

Abstract

The thesis examines the phenomenon of protest music in contemporary Iran, focusing on the music that emerged in the autumn of 2022 during the peak of the anti-regime protests known by the slogan *Zan, zendegi, azadi* – Woman, Life, Freedom. The analytical framework of the thesis is based on Critical Discourse Analysis (CDA). Through its two approaches, the Discourse-Historical Approach (DHA) and Multimodal Discourse Analysis (MMDA), the author examines the lyrics of the songs, their musical accompaniment, visual elements (music videos, graphics), and the socio-political and historical context. The work focuses on how protest songs reflect the collective identity and discourse of the protest movement and how they influence it. The analysis of nine popular protest songs is complemented by a case study of a prominent rapper Toomaj Salehi, whose work and activities illustrate the challenges faced by artists and activists in Iran.