

Comprehending The Beatles Through its Song ‘Yellow Submarine’: Critical Discourse Analysis

Fadlil Munawwar Manshur ^{1*}

Faruk ²

Mahmudah ³

¹ Program Studi Doktor
Pengkajian Amerika, Fakultas
Ilmu Budaya, Universitas
Gadjah Mada, Yogyakarta,
Indonesia

² Program Studi Doktor Ilmu-
ilmu Humaniora, Fakultas Ilmu
Budaya, Universitas Gadjah
Mada, Yogyakarta, Indonesia

³ Program Studi Sastra Arab,
Fakultas Ilmu Budaya,
Universitas Gadjah Mada,
Yogyakarta, Indonesia

*email: fadlil@ugm.ac.id

Keywords:

*Yellow Submarine,
The Beatles,
Children,
Critical Discourse Analysis*

Received: September 2024

Accepted: November 2024

Published: December 2024

Abstract

This study aims to elaborate on The Beatles band through a study of one of its songs called Yellow Submarine. This study uses the Critical Discourse Analysis (CDA) approach, an approach that aims to describe, interpret, and critically explain in a qualitative manner about how discourse builds, maintains, and legitimizes social inequalities. A number of relevant primary and secondary literatures were studied and analyzed critically to understand and recognize the process of creating, producing, broadcasting, concert performance, and public reception for the song Yellow Submarine by the Beatles and its socio-cultural context. The results of the study showed that this song was dedicated to children who lost the joy and delight of their childhood due to ideological conflicts (capitalism-communism), social tensions, the Vietnam War, the Cold War, drugs, etc., in the 1960s. Although this song has been associated with various interpretations, ranging from drugs, money, war, peace, cowardice to death, most of The Beatles' fans and observers believe there is an element of joy and delight that they would like to present to their children. They gave joy and delight, especially to children, when the state failed to provide them.



© 2024 Masnhur, Faruk, Mahmudah. Published by Faculty of Languages and Arts - Universitas Negeri Medan.

This is Open Access article under the CC-BY-SA License (<https://creativecommons.org/licenses/by-sa/4.0/>).

DOI: <https://doi.org/10.24114/grenek.v13i2.62499>

INTRODUCTION

The Beatles were among the most innovative bands and brilliant songwriters. During their golden times, The Beatles sold more records than any other musicians in the world. This Liverpool-based band released about two hundred songs in eight years, and they stayed solid after they received a record deal (Stark, 2005, p. 2). Although it is difficult to judge the impact of The Beatles on world culture, their music has always been viewed as extraordinary, original, and of immense appeal. The Beatles became a historical force for reasons that went beyond the songs of world musicians and composers such as Beethoven, Mozart, Elvis Presley, and others.

Derek Taylor, a person who the Beatles entrusted and was responsible for handling the press, understood the existence of this group so well that he once said that The Beatles was not a pop group. They were an abstraction – a repository for many things (Taylor, 1983). Therefore, in order to understand this group, one must understand the greater cultural forces that they triggered and came to represent that enabled them to make their mark (Stark, 2005).

If one were to predict the history of the second half of the twentieth century, one would never expect that four musicians from Liverpool, England, would become the center of world attention and one of the main symbols of a century of cultural transformation. It even has never been explained clearly as to why their popularity showed few signs of slowing down in the first decades of the 21st century. More than forty years after they first hit the US charts with songs called *I Want to Hold Your Hand*, and *She Loves You*, anything related to The Beatles continues to attract huge audiences who adore the band, ranging from a compilation of their old songs, their auction of relics, to mementos from their friends and acquaintances (Stark, 2005). The Beatles' immense appeal, moreover to their female audience, turned up since the band was able to identify much more strongly than their musician peers were (Elvis Presley, Frank Sinatra, Valentino, and Franz Liszt) with the sensitivity of their female audience so that it enabled them to energize their female fans in a unique way.

For many people, the hysteria, known as Beatlemania, along with its distinctive empowerment of young women, remains an important event in the first movement of the gender revolution. Female fans had gone crazy over Elvis Presley, Frank Sinatra, Valentino, and even Franz Liszt in the past, but the world had never seen anything before to rival the chaos that happened when people greeted Lennon and his fellows wherever they went (Stark, 2005). That is why The Beatles has often been cited as helping culture feminization. Elvis Presley may have started a revolution, but it was not a major gender revolution until The Beatles came along and helped remake music and then the culture in their own image. With the prominence they gave to women in their songs and lives and the way they talked to millions of teenage girls about new possibilities, the Beatles had stepped into something much bigger than themselves (Stark, 2005).

However, The Beatles' influence was not just on cultural feminization. The Beatles also challenged the prevailing definition of what it meant to be a man. This, in turn, allowed them to help change how men felt, looked, and thought about their appearance. This band had possessed a significant influence on the transformation of men's lifestyles, not only in Great Britain but also in every country where their music was played. Brian Epstein, The Beatles' manager, who was gay, had an impact on the group in many ways, but his most enduring contribution had been helping to design an image of a group that explored gender fluidity (Stark, 2005). It was a quest they had begun on their own before they met him and which they continued even after his death in 1967.

The Beatles has often been seen as a band that fused into their era but in ways that were almost unexpected. They were in their time, which is the 1960s and the sixties are often viewed as a historical gap between one way of life and another. The sixties not only sparked debate about the quality of life and the way humans made a living, but it also sparked debate about lifestyle. The sixties saw new conflicts, debates, and issues around abortion, homosexuality, drugs, rock music, air pollution, and these issues remain relevant today. In that era, The Beatles succeeded in realizing the values of counter-culture in their challenge against what could be called cultural conservatism.

Many observers have seen the most important aspect of The Beatles' appeal during the sixties was their collective synergy. They popularized "group" sanctity, a kind of collectivism that they sang about and made happen. Through The Beatles, the whole part is always greater than the sum of the parts, which gives them a dazzling appeal to the millions who admired them (Stark, 2005).

The key factor which made The Beatles survive was their semireligious appeal (Stark, 2005). Thousands of spectators flocked to watch their concerts not only for entertainment and pleasure but also for gaining their inner and spiritual satisfaction amid the rise of capitalism and communism in various parts of the world.

The Beatles' unprecedented popularity continued as their musical styles and appearances changed during the social upheaval of the 1960s. In the early 1970s, the Beatles' personnel split after compiling 51 singles on the top 40 charts, 34 singles on the top 10 charts, and producing as many as 20 top-notch hits (Urish & Bielen, 2007). In the decades since the recording industry for the band's songs has continued to move forward and has always received a warm welcome from new fans. The Beatles' pop music innovations, particularly through Lennon, included music, lyrics, and recording techniques. This innovation continued and grew more as Lennon partnered with his creative fellow, McCartney (Urish & Bielen, 2007).

This article attempts to explore and elaborate the Beatles band through a study of one of its worldwide songs, *Yellow Submarine*. The choice of this song was partly motivated by the diversity of interpretations and polemics about the meaning behind the creation of this song. In fact, in the months after the song was released, protesters in Berkeley, who was then against the Vietnam War, sang the song together. This is interesting to study, especially because this song has been seen as closely related to power, war, and the socio-cultural dynamics of Western society. For the purposes of this study, a number of relevant primary and secondary literatures were reviewed and analyzed critically with the hope that readers can understand and recognize the process of creating, producing, broadcasting, concert performance, and public receptions of *Yellow Submarine* and its socio-cultural context.

RESEARCH METHODS

This study uses the critical discourse analysis (CDA) method. Critical discourse analysis is an analytical approach to describe, interpret, and explain critically how discourse builds, maintains, and legitimizes social inequalities qualitatively (Blommaert, 2005; Bloor & Bloor, 2007; Caldas-Coulthard & Coulthard, 1995; Fairclough, 1995; Lemke, 1995; Van Dijk, 1993b; Wilson, 2023). Through this approach, the researchers attempted to conduct a critical analysis of the way the Beatles' song *Yellow Submarine* produced and moderated the social and psychological phenomena of the public at the time the song was composed. This method generally deals with discourses of power abuse, injustice, and inequality as well as attempts to uncover implicit or hidden power relations (Predelli, 2020; Van Dijk, 1998, 2008; Wodak, 1989; Wodak & Meyer, 2009). Problems of prejudice and oppression, for example, were reproduced in everyday life through political discourse, language, and media controlled by elite groups, and these discourses contributed to the reproduction of a culture of racism (Dancer, 2021; Wodak, 1989). This method operates on the assumption that institutions act as gatekeepers for discursive resources; the imbalance of power and resources between "speakers" and "listeners" related to their unequal access to these resources. Critical discourse analysis aims to bring about change through critical understanding (Dybic, 2023; Lemke, 1995).

Critical discourse analysis is viewed as one useful approach for researchers to elaborate and explore the relationship between musical groups and social contexts. This analysis has been used by several researchers to interpret The Beatles' songs in relation to the social and political dynamics of the world at that time (Diemert, 2006; Inglis, 2008; Lebovic, 2017; Wolfe & Haefner, 1996), while other researchers also have used this method to examine songs of various music groups in relation to social contexts (El-Falaky, 2015; El-Falaky & Ahmed, 2015; Khanjani, 2020; Putri & Triyono, 2018; Shumba & Meyer-Weitz, 2019). This language analysis relies on a collection of techniques for studying the use of language as a social and cultural practice. This analysis, therefore, focuses on social problems instead of scientific paradigms (Van Dijk, 1993a). This study on The Beatles' *Yellow Submarine* focuses on a number of analysis characteristics of CDA, comprising (a) issue-oriented focus; (b) analysis of semiotic data; (c) the view that power relations are discursive to some extent; (d) the view that discourse is placed in time and place; (e) the idea that language expression is never neutral; (f) systematic, interpretive, descriptive, and explanative analysis; and (g) interdisciplinary and eclectic methodologies (Van Dijk, 1998; Wodak & Meyer, 2009).

RESULTS AND DISCUSSION

Yellow Submarine: A Descriptive Outlook

The song *Yellow Submarine* is part of the album *Revolver* which was recorded between April 8, 1966, and June 22, 1966. However, in 1968, *Yellow Submarine* was also the title of the Beatles album with the addition of four new songs. The *Revolver* album is the end of a gap that is the Beatles' longest break from "gigs" since the Quarrymen days. During this period, The Beatles intended to work on their third film, *Western*, which was based on Richard Condon's novel *A Kind of Loving*. The film has a country and western feel. The Beatles, especially Ringo, who hoped to play the Mexican, liked the novel and gave their approval for the project, but they were very disappointed with the first manuscript that was presented.

Revolver is an album ripped by McCartney's song. *Revolver* was seen as an excellent album at the time. *Revolver* is often seen as an album when the Beatles were at their peak of creativity. The album starts with George Harrison's song, *Taxman*. *Taxman* was one of the first protest pop songs. Two other *Revolver* songs, *Love To You* and *I Want To Tell You*, sound perfectly under the Beatles umbrella. The existence of three songs on the *Revolver* album proves that there is no preferential treatment given to Lennon and McCartney's songs. McCartney has written another song, *Woman*, dedicated to his partners Peter and Gordon. *Yellow*

Submarine, one of the songs on the Revolver album, is a song that is liked by both men and women. Yellow Submarine is a pure and simple song written and recorded for children's enjoyment. All children can sing this song from start to finish. Through Yellow Submarine, Ringo sang for the first time on a Beatles single supported by the choir of Mal Evans, Neil Aspinall, Brian Jones, Marianne Faithful, Patti Harrison, and George Martin. The lyrics of *Yellow Submarine*, recorded on May 26 and June 1, 1966, are as follows:

*In the town where I was born
Lived a man who sailed to sea
And he told us of his life
In the land of submarines*

*So we sailed on to the sun
Till we found the sea of green
And we lived beneath the waves
In our Yellow Submarine*

*We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine
We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine*

*And our friends are all aboard
Many more of them live next door
And the band begins to play*

*We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine
We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine*

*Full steam ahead, Mister Boatswain, full steam ahead
Full steam ahead it is, Sergeant
Cut the cable! Drop the cable!
Aye-aye, sir, aye-aye
Captain! Captain!*

*As we live a life of ease
Everyone of us has all we need
Sky of blue and sea of green
In our Yellow Submarine, ha-ha!*

*We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine
We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine
We all live in a Yellow Submarine
Yellow Submarine, Yellow Submarine.*

McCartney wrote the start of this song when he snuck in one night at the Asher house. He tried writing a children's song by making the lyrics very simple. He thought of colored submarines, blue, green, and yellow, but ended up narrowing them down to Yellow Submarines. Lennon helped with the lyrics, contributed song fragments, words, music, and helped create lyrics. While the song is still incomplete, McCartney visits folk-pop songwriter Donovan's apartment and asks him for help. At that time, Donovan went to another room and then appeared with "Sky of blue and sea of green." According to Donovan, "They always ask people for help with a line or two, so I help with that line." Donovan further stated, "He knows that I like children's songs, and he knows that I can help" (Compton, 2017). According to Neil Aspinall, McCartney and Lennon added the last line before the song was recorded (Compton, 2017).

Lennon also contributed greatly to the recording of this song, including the sound in the funnel, which makes it unique enough to be considered experimental music. They virtually make the tracks come alive in the studio (Compton, 2017). In George Harrison's view, every time they play the piano on the guitar and start listening to it and arranging it into a record, everyone gets fooled (Compton, 2017). One way to compose experimental music, such as in the song Yellow Submarine, is by using a chain and a water bowl, then they blow a straw into a water bottle to imitate the sound of a submarine emerging to the surface. Harrison was very happy to do it because, in their view, the members of this group were so inventive that it was almost like a party to sing this song (Compton, 2017).

However, there are contradictory views and judgments about the writing of this song, namely that the earliest interviews contradict all other interviews. In a March 1967 interview with McCartney and Lennon, Brian Mathew said, "Lennon, before you started recording, you said it was actually written as two separate songs." Lennon replied: Yes. I seem to remember, like, that submarine, the chorus; you got on with it. McCartney: Yes. Lennon: And a little bit else is something I've done, and we put it together? McCartney: Yes, yes. Good. Yes. Lennon: And it makes sense to make it. McCartney: Yes, a little (Compton, 2017).

So, according to this version, Yellow Submarine is a song much like the songs "A Day in the Life," "Baby I'm a Rich Man," or "I've Got a Feeling," where two completely separate songs are combined. McCartney wrote the chorus, while Lennon wrote the stanza. However, unlike the situation with "A Day in the Life," "Baby, I'm a Rich Man," or "I've Got a Feeling," in a later interview, The Beatles didn't remember it that way. In 1995, McCartney recalled writing the story in an early songwriting session half-awake: "I just made a few notes in my head, then started making stories, a kind of ancient sailor, telling young people where he was living and how there is a place where he owns the Yellow Submarine. As far as I can remember, it is my song." (Compton, 2017). In 1966, McCartney said they were trying to write children's songs. That same year, McCartney stated that initially, they intended to make this album "Sparky" for kids, but later the idea of Yellow Submarine was where all the kids went to have fun. However, McCartney further stated that he was just going to bed one night and thought if he had a nursery rhyme, it would be nice to be in the Yellow Submarine where all the friends played with a band (Compton, 2017). Thirty years later, he claims that Lennon co-wrote the song and the lyrics become more and more obscure as time goes on. However, McCartney does explicitly claim the lyrics, storyline, chorus, and melody of the song are his (Compton, 2017).

This version of the claim was written from McCartney's point of view, and it reflects recollections some thirty years after the time of writing. However, Lennon, although he has always claimed that he helped create the song, has sometimes described the song primarily as McCartney's. For example, in 1980, he declared that "Yellow Submarine" was McCartney's baby. Donovan helps with the lyrics. I helped with the lyrics too but based on McCartney's inspiration. The idea came from McCartney. The title is also from McCartney. So I looked at it as a McCartney song. "Apparently, Lennon tried to limit his contribution to the lyrics of the song Yellow Submarine. McCartney also sometimes seems to limit Lennon's contribution to the lyrics of this" (Compton, 2017).

In 1984, McCartney seemed to describe writing the song in person and claims to have written it in bed one night. McCartney also often describes it as his song. McCartney stated that he told colleagues he just got a song, Yellow Submarine, which he wrote for Ringo, was very childish, but it could be great. However, in the same year, he reiterated the collaboration between him and Lennon. Lennon usually considers the song primarily for McCartney, but with some added collaboration. Lennon describes McCartney as writing the catchy chorus, while Lennon helps out with a little blunderbuss (Compton, 2017). Unfortunately, there is no explanation as to what he means by "blunderbuss". Maybe he meant funnel, or maybe he got transcriber as the word wrong. It is possible that Lennon used the lyrics he wrote earlier to McCartney's melody in the song's lyrics.

Thus, the evidence for this songwriting is quite ambiguous. If one considers the 1967 double interview as the earliest substantial record of the song's composition, one might ascribe the chorus to McCartney and the music and lyrics of that first stanza to Lennon. If that is the case, however, it is strange that this view has never been repeated, neither by Lennon nor McCartney. Another possibility is that the song was started substantially by McCartney, with music from the chorus and lyrics, and perhaps the words from the first lyric, then Lennon and others helping to fill in the words of the following lyrics. All evidence outside of the 1967 interviews supports this perspective, and this was a very common pattern in McCartney and Lennon's collaboration during this period. This is supported by George Harrison's claim that the Yellow Submarine was written by McCartney and Lennon, but even in the early days, they wrote themselves largely. Then one will help the other solve it, but that became clearer later on. The song Yellow Submarine finished with a collaboration on lyrics from Lennon and Harrison and Donovan.

Yellow Submarine: Critical Discourse Analysis

Despite the different perspectives on who was involved in the process of creating the song "Yellow Submarine," this song is widely recognized as the work of McCartney, a family man who loves children. This is The Beatles' first children's song. This song was an idea from McCartney, who wanted to write songs only for children by exploring songwriting for a different genre and unlike most bands. The lyrics are deliberately made from short words so that children can easily learn the song like a song sung by children. Basically, this song is about a boy who listens to the fantastic story of an old sailor about the sea and finds a submarine and later becomes a sailor. Although McCartney was aware some would think the song's title had the connotations of drugs as some have suggested, it is generally believed to be just a song for children. Text "sky of a blue, sea of green in our Yellow Submarine" contributed by Donovan because McCartney got stuck for a line or two while he played it to Donovan in Donovan's Maid vale flat (Lewisohn, 1992).

The song was easy to sing, evidenced by the fact that the Beatles brought a number of their friends to the studio to join the choir. The theme of this song is the joy of collectivism. Within a few months of the song's release, protesters in Berkeley, then against the Vietnam War, sang the song together. Lyrics of the song "In our Yellow Submarine; we all live in a Yellow Submarine; Yellow Submarine, Yellow Submarine; we all live in a Yellow Submarine; Yellow Submarine, Yellow Submarine; and our friends are all aboard" is not only easy to sing about, but also contains a spirit of joy and fun for children, so Michael Rossman, a Free Speech activist, wrote in a leaflet:

The Yellow Submarine was first proposed by the Beatles, who taught us a new style of song. It was launched by hip pacifists in a New York harbor, and then led a peace parade of 10,000 down a New York street. Last night we celebrated the growing fusion of head, heart and hands; of hippies and activists; and our joy and confidence in our ability to care for and take care of ourselves and what is ours. And so we made a resolution which broke into song; and we adopt for today this unexpected symbol of our trust in our future, and of our longing for a place fit for us all to live in (Gitlin, 2013).

On one occasion, Derek Taylor stated that the Yellow Submarine is really like a kind of ark where this song is a symbol for some kind of ship that will bring people to safety. Taylor further interpreted the message of this song is that good can defeat evil. To convey the spirit and message contained in the album Revolver, of which the song Yellow Submarine was part, The Beatles traveled in the summer of 1966. After performing their final concert in England, they headed to Germany, Japan, the Philippines, and finally the US for three months (Taylor, 1983). This tour confirms their previous interim decision to discontinue the tour. Unfortunately, on the concert tour, they were unable to sing one of the songs on the concert's complicated Revolver album or at least chose not to. Some parties considered that the tour for three months was not satisfactory; even as a professional music group, they were seen as very bad. In one concert, McCartney forgot the lyrics, and Lennon often played the wrong chords. In Tokyo, The Beatles were scheduled to perform at the Budokan arena for five shows in three days, and, being considered a shrine of religious warfare, the concert generated a number of complaints. To prevent any trouble arising, the Japanese government prepared thirty-five thousand police to protect their tour, and there were three thousand policemen in the concert hall. When they arrived in Manila-Philippines, The Beatles also failed to appear because of problems with government officials. In a country controlled by the dictator Ferdinand Marcos, their planes could barely continue their flight because they were detained by the authorities (Taylor, 1983).

Unlike in Japan and the Philippines, concerts in America received a rousing and extraordinary reception. The Americans with open arms presented a real surprise at the end of that summer. However, since they last traveled to America, the group has changed a lot because of drug use, which has kept the group out of the mainstream of American culture. In that era, Americans had a real view that drugs were a common enemy that their younger generations should keep away. On the other hand, awareness of the dangers of drugs in America is inversely related to the development of worrying racial issues. When The Beatles arrived in the summer, major cities in the country were in the midst of racial unrest, especially New York, Cleveland, and Chicago. In Derek Taylor's view, America was not very stable at that time. According to him, there is a lot of burning violence and hatred triggered by racial issues. This condition was exacerbated by the escalation of the Vietnam War, which caused antiwar demonstrations to move from campuses to the streets. The antiwar demonstrations also became increasingly (Taylor, 1983).

While this song has a children's spirit, at least McCartney admits it; the fact is that this song has been interpreted variously by the public and fans of The Beatles. Some interpret this song as only about the Yellow Submarine. They only create it because they know they can write anything they want and can get away with

it with great success. For these interpreters, this song was even composed by McCartney when he was half asleep, so there is almost no hidden meaning from this song. There are even those who link the lyrics of this song with marijuana, a type of drug. According to this interpretation, Yellow Submarine is a type of marijuana. The phrase "lived a man who sailed to sea, and he told us of his life; in the land of submarines. So we sailed up to the sun; till we found the sea of green, and we lived beneath the waves" is interpreted as finding someone who sells marijuana or other people who smoke marijuana and suck Yellow Submarines (Inglis, 2008). In this interpretation, it is even said that the text "sailed up to the sun till we found the sea of green" is defined as the group's effort to find who is selling the "Yellow Submarine," and the "green" is the color of marijuana (Wolfe & Haefner, 1996). Unfortunately, this interpretation was denied by the fans of The Beatles. Those who interpret this song as related to drugs are people who do not understand and are not fans of The Beatles. The Yellow Submarine was written because the song was needed when they made the film. The views linking this song to drugs have been flatly rejected by McCartney and Ringo (Stark, 2005).

There are also interpretations that link this song to nuclear weapons and the importance of peace. According to this interpretation, this song has to do with nuclear missiles. Yellow is a color that symbolizes happiness and peace. Submarines are used to carry nuclear missiles. So they tell a story about what submarines used when they were kids, WWII era, and now they are grown up and the cold war and the big nuclear missile threat. So they decided to turn the tools of war into instruments of peace (Stark, 2005).

The phrase "*In the town where I was born; lived a man who sailed to sea, and he told us of his life; in the land of submarines*" by some fans of The Beatles was interpreted as a picture of a man who lives a double life, a public life and also a private lifestyle behind closed doors. "*So we sailed up to the sun; till we found the sea of green, and we lived beneath the waves; in our Yellow Submarine. We all live...*". Whether in public or private life, the man always wants to find peace, and the color yellow is a symbol of peace. Those who interpret yellow as a symbol of peace believe that The Beatles have always opposed any notion of war, and for them, there should never be war. To them, Yellow Submarine is a metafore because submarines are basically made for war, but theirs is yellow, which indicates they are unwilling to fight. However, there are also those who interpret yellow as a symbol of cowardice (Charles, 2003). So the song is interpreted as about people hiding their true selves from others by keeping their inner feelings sinking.

Another interpretation states that when The Beatles wrote this song, the world was experiencing a social revolution starts, and all their songs were related to capitalism and freedom. The phrase "sea of green" means money, "beneath the waves" means being protected from the outside world. The Yellow Submarine is a metaphor for the suburban lifestyle that most people either want to avoid or try to change. "As we live a life of ease; every one of us has all we need; the sky of blue and sea of green; in our Yellow Submarine" means that everyone is satisfied to live a protected life because every human being has everything they need, between clean blue skies and lots of money, humans live in their Yellow Submarines. Even the line "and all our friends are all aboard, many more of them live next door", would like to describe the same idea people trapped in their lives. Those who interpreted the song like that have always thought the Beatles never composed songs just for fun. That is why the phrase "so we sailed up to the sun" is also interpreted as the Beatles' desire to open their minds to the world and utilize their knowledge through insightful music, "till we found the sea of green." In contrast to the volatile beliefs of individuals, which are represented through waves, they remain true to what they believe by staying under the waves. That is the meaning of "and we lived beneath the waves." Although they received a lot of attention symbolized by the color "bright yellow, the Beatles were people who looked up at humans (submarines). They need each other to maintain the strength they have achieved, "as we live a life of ease, every one of us has all we need" (Diemert, 2006).

Of all the views and interpretations of the song Yellow Submarine, the most controversial one is the one that associates the song with death. According to them, this song is not about drugs or money but about death. The Yellow Submarine is a cuff or coffin. Meanwhile, the "sky of blue" is heaven or the next life, which is desired. "The sea of green" is a grave or grass in a grave. Associating the theme of this song with death is perhaps a form of the Beatles' resistance to the world. In the 1960s, the so-called counter-culture movement emerged. This movement is a phenomenon of anti-establishment culture that developed in most of the Western world between the mid-1960s and mid-1970s (Perone, 2004). This movement gained momentum, among other things, from the growth of the United States Civil Rights Movement in the 1960s. In this era, widespread social tensions often arise. In the 1960s, also developed social issues such as women's rights, drug abuse, capitalism, communism, Vietnam war, the cold war, and others. It was in this context that the Beatles' group voiced joy in the style of children through the song Yellow Submarine.

CONCLUSION

The Beatles' anxiety over the condition of children who lost their childhood joy and pleasure due to ideological conflicts (capitalism-communism), social tensions, the Vietnam War, the Cold War, drugs, etc., in the 1960s seemed to be poured out through Yellow Submarine song. Although this song is associated with various interpretations, ranging from drugs, money, war, peace, cowardice to death, most Beatles fans and observers believe there is an element of joy and pleasure that they would like to present to their children. They give joy and pleasure, especially to children, when the state fails to provide them.

REFERENCES

- Blommaert, J. (2005). *Discourse*. New York: Cambridge University Press.
- Bloor, M., & Bloor, T. (2007). *The Practice of Critical Discourse Analysis. An Introduction*. USA: Hodder Arnold.
- Caldas-Coulthard, C. R., & Coulthard, M. (1995). *Texts and Practices: Readings in Critical Discourse Analysis*. London: Routledge.
- Charles, P. (2003). *The Beatles: Pocket Essentials Music*. London: Trafalgar Square Publishing.
- Compton, T. M. (2017). *Who Wrote the Beatle Songs? A History of Lennon-McCartney*. USA: Pahreah Press.
- Dancer, T. (2021). *Critical Modesty in Contemporary Fiction*. Oxford University Press. DOI: <https://doi.org/10.1093/oso/9780192893321.001.000>
- Diemert, B. (2006). Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four. *Choice*, 44(2), 383-388. <https://www.jstor.org/stable/10.5325/style.40.4.383>
- Dybizc, P. (2023). *A Genealogy of the Good and Critique of Hubris: A History of the Discourse on Social Welfare in the United States*. Oxford University Press. <https://doi.org/10.1093/oso/9780197670071.003.0008>
- El-Falaky, M. S. (2015). The Representation of Women in Street Songs: A Critical Discourse Analysis of Egyptian Mahraganat. *Advances in Language and Literary Studies; Footscray*, 6(5), 1-8. <https://eric.ed.gov/?id=EJ1127437>
- El-Falaky, M. S., & Ahmed, A.-S. M. M. (2015). Coquetting Females versus Males of Manners: Critical Discourse Analysis of Egyptian Street Songs. *Advances in Language and Literary Studies; Footscray*, 6(5), 190-196. <https://journals.aiac.org.au/index.php/all/article/view/1748>
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. London: Longmans, Green, and Company.
- Gitlin, T. (2013). *The Sixties: Years of Hope, Days of Rage*. New York: Random House Publishing Group.
- Inglis, I. (2008). Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four. *Popular Music*, 27(3), 489-490. <https://www.jstor.org/stable/10.5325/style.40.4.383>
- Khanjani, M. (2020). Voicing the Subaltern and Inspiring Change: Critical Discourse Analysis of the Autobiographical Song by the First Iranian Female Rapper. *Liminalities*, 16(1), 1-17. <http://liminalities.net/16-1/voicing.pdf>
- Lebovic, S. (2017). Here, There and Everywhere: The Beatles, America, and Cultural Globalization, 1964-1968. *Journal of American Studies*, 51(1), 43-65. <https://doi.org/10.1017/S0021875815002686>
- Lemke, J. L. (1995). *Textual Politics: Discourse and Social Dynamics*. Prancis: Taylor & Francis.
- Lewisohn, M. (1992). *The Complete Beatles Chronicle*. USA: Harmony Books.
- Predelli, S. (2020). *Fictional Discourse: A Radical Fictionalist Semantics*. New York: Oxford University Press. <https://doi.org/10.1093/oso/9780198854128.001.0001>
- Putri, I. T., & Triyono, S. (2018). We Shall Overcome: A Humanity Song by Roger Waters: Critical Discourse Analysis. *Humaniora*, 30(2), 119-127. <https://doi.org/10.22116/jh.v29i3.32775>
- Shumba, K., & Meyer-Weitz, A. (2019). Addressing the Socio-Cultural Drivers of HIV/AIDS through Indigenous Music: A Critical Discourse Analysis of Selected Songs by Maskandi Group, Izingane Zoma. *African Renaissance*, 16(4), 133-155. <https://hdl.handle.net/10520/EJC-1a85ac8da9>
- Stark, S. D. (2005). *Meet the Beatles: A Cultural History of the Band that Shook Youth, Gender, and the World*. London: Harper Collins Publishers, Inc.
- Taylor, D. (1983). *As Time Goes By: Living in the Sixties with John Lennon, Paul McCartney*. London: Pierian.
- Urish, B., & Bielen, K. (2007). *The Words and Music of John Lennon*. London: The Praeger.
- Van Dijk, T. A. (1993a). *Elite Discourse and Racism*. New York: Sage Publication Inc.
- Van Dijk, T. A. (1993b). Principles of Critical Discourse Analysis. *Discourse & Society*, 4, 249-283. <https://doi.org/10.1177/0957926593004002006>
- Van Dijk, T. A. (1998). *Ideology: A Multidisciplinary Approach*. New York: Sage.

- Van Dijk, T. A. (2008). *Discourse and Power*. New York: Sage.
- Wilson, R. (2023). *Critical Forms: Forms of Literary Criticism, 1750-2020*. Oxford University Press.
<https://doi.org/10.1093/oso/9780198881117.001.0001>
- Wodak, R. (1989). *Language, Power and Ideology: Studies in Political Discourse*. New York: Benjamins.
- Wodak, R., & Meyer, M. (2009). *Methods for Critical Discourse Analysis*. New York: Sage.
- Wolfe, A. S., & Haefner, M. (1996). Taste Cultures, Culture Classes, Affective Alliances, and Popular Music Reception: Theory, Methodology, and an Application to a Beatles Song. *Popular Music and Society*, 20(4), 127-155. <https://doi.org/10.1080/03007769608591648>