

War as Holiday: Ideological Representation and Counter-Conduct Resistance in Green Day's Lyrics

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ABSTRACT

Punk rock music has frequently been associated with social and political criticism, yet its ideological representation and resistance mechanisms remain underexplored in linguistic and cultural studies. This study examines how ideology is represented and resisted in Green Day's *Holiday*, released on the *American Idiot* (2004) album, within the context of post-9/11 American politics. Specifically, it aims to describe how the song constructs the ideology of war through Stuart Hall's constructionist perspective and to analyze how its lyrics reflect Michel Foucault's concept of counter-conduct as a form of resistance. A descriptive qualitative approach with content analysis was employed, using the song lyrics as the primary cultural text, while Antonio Gramsci's concept of hegemony served as a conceptual bridge between the two theoretical frameworks. The findings reveal that the song deconstructs the ideological normalization of war through symbolic re-articulation and de-naturalization while simultaneously promoting counter-conduct by rejecting passive citizenship and militaristic nationalism. These findings demonstrate that punk rock lyrics function as a powerful site of ideological contestation and contribute to interdisciplinary studies of language, popular culture, and critical discourse.

Keywords: *Counter-conduct, Ideology, Protest Music, Punk Rock, Representation*

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INTRODUCTION

Punk rock music, since its appearance in the late 1970s, has consistently occupied a position as a space of contestation in popular culture, a genre that simultaneously becomes an entertainment industry commodity and a platform for various forms of ideological dissent. Green Day, formed in 1987 in Berkeley, California by Billie Joe Armstrong, Mike Dirnt, and Tré Cool, is widely known as one of the pioneers of the mainstream punk rock wave alongside The Offspring and Blink-182, characterized by lyrics loaded with social criticism of political norms and policies (Quail, 2021). Green Day's political orientation reached its most explicit point on the album *American Idiot* (2004), which thematically brought up the issues of war, media manipulation, and ideological conformity in the midst of the euphoric American nationalism in the post-9/11, 2001. The album was released in a broader context, a musical tradition of protest that responds to the foreign policy of the United States, as is shown in studies of musical responses to War on Terror (Jones & Smith, 2023), as well as the long tradition of using musical elements as a form of protest in western music (Cornett, 2021).

Among the songs in the album, "Holiday" stands out as a sharp critique of the Iraq War and American nationalism. Through the metaphor of a "Holiday," this song wraps up war – an event of death, trauma, and state violence, in the language of celebration and relief, an irony that is immediately felt in lines such as "Sieg Heil to the president gasman," "flag wrapped around a score of men," and "Bombs away is your punishment." These lines openly reinforce the symbols of fascism with American leadership figures, and expose the symbol of the flag as a wrap of death, not merely a symbol of national pride. Public reception of anti-war themed songs during the period of the 2003 Iraq War has itself become an object of the study, including how mass media covered and interpreted such music at the time (Esteve-Faubel et al., 2020). However, interpretations of

"Holiday" often stop at the surface reading as an "anti-war song," without further discovering how the lyrics simultaneously construct and resist the dominant ideology of war, nationalism, and state authority. This issue becomes more complex considering that this song was produced and distributed by Warner Bros. Records as part of the mainstream music industry, a situation that raises the fundamental question: can a piece of popular culture text that originates from the very same industry it critiques truly be called an act of resistance, or is it simply a safe space for neutralized dissent? This question is the starting point for the formulation of the research problem in this study.

Previous studies have demonstrated that popular music functions not only as entertainment but also as a medium for expressing political ideas and social criticism. Research on Green Day has largely focused on the band's political identity, particularly the *American Idiot* album, which has been widely interpreted as a critique of the George W. Bush administration, the Iraq War, and post-9/11 nationalism (Brackett, 2019; Street, 2021). Scholars have argued that Green Day employs satire, irony, and symbolic language to challenge dominant political narratives and encourage critical reflection among listeners. More broadly, studies of political discourse in music suggest that song lyrics serve as an important form of public discourse, enabling artists to negotiate power relations, question state ideology, and articulate alternative social perspectives (Fairclough, 2020; Machin & Mayr, 2023). These studies demonstrate that popular music can function as a site where ideological struggles are expressed through linguistic and rhetorical choices.

Research on ideology in song lyrics has increasingly adopted discourse-based approaches to examine how language constructs social meanings, identities, and power relations. Previous studies have analyzed ideological representation through Critical Discourse Analysis, stylistics, and semiotics, revealing how lyrics reinforce or challenge dominant cultural values (Machin, 2022; Van Dijk, 2020). Likewise, studies on resistance in popular culture have emphasized that cultural products such as music, films, and digital media provide spaces for negotiating hegemonic power and expressing counter-hegemonic voices (Storey, 2021). However, relatively few studies have integrated Stuart Hall's constructionist theory of representation with Michel Foucault's concept of counter-conduct to explain both the ideological construction of meaning and the mechanisms of resistance within the same musical text. Moreover, Green Day's *Holiday* has rarely been examined through this combined theoretical perspective. Therefore, this study addresses this gap by investigating how the song simultaneously represents the ideology of war and constructs resistance through linguistic and symbolic strategies.

To answer this question, this study uses two complementary theoretical frameworks. First, Stuart Hall's constructionist theory of representation, which asserts that meaning is never natural or inherent in an object, but is produced through signifying practices, language, and power relations that ultimately naturalize ideological inequalities (Hall, 1997). This framework has been used extensively to examine how media produce and reproduce ideological meanings, including in relation to Antonio Gramsci's concept of hegemony as a "common sense" mechanism that disguises the interests of ruling groups (Campbell, 2017). Philosophically, this constructionist approach is also defined as a way of understanding how language and communication shape social reality, rather than reflecting it (Umeogu & Ifeoma, 2012). In the context of music, the lyrics position as cultural texts that shape identity and social meaning have long been a concern in cultural studies (Frith, 1996). Which makes the song lyrics a worthy object of analysis for reading the process of ideological representation as it works in other media texts.

Secondly, this study uses Michel Foucault's concept of counter-conduct, which understands resistance not as the institutional political opposition, but as daily practices that resists certain ways of being "governed," thereby opens up space for subjects to reclaim their agency (Odysseos et al., 2016). This concept has been adopted in various contexts, ranging from reading the narrative texts of women in the Middle East as a practice of counter-conduct against dominant social and political norms (Asl, 2018), to an analysis of how fashion designers in Russia utilize the creative spaces to reinterpret the meaning of patriotism amid the state's patriotic dispositive (Gurova, 2019), a case that has structural similarities to the way "Holiday" mocks the rhetoric of patriotism. The relevance of counter-conduct as an analytical framework has also continued to develop in contemporary

political studies, including in understanding the dynamics of governmentality amid the phenomena of new authoritarianism (Simon, 2025). Thus, if representation (Hall) helps to explain how "Holiday" unveiled the ideological mechanisms behind war and patriotism, then counter-conduct (Foucault) helps explain how the lyrics, simultaneously serve as a resistance of the subject's position as an obedient and militaristic citizen.

As far as the authors' research goes, the application of these two frameworks simultaneously to the Green Day's lyrics, particularly "Holiday," remains underexplored. This study is limited to the textual analysis of a single song and does not incorporate primary data on audience reception or the band's production process. Previous studies on Green Day's lyrics tend to focus on linguistic aspects, such as the analysis of slang usage in "Jesus of Suburbia" Arbhawa & Santika (2024) or figurative exploration in "21 Guns" Adika & Budiarsana (2023); similar approaches can also be found on another rock/metal genres, such as analysis of the dark triad concept in Metallica's lyrics Kristiawan et al. (2024). These studies contribute significantly to understanding the linguistic and psychological contents of rock music lyrics, but it has yet to touch ideological dimensions of how these lyrics represent and resist power discourse. On the other hand, Hall's framework of representation has been widely applied to contemporary visual media, as in the Hollywood post #OscarsSoWhite movement Molina-Guzmán (2016) and gender construction in Netflix films Afifulloh (2025) as well as its application to protest music, especially in relation to discourse on war and post-9/11 nationalism, and its combination with Foucault's concept of counter-conduct, still remains an unfilled gap. The novelty of this research lies in the combination of these two theoretical frameworks to read "Holiday" not only as an anti-war text, but as an arena where ideological representation and resistance practice works simultaneously, while also questioning Green Day's own position as an actor producing critique from the industry that is also the target of their criticism.

This study, has two main objectives: (1) to describe how the lyrics "Holiday" represent the ideological constructions of war through Stuart Hall's constructionist perspective, and (2) to analyze how the meaning in the lyrics relates to Michel Foucault's concept of counter-conduct as a form of resistance. Through these two objectives, this study seeks to show how ideological representation and resistance are concretely constructed in the lyrics of "Holiday," while also participating in the interdisciplinary studies that place punk rock as a legitimate space for an ideological contestation in popular culture.

METHOD

This study employs a literary research approach focused on the lyrics of the song "Holiday" by Green Day as the main object of analysis, taking a cultural and political perspective to explore the ideological representation and resistance. All research stages were done remotely, relying solely on internet access literature sources and institutional libraries, allowing the information-gathering process to proceed efficiently. A remote approach like this is commonly used in qualitative research that emphasizes textual interpretation as seen in similar studies on protest music during the Iraq War (Esteve-Faubel et al., 2020). The "Holiday" selection as an object of the study allows for an in-depth study of the anti-war themes within the broader context of post-9/11 dissent. By utilizing digital resources, this research continues to maintain accessibility and completeness in finding relevant resource materials.

In data collection and processing, this study uses qualitative descriptive methods to examine literary elements without experimental manipulation. This allows for an explanation of the meaning of data that are supported by empirical evidence, thus providing a comprehensive interpretation aligned with the researcher's insights. This qualitative framework is well-suited to analyzing the lyrics of a song as cultural artifacts that shape identity and social meaning (Frith, 1996). By avoiding quantitative metrics and focusing more on thematic depth, this study produces a nuanced explanation of ideological construction in "Holiday."

Operationally, the two theoretical frameworks described in the introduction namely the Stuart Hall's constructionist representation and Michel Foucault's concept of counter-conduct, are

translated into two main categories of analysis in this study. These two frameworks do not stand alone, but complement each other: Hall explains how the ideology of war constructed through the system of signification in the lyrics, while Foucault explains how the construction is resisted from within through the practices of refusal against certain ways of being “governed.” Among them, the concept of hegemony by Antonio Gramsci serves as a connecting bridge: hegemony explains why the ideology of war and patriotism seems reasonable and natural as “common sense” for society, making resistance whether representational or conduction are necessary and meaningful (Campbell, 2017). In other words, Hall reveals the representation mechanism that produce this hegemony, while Foucault shows the ways in which subjects can free themselves from its grip.

The classification of lyric data is done based on analytical criteria directly derived from each theoretical framework. For the first category, representation Hall (1997) is operationalized by identifying signifying practices in the lyrics that include three main indicators: (1) symbolism, which is the use of dominant symbols such as national flags or leadership figures, in a way that subverts or questions the hegemonic meaning usually attached to them; (2) mythologization and de-mythologization, following Roland Barthes’ conception of myth as the naturalization of ideological constructs, which in the lyrics of “Holiday” is instead used in reverse to expose the artificiality of myth of patriotism Barus & Siregar (2025); and (3) naturalization and de-naturalization of ideology, which identify lyrics ways to make the ideology of war seem unnatural and constructed, rather than given. Lines of lyrics that meet one or more of these three indicators are then classified in Table 3.1.

In the second category, counter-conduct Odysseos et al. (2016) is operationalized by identifying lines of lyrics that portray three forms of counter-conduct resistance: (1) refusal of obedient subject’s position, lines that explicitly reject the role of obedient, militaristic, or noncritical citizens; (2) discursive mockery as a practice of counter-conduct, a use of satire, irony, and parody to challenge the authority of dominant discourse without going through institutional opposition; and (3) acts of parrhesia, which in the Foucauldian sense refer to the act of truth-telling that consciously violates the limits of discourse received by power (Odysseos et al., 2016). In the context of “Holiday,” parrhesia is not understood literally as a physical risk borne by the speaker, but rather as a rhetorical dimension of the lyrics themselves: lyrics that structurally mimic the logic of official war discourse, such as the use of word “Holiday” to describe the situation of war, and then take it to the point of absurdity that compels listeners to see the violence that has been normalized behind the language. Thus, parrhesia in this study is understood as a textual strategy that serves to expose the truths suppressed by the dominant discourse, not as a personal attribute of Green Day as the speaker. Lines of lyrics that meet one or more of these three indicators are classified in Table

It is important to note that both categories of analysis in this study, Representation (Hall) and counter-conduct (Foucault) are complementary, not mutually exclusive. So, the same lyrics has potentially meet the indicators of both theoretical frameworks, because each framework could work at a different analytical level, as the representation works at the level of meaning and signifying system, while counter-conduct works at the level of subject’s relationship with power.

In qualitative research, analyzed data includes written language elements such as words, phrases, sentences, and paragraphs along with their contextual interpretation. Based on its sources, the data in this study are categorized into primary and secondary data. The primary data source in this study is the lyrics of the song “Holiday,” which were transcribed on the Genius.com platform and then verified by the lyrics printed on the album American Idiot Green Day 2004. Genius was chosen as the main source because previous method research of interpreting song lyrics found that this platform relatively provides more accurate transcriptions compared to other digital sources, while the secondary data consists of studies related to representation and resistance in song lyrics, including research on the use of slang in “Jesus of Suburbia” Arbhawa & Santika (2024) and figurative language in “21 Guns” Adika & Budiarsana (2023). These studies are not used as a basis for classifying ideology in “Holiday,” but are instead positioned as examples of a lyrical analysis approach in a similar Green Day study context, in order to show the position of this research in the existing landscape of the study. Data collection was carried out using the listening-

reading- noting technique, which involves the process of listening to the song while reading its lyrics, and then noting lines that are relevant to the categories of representation and counter-conduct based on the indicator criteria established above (Esteve-Faubel et al., 2020; Frith, 1996).

Once data was collected, analysis was made through content analysis, which was a systematic method for dissecting and interpreting content in depth. This approach integrates an understanding of music as a medium of protest and social criticism in Western music traditions (Cornett, 2021). The analysis process is carried out deductively using the framework of Hall and Foucault, with Gramsci as the concept of mediation to uncover how ideological representation and resistance work in the "Holiday" lyrics, as will be outlined in Table 3.1 and Table 3.2 in the results and discussion section.

FINDINGS AND DISCUSSION

Constructionist Representation of War Ideology in "Holiday"

A close reading of "Holiday" reveals a recurring pattern: dominant symbols and language conventionally associated with war, patriotism, and national leadership are repeatedly placed in incongruent or destabilizing contexts. Rather than opposing war through explicit refusal, it seems to work by revealing the mechanism that make war feel normal, patriotic, and even morally obligated. The following analysis examines this pattern through the three most striking lines of lyrics in the song, before moving on to broader theoretical implications.

The song lyrics state, "Sieg Heil to the president gasman." This line places the Nazi fascist salutation, a phrase that is historically and culturally coded as the language of fascism authority, directly alongside the figure of the American president, a symbol conventionally associated with democratic legitimacy. The effect is a direct clash between two ideological registers that in mainstream political discourse are usually positioned as opposing poles: American democracy versus fascism. Through Stuart Hall's constructionist framework, this clash served as an act of re-articulation: the song deliberately shifts a signifier (the Nazi salute) from its conventional reference and attaches it to a new reference (the American president), thereby revealing the logic of fascism that is usually hidden behind liberal militarist discourse (Hall, 1997). This re-articulation is important because it shows that "Holiday" does not merely criticize war through explicit statements, but rather destabilizes ideological architecture that makes war on terror feel natural from the very beginning—a similar ideological work that is also seen in the broader musical response to the War on Terror (Jones & Smith, 2023).

In another part, the lyrics describe "flag wrapped around a score of men." Literally this line represents the American flag used to cover the dead of the soldiers, an image that is historically based on military burial practices. However, by explicitly referring to the flag as a wrapper, this line strips the image of sentimental framing, and exposes its function as packaging: the flag covers death, not transcends it. Following Roland Barthes's concept of myth as the naturalization of ideological constructions as discussed by (Barus & Siregar, 2025), this line performs a gesture of counter-mythologization. Hall's framework also allows us to read this as an act of de-naturalization: by taking the flag's function as literal packaging, the song reveals what Gramsci called the hegemonic common sense of patriotism, patriotism as manufactured consent, rather than an organic feeling (Campbell, 2017). This is important because it shows that the critique of the song works below the level of directly expressed opinion: instead of arguing against patriotism, it makes the ideological function of patriotism visible simply by redefining a literal familiar image.

The lyrics also state that the soldiers "*died without a name*." This line points to the erasure of individual identity in official war narratives, where victims of life are often reduced to aggregate numbers or anonymous sacrifices, rather than named. This can be read as an act of de-mythologization: the song exposes how state discourse normalizes mass death by turning it into an abstraction, revealing what Cornett (2021) identifies as a broader Western tradition of legalizing patriotic sacrifice. By restoring visibility to the erasure itself,

called the fact that these deaths are not named, this song performs a kind of representational rupture that runs throughout the song: not simply a commentary on war, but a disclosure of the representational mechanisms that makes humanity from war disappear from public discourse.

Besides those three lines, several other moments in “Holiday” expand the same representational pattern. Table 3.1 summarizes these examples based on the three analytical indicators established in the Method section, symbolism, mythologization/ de- mythologization, and naturalization/ de-naturalization alongside the three cases discussed in detail above.

Table 1. Constructionist Representation of War Ideology in “Holiday”

No.	Representation Indicator	Lyrics Excerpt	Ideological Construction (Hall's Framework)
1	De- naturalization of Ideology	<i>“Armageddon flame”</i>	War is represented as total destruction, not heroic action— dismantling the state's narrative about holy war and showing ideology as a construct, not truth (Hall, 1997).
2	De- mythologization	<i>“Died without a name”</i>	The erasure of victims' identities by the state is exposed as a representational mechanism that normalizes mass deaths as statistics— dismantling the myth of patriotic sacrifice (Cornett, 2021).
3	Symbolism	<i>“Flag wrapped around a score of men”</i>	National symbols are used to cover up violence and death, showing how patriotism functions as a hegemonic ideological tool that naturalizes state violence (Campbell, 2017; Hall, 1997).
4	De- naturalization of Ideology	<i>“Sieg Heil to the president”</i>	Fascist language is used satirically to expose the suppressed logic of authoritarianism behind democratic leadership—a re-articulation that reveals the contradictions of the dominant ideology (Jones & Smith, 2023)
5	Mythologization /De- mythologization	<i>“Bombs away is your punishment”</i>	War is constructed as a mechanism of state punishment— dismantling the myth of war as an act of liberation and exposing it as institutionalized violence (Quail, 2021).
6	Naturalization/De- naturalization.	<i>“This is the dawning”</i>	Optimistic language is used ironically to show how war is naturalized as part of the normal order of life, a strategy also found in the long tradition of Western protest music (Cornett, 2021).

Overall, these patterns show that representational critique running in “Holiday” is not an incidental wordplay, but a sustained strategy of re-articulation and de-naturalization. However, this critique is not free from its own internal tensions. The song circulates in the same media space that it criticized, produced under the Warner Bros. Records label, distributed through global commercial channels, and consumed as entertainment. Hall himself recognized that cultural resistance can be co-opted and neutralized by the cultural industry, transforming political critique into a marketable rebellion (Hall, 1997). From a Gramscian perspective, this kind of co-optation is one of the most effective hegemonic mechanism, resistance is absorbed into the system in a way that strengthens its own legitimacy (Campbell, 2017). Media coverage of protest songs during the 2003 Iraq War shows how dominant discourse often reframes musical criticism simply as entertainment controversy, rather than as a serious ideological challenge (Esteve-Faubel et al., 2020). The question then is whether “Holiday” truly disrupts the dominant ideology, or simply provides a safety valve for dissent, an illusion of transgression without structural consequences. This tension does not negate the representational power of the song, but it requires us to read its resistance as something partial and contested at the level of textual representation, rather than as a linear victory.

Counter-Conduct Resistance and Its Limits

Beyond working at the level of representing the ideology of war, the lyrics of “Holiday” also consistently position the listener in certain relations with state authority, namely the relation of refusal, not compliance. Throughout the song, several lines of lyrics repeatedly reject the subject's position as a dutiful, militaristic, and uncritical citizens. The following analysis examines this pattern of rejection through the three most prominent lines of lyrics, before moving on to broader theoretical implications regarding who can actually practice counter-conduct in this context.

The lyrics says, *“Another protester has crossed the line.”* This line describes an act of boundary crossing, a protester who has crossed the line set by state authorities. However, instead of

framing this act as a problematic violation, the lyrics present it as a neutral fact, almost in the implicit tone of solidarity. Read through Foucault's concept of counter-conduct, this line can be understood as a refusal of the subject's obedient position: the subject refuses to submit to the discipline of power and normalization of citizen compliance (Odysseos et al., 2016). This is not institutional political opposition, but rather a daily practice that refuses a certain way of being "governed." This line is important because it shows that resistance in "Holiday" not only works on symbolic or representational level, but also explicitly voices the concrete acts of refusal by the subject, a recognition that dissent against the state is a legitimate act, not a deviation that needs to be justified.

The title and chorus of this song itself "*On Holiday*," were used ironically on along with the lyrics to describe the situation of war. The framing of war as a "holiday" is not a simple cynicism. This strategy actually mimics the logic of official war discourse, which consistently represents military intervention as *liberation*, *freedom*, and a *humanitarian mission*. By taking this logic to the point of absurdity, the lyrics force listeners to see the violence that has been normalized behind the language. Foucault recognizes this kind of act as *parrhesiastic*, truth-telling suppressed by power, with the risk of crossing the boundaries of acceptable discourse (Odysseos et al., 2016). As defined in the Method section, parrhesia in this context is not understood as a personal attribute of Green Day as the speaker, but rather as a textual strategy: lyrics that structurally simulate the logic of official war discourse, then bring it to a point of absurdity that forces the listener to see legitimized violence behind the language. These actions can also be read as a transgressive act, a bold speech that openly challenges the narrative limits of existing power (Mulet & Gastaldo, 2024). The irony of "*On Holiday*" is important because it becomes the central mechanism of resistance in the whole song: instead of directly expressing rejection, it dismantles the language of power from within, using the logic of power itself to reveal its cruelty.

The lyrics state, "*Dream and differ from hollow lies*." This line encourages listeners to dream differently, to actively refuse to internalize lies considered "*hollow*," which implicitly refers to the state's official narrative of war and patriotism. This can be read as a practice of discursive mockery, the use of ridicule against ideological lies as a form of discursive resistance against power-knowledge relations (Pitsoe, 2024). This line also serves as an explicit call to form a critical subject who refuses to internalize state discourse, in a way counter-conduct works in other contexts, for example, in the narrative writing of Middle Eastern women who reject the forced subject position (Asl, 2018), or how Russian fashion designers reinterpret the meaning of patriotism in the midst of the state's patriotic dispositive (Gurova, 2019), a pattern that is structurally similar to the way "*Holiday*" mocks the rhetoric of patriotism. It's important because it shifts resistance from mere passive rejection to active invitation: the listener is not only positioned to reject the state's narrative, but also encouraged to imagine alternatives beyond that logic, this is what Foucault understands as opening up space for the subject to reclaim their agency (Odysseos et al., 2016).

In addition to the three lines, two other moments in "*Holiday*," "*Sieg Heil to the president gasman*" as a practice of discursive mockery, and "*Not a way that's meant for me*" as an explicit rejection of the state's logic of revenge, expanding the same pattern of counter-conduct resistance. Table 3.2 summarizes all of these examples based on the three analytical indicators established in the method section, rejection of the compliant subject position, discursive mockery, and parrhesia actions, alongside the three cases that have been discussed above.

Table 2. Counter-Conduct Resistance in "Holiday"

No.	Counter-Conduct Indicator	Lyrics Excerpt	Meaning as Resistance (Foucault's Framework)
1	Rejection of the Compliant Subject Position	"Another protester has crossed the line"	Rejection of the state's restriction of political expression; the subject refuses to submit to the discipline of power and the normalization of citizen compliance (Odysseos et al., 2016).
2	Discursive Mockery	"Sieg Heil to the president"	Satire as a practice of counter-conduct: undermining authority through mockery, not violence. Resistance works at the level of

	gasman"	discourse, not institutions (Jones & Smith, 2023; Odysseos et al., 2016).
3	The act of Parrhesia	"On Holiday" (ironic) Irony as a strategy of speaking the truth (parrhesia): mimicking the logic of official discourse to the point of absurdity, forcing the listener to see the violence that has been normalized behind the language of war (Mulet & Gastaldo, 2024; Odysseos et al., 2016)
4	Rejection of the Compliant Subject Position	"Not a way that's meant for me" Explicit rejection of the logic of state revenge and the normalization of violence as a position that can be legitimately occupied; the subject claims the right to reject the rationality of war (Odysseos et al., 2016).
5	Discursive Mockery	"Dream and differ from hollowies" An invitation to form critical subjects who refuse to internalize state discourse; mockery of ideological lies as a practice of discursive resistance against power-knowledge (Pitsoe, 2024)

Overall, the patterns of obedient subject refusal show that "Holiday" not only represents the ideology of war, but also actively invites its listeners to positioned themselves outside, or against the logic of obedience it criticizes. However, Foucault's framework also requires us to raise a sharper question, who is actually practicing *counter-conduct* here? GreenDay, three white men from California, signed to a contract with a major label, performing in front of stadium audiences, occupy a highly privileged cultural and economic positions. Foucault's *counter-conduct* is defined in relation to the governed subjects, who reject the specific rationality that governs them (Odysseos et al., 2016). Soldiers who fell in Iraq, Iraqi civilians who faced the bombing, grieving military families, they are the subjects most directly ruled by the rationality of war. Green Day spoke about these subjects, but not from their position. This condition raises questions that are also relevant in studies of race and identity representation: when representation is produced from the privileged position, there is a risk that the resulting critique actually perpetuates the same power dynamics it seeks to critique (Molina-Guzmán, 2016). In other words, the counter-conduct carried out in "Holiday" is mediated, privileged, and ultimately symbolic, a discursive intervention, not a material one. The difference is important because it sharpens the understanding of what "Holiday" can and cannot do. On the level of subjectivity, this song successfully encourages listeners to reject the position of being obedient and uncritical citizens, this is a genuine counter-conduct, though mediated. But, on a structural level, this song cannot replace political organization, structural criticism, or the voices of those most directly harmed by the ideology it criticizes. Here is where the difference between representational resistance (Hall) and subject resistance (Foucault) becomes clear: the first to work at the level of text and meaning; read through this lens, "Holiday" is best understood not as an act of resistance itself, but as a representational power, a cultural text that makes a certain critical subjectivity imaginable, and thus potentially enables forms of political awareness that go beyond the song itself (Asl, 2018; Frith, 1996).

CONCLUSIONS

This study achieved its two research objectives by demonstrating how Green Day's *Holiday* represents ideology and functions as a form of cultural resistance within the post-9/11 American political context. First, using Stuart Hall's constructionist perspective, the findings show that the song deconstructs dominant war ideology by rearticulating patriotism, national symbols, and state authority into ironic representations that challenge the normalization of war. Second, through Michel Foucault's concept of counter-conduct, the analysis reveals that the lyrics resist dominant political discourse by rejecting the role of the obedient citizen and encouraging listeners to reconstruct their subjectivity beyond militaristic nationalism. Antonio Gramsci's concept of hegemony complements these perspectives by explaining both the persistence of dominant ideological narratives and the symbolic resistance expressed through Green Day's music within the commercial industry. Theoretically, this study contributes by integrating representation, hegemony, and counter-conduct into a unified framework for analyzing protest music. Practically, it highlights punk rock lyrics as valuable texts for critical discourse and cultural studies, while

encouraging future research to apply this framework to other protest songs and sociopolitical contexts.

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