

## ANALYSIS OF CRITICAL DISCOURSE: CHARLES BUKOWSKI'S POEM NO LEADERS PLEASE

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### Abstract

The term "discourse" refers to the process of bringing to light the subtext behind words and elaborate language in order to amplify and reinforce the impact of the words. In a similar vein, poets write poetry with a purpose in mind. The purpose of this text is to bring to light the subtext of the verse from Charles Bukowski's No Leaders Please. Because it tells about life's choices and freedom, this verse format is appealing. Poets use a variety of figurative words to make their poetry communicative and intense, so it should draw readers' attention immediately. The purpose of this paper is to bring the readers' attention to the hidden means by which this verse form can be uttered. We tend to all speak about the same thing with a purpose. Discourse analysis can be used to discover the truths or purposes behind spoken or written language. I actually chose this verse format because it is my favorite and also because it conveys the freedom to make changes to our lives.

**Key words:** CDA, Poem, Poet

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### INTRODUCTION

The goal of Critical Discourse Analysis is to clarify the relationship between discourse implementers (Oktaviani et al., 2020), social practices (Sinaga & Oktaviani, 2020), and social structures so that common people don't get it wrong (Septiyana & Aminatun, 2021). As (Kasih, 2018) explains the Critical Discourse Analysis approach, which aims to express ideas or ideas that are implied in everyday conversations. In today's world, language is seen not only as a reflection of the world around us (Qodriani & Wijana, 2021) (N. R. Putri & Sari, 2021), but also as a way to reflect the meaning that speakers want to convey in other ways (S. N. Sari & Aminatun, 2021). The foundation of Critical Discourse Analysis is a theory that emphasizes the significance of social application of language (Kardiansyah & Salam, 2021). As a means of distinguishing how a social relationship is formed based on their respective interests (Amelia, 2021), the application of social applications itself is oriented toward a specific historical context (F. M. Sari & Wahyudin, 2019b). This is related to interest does the text target a specific interest (Simamora & Oktaviani, 2020). Who is the service positioned to serve? Who is adversely affected by these interests? How can you quantify the effects on that positioning? -which links power dynamics and

discourse (Aminatun et al., 2021). The objective of this analysis is to comprehend the important discourse (Suprayogi & Pranoto, 2020), or discourse on power relations (Suprayogi & Eko, 2020).

According to (Mandasari & Wahyudin, 2021) model for CDA consists three inter-related processes of analysis tied to three inter-related dimensions of discourse. These three dimensions are the object of analysis (including verbal, visual or verbal and visual texts) (Puspita, 2021). The processes by means of which the object is produced and received (writing/ speaking/ designing and reading/ listening (N. Putri & Aminatun, 2021), viewing) by human subjects (Gulö & Nainggolan, 2021). The socio-historical conditions which govern these processes (Kardiansyah, 2021). According to Fairclough each of these dimensions requires a different kind of analysis (Nurmala Sari & Aminatun, 2021), Text analysis (description) (Handayani & Aminatun, 2020), Processing analysis (interpretation) (Suprayogi & Novanti, 2021), Social analysis (explanation) (F. M. Sari & Wahyudin, 2019a).

This approach aims to become a marker that forms a text (Kardiansyah & Salam, 2020), the proper use of linguistics starting from the structure (Utami et al., 2020), sequence (Puspita & Amelia, 2020), and so on. Also informs if the historical linkage in the formation of the text is possible with the conditions of the communication (Puspita & Pranoto, 2021). This is often contrary to the claim that the text instantiation of discourse is limited by the acceptance of social meaning (Wahyudin & Sari, 2018). Fairclough's approach to analytical discourse is very useful because it provides many points of entry for analytics (Muliyah et al., 2020). It does not matter which kind of study one begins with, as long as in the end they're all penned and area unit is shown to be reciprocally instructive (Aminatun & Oktaviani, 2019a). It's among the interconnections that the analyst finds the attention-grabbing patterns and disjunctions that need to be described, taken, and explained (Qodriani & Wijana, 2020a). The analyzing method of the taken literary composition of a poem is going to be supported Discourse Analysis Hence (Lestari & Wahyudin, 2020), it's wont to link between social practices nature, and properties of language "text"(Sasalia & Sari, 2020). Fairclough, s CDA framework involves a conception of discourse as text, discursive apply, and social applications (Suprayogi, 2021). It aims to search out the relation between language, ideology, and power (Mandasari & Oktaviani, 2018).

## LITERATURE REVIEW

This study relies on Fairclough's Critical Discourse Analysis theory. This study used a Critical Discourse Analysis design and a qualitative approach, without a doubt. "discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events, and texts, and (b) wider social and cultural structures, relations, and processes," is how Critical Discourse Analysis is defined. The words in Charles Bukowski's poem "No Leaders Please" were the primary focus of this study. Using the Critical Discourse Analysis method (Qodriani & Wijana, 2020b), the researchers sought to determine the poem's meaning (Sinaga & Pustika, 2021). Making connections between social and cultural structures and processes on the one hand and text properties on the other is a major focus of critical discourse analysis (Ayu & Pratiwi, 2021). Critical discourse analysis has interpreted the dimension of discursive practice as the intermediary between the two (F. M. Sari, 2020). They have described the connection as having a nature of mediation. To put it another way, the connection is dialectic and interactive rather than direct or deterministic (Aminatun & Oktaviani, 2019b). The following research is qualitative, and discourse analysis was used to uncover the poet's hidden motivations.

## RESULTS AND DISCUSSION

### **No Leaders Please** (*by Charles Bukowski*)

invent yourself and then reinvent yourself,  
*don't swim in the same slough.*

invent yourself and then reinvent yourself  
and  
*stay out of the clutches of mediocrity.*

invent yourself and then reinvent yourself,  
*change your tone and shape so often that they can  
never  
categorize you.*

reinvigorate yourself and  
accept what is

but only on the terms that you have invented  
and reinvented.

*be self-taught.*

and reinvent your life because you must;  
it is your life and  
its history  
and the present  
belong only to  
you.

The following is the explanation of each verse of the poem above:

#### **First verse**

On the second and fourth lines of the sentence "don't swim in the same slough." and "stay out of the clutches of mediocrity." interpreted as we cannot be in the same place, the usual circumstances, or we have to get out of our comfort zone. Life must keep moving and humans must continue to develop by moving places to get something new in their life.

#### **Second Verse**

The poetry that reads "change your tone and shape so often that they can never categorize you" seems to convey a message to always hone our skills, increase knowledge, or update our abilities so that people cannot categorize us at a certain stage or class in an expert way. In all fields. The words "tone" and "shape" in the verse can be interpreted as a person's soft skills, hard skills, personality, and attitude.

The verse in the third verse invites us to try to renew what we already have and accept a new, better version of ourselves than before. The word "the terms" in the third stanza can be interpreted as knowledge, abilities, perspectives, and all aspects of life that we already understand or have just discovered and understood after trying to improve our abilities.

#### **Last Verse**

A must, choice, and freedom are the right words to describe the last verse. The rhyme "and reinvent your life because you must;" give suggestions to do what the poet Charles Bukowski has called in his poem entitled *No Leaders Please* if we don't do these things, it is as if we will feel regret for the failure we created ourselves because we don't want to make changes in our lives. Then this last verse also tells about the freedom we can choose

not to overly listen to bad comments or the words of other people (who don't know anything about ourselves) that make us feel worse in life, because of the past, the past. Now, and the future is ours, we are the ones who deserve to determine these things. Other people have no rights over our lives.

This poem is entitled *No Leaders Please* but not a single verse or line mentions the word "leader". However, the poetry which reads "be self-taught." represents leadership itself. Independent leadership, leading ourselves in a self-taught way, not restrained and led by other individuals. We are the ones who lead us to move forward, perceive new things, and explore life to become a new person who is better than the previous version.

## CONCLUSION

According to the goal of CDA is to make the connections between discourse practices, social practices, and social structures, which may be hidden from commoners, transparent. It's the questions about interests; however, where exactly is the text positioned? Who benefits from this location's positioning? Whose interests are being ignored? Which sq. what are the repercussions of this location? -that connect discourse to power dynamics. The CDA model proposed by Fairclough (1989, 1995) consists of three related research processes linked to a few related discourse dimensions. The analyst finds the interesting patterns and disjunctions that need to be represented, taken into account, and explained among the interconnections. The Discourse Analysis framework will be used to support the method of analyzing the taken literary work in verse form (2001). The author is able to examine the meaning of Charles Bukowski's "No Leaders Please" poem using this theory. He or she learns that the poem talks about freedom and choice in determining one's life to be a better person and that other people do not have the right to the actions we take to achieve that.

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