1.1.1.4 Occurrences of Epistemic Modality .....	34
4.1.1.2 Deontic Modality .....	35
4.1.1.2.1 High Level Deontic Modality .....	36
4.1.1.2.2 Medium Level Deontic Modality .....	37
4.1.1.2.3 Low Level Deontic Modality .....	38
4.1.1.2.4 Occurrences of Deontic Modality .....	39

4.1.1.3	Occurrences and Tendencies of Modality .....	40
4.1.2	Analysis of Evaluation .....	42
4.1.2.1.	Evaluation through Evaluative Statement .....	42
4.1.2.2.	Evaluation through Deontic Modality .....	43
4.1.2.3.	Evaluation through Affective Mental Process .....	44
4.1.2.4.	Evaluation through Value Assumption .....	44
4.1.2.5.	Occurrence of Evaluation .....	45
4.1.3.	Analysis of Personal Pronoun .....	49
4.1.3.1	We – Statement .....	49
4.1.3.2	I – Statement .....	50
4.1.3.3	Occurrence of Personal Pronoun .....	51
4.2	Discussion .....	52
4.2.1	The Identity Construction of the Band .....	53
<b>CHAPTER V CONCLUSION AND SUGGESTION</b>		
5.1	Conclusion .....	58
5.2	Suggestion .....	59
<b>REFERENCES</b> .....		60
<b>APPENDIX I</b> .....		xiii
<b>APPENDIX II</b> .....		xiv