



Submitted: 3/10/2025

Accepted: 8/11/2025

Published: 20/11/2025

Research Article

Critical Discourse Analysis of Teun A. van Dijk's Model in the Lyrics of *Preamble* by The Brandals

Salmi Miftah Hidayah^{1*}, Aidil Fitriani², Gerin Rio Pranata³

^{1,2} Universitas Riau, Pekanbaru, Indonesia

³ Universitas Islam Riau, Pekanbaru, Indonesia

*Correspondence Author, E-mail: salmimiftahh@gmail.com

Abstract

Background: Music often serves as a medium for social and political criticism. The song *Preamble* by The Brandals was chosen because it contains a discourse of resistance against oligarchy, corruption, and the decline of democracy in Indonesia after the reform era. In the context of popular culture, alternative music becomes a space for the articulation of ideology and social awareness of the inequality of power structures. **Purpose:** This study aims to identify the text structure, social cognition, and social context in the lyrics of *Preamble* to reveal how the discourse of criticism against oligarchy is represented and interpreted as a form of cultural resistance. **Method:** This study uses a qualitative descriptive method with text analysis techniques through three dimensions: text structure (macro, superstructure, micro), social cognition, and social context. **Results:** The results of the study show that the lyrics of *Preamble* represent criticism of oligarchy, collusion, nepotism, and repression of civil society. The song's creator, Eka Annash, expresses his concern about the decline of democracy and social inequality. The social context of this song is closely related to the political conditions in Indonesia, especially after the passing of the Job Creation Bill and the rise of identity politics. **Conclusion:** The song *Preamble* is not merely an artistic work, but also a medium of resistance and public awareness of the dangers of oligarchy. This finding confirms that music can function as ideological text and a means of critical education in building political awareness among the public.

Keywords: critical discourse analysis; song lyrics; social criticism; oligarchy; popular music

INTRODUCTION

Music serves not only as entertainment, but also as a medium for articulating critical discourse. Through its lyrics, rhythms, and performativity, music is capable of representing social experiences, voicing resistance, and shaping collective narratives that reflect power relations within society. Recent studies confirm that protest music is often used as a means of conveying ideology, social criticism, and transformative ideas (Haycock, 2015). Critical discourse analysis (CDA), particularly Teun A. van Dijk's socio-cognitive approach, provides an adequate methodological toolkit for dissecting the production of meaning in music, both at the level of text structure, social cognition, and the social context that underlies its emergence

(Almeda, 2022). In the Indonesian context, alternative and rock/garage music have long been channels for conveying social and political criticism. The Brandals, an independent rock band that consistently raises social issues, released the song “Preamble” in November 2021 to coincide with Heroes’ Day (Singh, 2021). This song explicitly voices concerns about socio-political regression and calls on the public to maintain unity amid social fragmentation. Music media highlighted this song as an expression of resistance rooted in contemporary social realities and as part of the album *Era Agressor*.

Studies in Indonesia have shown that song lyrics become an arena for ideological construction and social criticism through discourse strategies. Hasminur (2024) analyzed the lyrics of “Kolang” by Raim Laode using van Dijk’s model and found personal-cultural meaning construction within the text framework. Hermawan (2022) examines the song “Dapur Keluarga” by Iksan Skuter and reveals the discourse representation of the family class. Fathoni (2023) examines the song “Polisi dan Bajingan” by Iwan Fals with a focus on actor representation strategies. Amanah (2022) utilizes critical discourse analysis to dissect the microstructure of Camila Cabello’s lyrics in “Havana,” while Susanti (2016) analyzes the lyrics of international rock bands to map social criticism discourse strategies. These findings underscore the relevance of van Dijk’s model in reading music as ideological text. Internationally, similar studies have also developed extensively. Aytatli (2025) applied feminist critical discourse analysis to Ibrahim Tatlis’s songs to highlight gender representation. Ulfha et al. (2023) examined John Lennon’s song “Imagine” as utopian-political discourse. Almeda (2022), through multimodal analysis, dissects the song “This Is Not America” as an expression of anti-colonial discourse. Omotoyo (2024), through multimodal critical discourse analysis of political campaign songs in Nigeria, highlights how music can reinforce certain ideological images in public consciousness, while Bujanda (2022) reads BTS’s song “Silver Spoon” as an articulation of class and labor discourse in global pop culture. These studies demonstrate the compatibility of AWK, particularly van Dijk’s model, in examining music across cultures and social contexts

The song *Preamble* can be interpreted as a form of resistance against the dominance of the ruling class ideology that operates through political, economic, and media representation practices. Within the framework of Gramsci’s theory of hegemony, the oligarchy in Indonesia can be understood as a group that maintains power not only through economic control, but also through ideological influence on society, including through the media and popular culture. Music, in this case, becomes an arena for ideological struggle in which The Brandals offer a counter-narrative to the normalization of elite power. Furthermore, referring to Louis Althusser’s concept of media ideology, the song *Preamble* functions as an alternative ideological apparatus that challenges the dominance of state ideology and reveals how mainstream media structures often cover up practices of social and economic injustice. Through lyrical symbolism, this song displays a critical awareness of how the discourse of power is formed and reproduced in the context of contemporary Indonesian politics.

Based on this review, this research has strong urgency. First, there has been no academic literature on The Brandals’ “*Preamble*,” even though this song offers a complex text laden with socio-political criticism. Second, most research in Indonesia tends to focus on mainstream pop and folk music, while the rock/garage genre, which often carries a rhetoric of resistance, has not been explored much. Third, the choice of the term “*Preamble*,” which is laden with legal and political nuances, enriches the semantic layers and intertextuality of the lyrics, making it relevant to analyze through van Dijk’s three dimensions of analysis (text structure, social cognition, and social context). The urgency of this research is even stronger in the contemporary socio-political context, where oligarchy and democratic repression go

hand in hand with the emergence of identity politics, post-truth culture, and the dominance of digital media in shaping public opinion. In the era of social media, music no longer functions solely as an aesthetic expression, but also as a tool for political communication and collective consciousness among the younger generation. The Brandals song *Preamble* emerged among a generation that consumes political discourse through digital platforms such as YouTube, Spotify, and Instagram, spaces where music becomes an effective medium for articulating social criticism and building virtual solidarity. In a post-truth climate, where the line between fact and opinion is increasingly blurred, protest-themed lyrics play an important role as a means of raising awareness of the manipulation of discourse by those in power.

This study aims to describe the macrostructure, superstructure, and microstructure of the lyrics of “*Preamble*”; reconstruct the social cognition of the text’s creator; and identify the socio-political context underlying the emergence and reception of the song. Thus, this research is expected to contribute to the development of critical discourse analysis studies in Indonesia, particularly in understanding music as a medium of social critique. Furthermore, this study has the potential to broaden the understanding of the role of alternative music in disseminating ideology, resistance, and narratives of unity amid contemporary socio-political conditions.

METHOD

This study employs a qualitative descriptive approach. According to Bogdan and Taylor, as cited in Moleong (2017), qualitative research produces descriptive data in the form of written or spoken words from observed subjects. This approach was chosen because it aligns with the research objective, namely to examine the socio-political realities represented in the song lyrics. The subject of the study is “*Preamble*” by The Brandals, written by Eka Anash, while the object of the research focuses on the representation of oligarchic practices as reflected in the lyrics. Data were collected through text observation, literature review, and documentation from various digital sources such as Spotify, YouTube, news articles, books, and The Brandals’ social media channels. The data sources consist of primary data in the form of the song lyrics and secondary data comprising relevant literature and secondary interview materials (Sugiyono, 2018).

The data analysis technique employs Teun A. van Dijk’s critical discourse analysis model. The analysis is conducted through three dimensions: text structure, social cognition, and social context. The analysis of text structure is divided into three levels: macrostructure (overall theme), superstructure (text framework), and microstructure (linguistic elements such as word choice, sentence construction, propositions, and cohesion). The analysis of social cognition aims to reveal the ideological background of the songwriter, while the analysis of social context seeks to understand the socio-political situation that influenced the creation of *Preamble* lyrics. Data validity is strengthened through source triangulation by comparing the results of text observation, literature references, and media articles or documentation. Through this method, the researcher seeks to provide a comprehensive understanding of how the lyrics of *Preamble* represent a critique of oligarchy in Indonesia.

This study provides a methodological contribution by applying Teun A. van Dijk’s Critical Discourse Analysis (CDA) model to a popular cultural object rock music, which remains relatively underexplored in Indonesian music studies. Van Dijk’s model offers a more comprehensive perspective than semiotic approaches because it integrates three dimensions of analysis: text structure, social cognition, and social context within a unified framework. While semiotic approaches tend to focus on signs and symbolic meanings in song texts—such as metaphors, icons, or myths—Van Dijk’s model enables researchers to trace the process of

ideological meaning production, examining how the songwriter constructs messages through linguistic choices and how these messages reflect specific forms of social and political consciousness

RESULTS AND DISCUSSION

Results

This study employs Teun A. van Dijk's Critical Discourse Analysis (CDA) model, in which the researcher analyzes the text, social cognition, and social context of the song lyrics *Preamble*. The following table presents the analytical framework applied to the song:

Table 1. Textual Analysis Results

Discourse Structure	Observed Findings	Analytical Elements
Macrostructure	The chorus in this song depicts the bleak condition of Indonesia as a result of corruption, collusion, and nepotism (KKN)	The subject in this chorus stanza is the Indonesian state, which has been eroded in all aspects—government, economy, and politics—due to the greed of a group of power holders ultimately referred to as the oligarchy. This is marked by the reemergence of various practices inherited from the Dutch colonial era, namely corruption, collusion, and nepotism (KKN). The chorus in this song is also repeated in subsequent choruses placed between different verses and in the song's outro.
Superstructure	Verse 1 lyrics	The scheme of this song's lyrics begins with satire directed at the Indonesian government, addressing a series of political, social, military, and economic setbacks.
	Chorus 1 lyrics	The scheme of the chorus begins with satire toward Indonesia's condition as a result of a series of political, social, military, and economic events caused by the government.
	Verse 2 lyrics	The scheme of this part of the lyrics involves satire of the government's authoritarian attitude toward civilians. Furthermore, it critiques societal pragmatism in social interactions, foreign economic policies, the chaotic handling of the COVID-19 pandemic, and identity politics often propagated by mass organizations (Ormas).
	Chorus 2 lyrics	The scheme in this part does not differ from Chorus 1. However, the lyricist adds two stanzas that satirize freedom of speech in a country that adheres to a democratic system.
	Bridge lyrics	In this section, the songwriter directly points to the government as the object of criticism—the House of Representatives (DPR). They critique the state of the environment as well as the conditions of urban poor communities who still hold hopes for a better life in Indonesia.

	Outro lyrics	The lyrics in this section repeat the chorus that was mentioned earlier in the song. Both the wording and the phrasing are identical.
Microstructure	Verse 1 lyrics	<ul style="list-style-type: none"> - The background in this section is depicted as the state of Indonesia— from social, military, legal, and political perspectives—experiencing political decline or degradation (Semantic). - The details presented regarding this political degradation include justice, law, militarism, and politics (Semantic). - The meaning of the stanza “<i>Pemimpin tuli buta keadilan</i>” depicts leaders or the government who are unable to assess or uphold justice across various aspects, including law and politics. Meanwhile, the lyrics “<i>Atur pasal aspal beratus halaman</i>” illustrate the hasty manner of the House of Representatives (DPR) in drafting the Job Creation Law (UU Cipta Kerja). Lastly, the line “<i>Militer cengkram kontrol negara preman</i>” signifies the militaristic stance in Indonesia, where the military exerts control over all aspects of societal life (Semantic). - The sentence structure in this section is based on political events or a series of occurrences over nearly the past decade (Syntactic). - The phrase “<i>Era kemunduran</i>” is used to depict the state of Indonesia and serves as an antithesis in <i>Preamble</i> to the preamble of the 1945 Constitution (UUD 1945) (Stylistic). - The phrase “<i>Negara preman</i>” depicts the increasingly pervasive oligarchic system in Indonesia (Stylistic). - The stanza “<i>Pemimpin tumpul buta tuli keadilan</i>” illustrates the government’s silence in response to public criticism. Additionally, the government is portrayed as insensitive to the law, resulting in the injustice experienced by society (Rhetorical). - The stanza “<i>Atur pasal aspal beratus halaman</i>” refers to the enactment of the Omnibus Law or Job Creation Law (Ciptaker), which was passed on July 14, 2020 (Rhetorical).
	Chorus 1 lyrics	<ul style="list-style-type: none"> - The meaning of the two stanzas above depicts Indonesia’s increasingly bleak condition due to the governmental system, encompassing poverty, crime, and other social factors (Semantic). - The sentence depiction in the chorus stanzas is based on the social environment’s reality, reflecting the effects of the social, political, legal, economic, and military systems (Syntactic).

		<ul style="list-style-type: none"> - The word “<i>Nusantara</i>” is chosen to replace “Indonesia” in the lyrics. As depicted in the philosophy of Patih of the Mataram Kingdom, Gadjah Mada, Nusantara carries the philosophy of unity for the homeland and its people (Stylistic). - The meaning of the word “<i>Menghitam</i>” refers to the grim condition of the Indonesian nation, which has deteriorated due to a system that divides its people. This is in contrast to Indonesia’s tradition of mutual cooperation, commonly known as <i>gotong royong</i> (Rhetorical).
	Bait lirik verse 2	<ul style="list-style-type: none"> - The lyrics “<i>Yang nyaman terdiam cuma cari aman</i>” depict a society whose members, having achieved stability in terms of economy and law, seek ways to secure their positions and avoid being affected by an unfavorable political climate. In this context, it refers to officials and capital owners (Semantic). - The lyrics “<i>Lempar teori mendadak jadi cendekiawan</i>” depict a social condition that has become increasingly pragmatic and abandoned the values of truth. This can be seen in the prevalence of hoaxes that create confusion, where people prioritize drawing conclusions over verifying widely circulated information (Semantic). - The lyrics “<i>Ayat-ayat dijual pasukan bersorban</i>” serve as a form of sarcasm toward those in society who frequently use sacred verses from holy books for personal or group interests (Semantic). - In this section, the sentence structure is used explicitly to convey criticism. However, the ideas are not focused on a single narrative detail. Verse 2 contains various statements and concerns of the lyricist without presenting a clear point of view from their perspective (Syntactic). - The lyrics “<i>Lempar teori mendadak jadi cendekiawan</i>” depict the pragmatism criticized in this song. The phrase “<i>Mendadak jadi cendekiawan</i>” is chosen to illustrate a pragmatic attitude that leads to a know-it-all behavior, yet lacks a structured understanding of any subject (Stylistic). - The word “<i>Pacu</i>” in these lyrics depicts the haste of an individual or group in understanding a matter, in this case, data regarding the coronavirus. It also illustrates a pragmatic mindset in receiving information (Rhetorical). - “<i>Pasukan bersorban</i>” depicts religious groups who often cite verses from their holy scriptures to defend their own interests (Rhetorical).

	Chorus 2 lyrics	<ul style="list-style-type: none"> - The lyrics “<i>Diam opini tajam dibungkam</i>” depict the reality in which civilians who wish to express their opinions are often ignored, and those who do speak out may face persecution from government authorities (Semantic). - “<i>Hilang terbunuh kejam</i>” depicts the reality of oligarchic offensiveness during the New Order era. Activists such as Wiji Thukul, Marsinah, Salim Kancil, and students who openly criticized the New Order were subjected to arbitrary treatment by state apparatuses, particularly the military (TNI). Furthermore, the death of Munir Said Thalib, who was poisoned on a plane, is also referenced in these lyrics (Semantic). - The opinion is conveyed directly and straightforwardly, without unnecessary elaboration. This reflects the reality of the political climate in Indonesia (Syntactic). - The phrase “<i>Hilang terbunuh kejam</i>” is chosen to depict activists who disappeared during the New Order era or post-reform period (Stylistic).
	Bridge lyrics	<ul style="list-style-type: none"> - The meaning of these eight stanzas is to inform the representatives or parliament that social and economic inequalities still persist. Additionally, the country’s natural resources are increasingly depleted due to the greed of a small group of rulers (Semantic). - This sentence is formed based on events occurring in Indonesia, such as ignored public opinions and the increasingly depleted natural resources for the benefit of certain groups or even individuals (Syntactic). - The phrase “<i>Hamparan harapan</i>” signifies the opinions or voices of the people that are ignored by the government (Stylistic). - The word “<i>Diperkosa</i>” depicts the increasing destruction of the environment (Rhetorical).

Table 2. Social Cognition Analysis Results

Social Cognition	Observed Findings	Analytical Elements
The title of this song is taken from the Preamble of the 1945 Constitution (UUD 1945). Eka Annash, the lyricist, observes an irony and writes an antithesis to the content of the UUD 1945 preamble. In this song, Eka depicts scenarios such as	This song depicts a government that has become anti-democratic and leans toward an oligarchic system. This is evident from the use of state defense apparatuses to silence the people’s voices. Additionally, the nation’s	<i>Preamble</i> song lyrics

corruption, nepotism, and oligarchy. These scenarios reflect what could occur if the government fails to adhere to or implement the principles of the UUD 1945	natural resources have been depleted due to investments by capital owners who are also part of the Indonesian parliament.	
----------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------	--

Table 3. Social Context Analysis Results

Social Context	Observed Findings	Analytical Elements
The lyrics of the song “ <i>Preamble</i> ” relate to political, social, and economic discourses developing in Indonesia. This is indicated by the emergence of various political phenomena, ranging from the 2019 General Election, the Job Creation Bill (RUU Cipta Kerja), to a small number of individuals or groups dominating Indonesia’s economic and political order.	The oligarchic political order has been increasingly entrenched over nearly the past decade. This threat permeates every layer of society. The roots of oligarchic politics became more apparent following the 2019 Presidential Election, when a group of power holders dominated the economy, politics, and military. Furthermore, this group occupies positions within the government.	<i>Preamble</i> song lyrics

Discussion

*Selamat datang di era kemunduran
Pemimpin tumpul buta tuli kehadiran
Atur pasal aspal beratus halaman
Militer cengkram kontrol negara preman*

The lyricist of *Preamble* begins the song by depicting the realities or events that have occurred in Indonesia over the past decade. The lyrics highlight social, political, legal, economic, and militaristic conditions. Furthermore, the discourses presented in the lyrics reflect the reality of Indonesian politics, which has shifted from an initially democratic system toward an oligarchic structure. In the 1945 Constitution (UUD 1945), there is a narrative of “Social Justice.” The irony depicted in this song is expressed in the lyrics “*Pemimpin buta tuli keadilan*”. These lyrics illustrate cases of injustice in Indonesia. The viral hashtag #PercumaLaporPolisi exemplifies this reality, emerging after a mother reported the rape of her three children, yet the police ignored the complaint.

Not only addressing legal issues, this song also criticizes the decisions of the Indonesian House of Representatives (DPR RI) when enacting the Job Creation Draft Law (RUU Cipta Kerja) or Omnibus Law. This regulation was designed to combine rules with different regulatory substances into a single legal framework. Among the regulations included in this bill are the Law on Tax Provisions and Facilities for Economic Strengthening and the Law on the Development and Strengthening of the Financial Sector. During its drafting, the bill sparked

controversy and public outcry due to the rushed meeting process amid the COVID-19 pandemic, limited public participation, and closed-door sessions. This is why the lyrics include the word “*Aspa*”, symbolizing the controversy surrounding the DPR’s enactment of the bill. Moreover, the large number of articles and the bill’s considerable length also drew public attention.

The Draft Law (RUU) is also considered to provide a red carpet for foreign companies and, specifically, the oligarchy. As is known, in the 2019 political contest, many officials were part of the oligarchic circle, with some running for president and serving in the cabinet. This is reflected in the lyrics “*Militer cengkram kontrol negara preman*”. The military is used by the government as a tool to perpetuate its power—and often to silence opinions with its weapons. Meanwhile, the “*Negara preman*” refers to the oligarchs who dominate various aspects of life in the country—social, political, and economic.

Chorus 1, Chorus 2, and Outro Lyrics

Awas Indonesia menghitam
Gelap nusantaraku muram
Diam opini tajam dibungkam
Hilang terbunuh kejam

In this section, the lyricist explains the threat of oligarchy based on the lyrics elaborated in Verse 1, Verse 2, and the Bridge. The word “*Menghitam*” represents Indonesia’s condition if impacted by an oligarchic government system. The threats of perpetuating oligarchic practices include the curtailment of citizens’ political rights and their economic entitlements. As oligarchy expands, citizens’ political rights are restricted because certain powers control the political system at both national and regional levels. Political participation becomes accessible only to a select few or groups with access to the oligarchic structure. This also influences government policies, which tend to benefit only specific groups or capital owners. These impacts also affect the economy experienced by the public. The economic threat of oligarchy is evident in the prevalence of agrarian conflicts in Indonesia. Between 2013 and 2019, the National Commission on Human Rights (Komnas HAM) recorded 407 agrarian conflicts nationwide. A common issue in these conflicts is land seizure, which is used to gain control over extensive land or other natural resources through large-scale investment. Oligarchs often manipulate resource ownership to accumulate capital, which in turn creates a labor surplus by expropriating land. These seized lands are frequently controlled using state apparatuses or the military.

In this context, society is denied space to voice criticisms of government policies. Citizens who openly criticize the government often face threats, ranging from doxing to physical violence. The government even uses the military to suppress criticism. Those who speak out are sometimes killed or disappeared. The repressive nature of state apparatuses in Indonesia can still be observed in large-scale actions by students, laborers, and farmers. This phenomenon is reflected in the lyrics “*Diam opini tajam dibungkam, Hilang terbunuh kejam*”. The emphasis in the line “*Gelap nusantaraku muram*” illustrates the consequences if Indonesia falls under an oligarchic government. Social inequality, poverty, unemployment, corruption, collusion, and nepotism are direct outcomes when oligarchs hold power. The term “*Nusantara*” in the lyrics refers to the ideal envisioned by Gadjah Mada, the Patih of the Mataram Kingdom, symbolizing unity for the homeland and its people. However, in *Preamble*, the song consistently portrays the irony of this philosophical ideal. Oligarchs can disrupt this unity using the tools and power at their disposal to achieve their own objectives

Verse 2 Lyrics

*Yang nyaman terdiam cuma cari aman
Lempar teori mendadak jadi cendekiawan
Lomba investasi bencana masa depan
Virus tersebar pacu setan kebodohan
Ayat-ayat dijual pasukan bersorban*

In Verse 2 of the song *Preamble*, the lyrics depict the pragmatic attitude of those in power. Moreover, the song highlights certain groups who exploit this pragmatism by using sacred verses to advance their own interests. The lyrics also critique economic policies that result in public suffering. The line “*Yang nyaman terdiam cuma cari aman*” illustrates the position of oligarchs within the Indonesian government. For example, during the enactment of the Omnibus Law (RUU Cipta Kerja), oligarchs in power did not criticize the policy. The bill, seen as providing a “red carpet” for oligarchs, effectively silenced their opinions. For instance, in the Minerba (Minerals and Coal) provision, companies extracting minerals beyond the agreed contract are not subject to fines. Oligarchs leverage this legal framework to secure their profits.

The following stanzas continue to portray pragmatism, but this time the critique extends beyond the government to society at large. The lyrics “*Lempar teori mendadak jadi cendekiawan*” reflect what in philosophical discourse is called the “death of expertise.” Anyone can present theories based on their understanding, but these are often minimally verified, biased, and lack objectivity. This contributes to the proliferation of hoaxes. The lyrics also criticize a society that does not critically assess information or news, illustrating a pragmatic mindset. With such pragmatism, it is unsurprising that political penetration in Indonesia often exploits identity politics. Differences of opinion become a focus of attention and judgment, as reflected in the lyrics “*Ayat-ayat dijual pasukan besorban*”. This refers to mass organizations with specific religious teachings using sacred texts as tools to achieve their interests. This phenomenon was evident during the 2019 presidential election, where one candidate was affiliated with an Islamic group. Such practices are known as Identity Politics, which are not only easily disseminated to the public but also effective in garnering votes from majority groups.

Bridge Lyrics

*Teruntuk wakil rakyat terhormat
Lihat hamparan harapan berkarat
Hutan lautan diperkosa sekarang*

The lyrics in this section convey a message from the songwriter to the representatives or the DPR. They present evidence of environmental destruction caused by the greed of oligarchs, who operate under the legal umbrella provided by legislative institutions. Indonesia’s abundant natural resources are treated as trade commodities for oligarchs to increase their wealth, while disregarding the rights of the people to enjoy these resources. The phrase “*Hamparan harapan*” represents the lament of communities affected by oligarchic greed. It symbolizes the opinions of the people that are ignored by the government, which often leads to conflicts and social actions. One representation of this in reality is the agrarian conflict in Wadas Village in early 2022. The aspirations of Wadas residents were disregarded,

giving rise to movements such as Wadas Waras and Wadas Melawan. Their voices were included in policy discourse but rarely realized, which is reflected in the lyrics “*Berkarat*”.

Indonesia’s natural environment also bears witness to the greed of oligarchs. The line “*Hutan lautan diperkosa sekarat*” depicts environmental damage caused by mining, deforestation, and factory waste polluting the oceans. The lack of reclamation for mining sites also highlights weak regulation of corporate practices. Many large excavations are left abandoned without reclamation, forming dams that serve no function. Furthermore, large-scale deforestation without replanting is another issue highlighted in the lyrics.

CONCLUSION

Based on the analysis using Teun A. van Dijk’s Critical Discourse Analysis (CDA) theory on *Preamble* by The Brandals, this study found that in the textual dimension, there are three structures—macrostructure, superstructure, and microstructure—each representing criticism of corruption, collusion, nepotism, and oligarchic practices in Indonesia. In the social cognition dimension, Eka Annash, the songwriter, expresses concerns regarding the political situation, the enactment of the Omnibus Law (RUU Cipta Kerja), and environmental degradation. Meanwhile, in the social context dimension, the song’s lyrics reflect how oligarchic discourse and political interests develop and directly impact society. In the context of political education, *Preamble* can be used as material for reflection and discussion in academic spaces to raise awareness of issues related to democracy, oligarchy, and social inequality in Indonesia. Through critical discourse analysis, this study opens a space for students, educators, and creative communities to read music not merely as entertainment, but as an ideological text that shapes public consciousness. This aligns with the spirit of critical pedagogy, which positions popular culture as a means to cultivate political awareness and social empathy.

ACKNOWLEDGEMENT

The author expresses gratitude to the entire team who contributed to the interpretation of the song lyrics for this study. Thank are also extended to the reviewers for their critical insights and constructive feedback, which played an important role in improving this paper.

CONFLICT OF INTEREST

The author declares that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

REFERENCES

- Almeda, I. G. (2022). Si quiere,’ mi Machete te muerde’: A Multimodal Critical Discourse Analysis of “This is not America” by Residente. *Open Journal for Studies in Arts*, 5(2), 31-44.
- Amanah, F. P. (2022). Critical Discourse Analysis on Camila Cabello’s Song Lyric: “Havana”. *PULCHRA LINGUA: A Journal of Language Study, Literature & Linguistics*, 1(1), 01-13.
- Aytatli, T. (2025). A FEMINIST CRITICAL DISCOURSE ANALYSIS OF WOMEN REPRESENTATION IN TURKISH SONGS. *Kafkas Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, (35), 1-34
- Bujanda, K. A. C. (2023). Silver Spoon by BTS: A Critical Discourse Analysis. *Open Journal for Studies in Arts*, 5(1). 13-20.

- Fathoni, M., Akbar, I., Awaludin, S. R., Rainaldi, G., & Jaelani, S. R. (2023). Critical Discourse Analysis In The Lyrics of A Song Entitled "Polisi Dan Bajingan" By Iwan Fals. *JSRET (Journal of Scientific Research, Education, and Technology)*, 2(3), 1112-1117.
- Hasminur, H., Charlina, C., & Sinanga, M. (2024). Analysis of Van Dijk's Critical Discourse on the Lyrics of the Song "Koamng" by Raim Laode. *Internasional Journal of Language and Ubiquitous Learning*, 2(2), 191-198.
- Haycock, J. (2015). Protest music as adult education and learning for social change: a theorisation of a public pedagogy of protest music. *Australian Journal of Adult Learning*, 55(3), 423-442.
- Hermawan, E., Nurohman, T., & Widiastuti, W. (2022). Van Dijk's Critical Discourse Analysis of the "Dapur Keluarga" Song and Its Relevance To The Corruption, Collusion, and Nepotism Phenomenon In Indonesia. *Internasional Journal of Social Sciences Review*, 3(1), 73-94.
- Kaleem, N., Siraj, S. M. S., & Asif, D. M. (2022). CRITICAL DISCOURSE ANALYSIS OF POLITICAL SLOGANS OF MAJOR PAKISTANI POLITICAL PARTIES IN ELECTION.
- Moleong, L. J. (2018). *Metode Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Omotayo, B. H. (2024). *Negative Image Formation: A Multimodal Critical Discourse Analysis of Political Campaign Songs in Nigerian Electoral Discourse*. (Doctoral dissertation, Brac University).
- Singh, S. (2021, 11 November). *Listen to The Brandals' energetic new single, 'Preamble'*. Diakses: 1 September 2025. Dari: <https://www.nme.com>.
- Sugiyono. (2015). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Susanti, M. P. (2016). A Critical Discourse Analysis of The Songs Lyric in Gypsy Heart Album by Colbie Caillat. *Jurnal Bahasa dan Sastra*, 3(1).
- Ulfha, S. M, Adawiyah, S. L. R., & Anwar, S., (2023). Critical Discourse Analysis of Imagine by John Lennon: An Iconic Song. *Indonesian Journal of Multidisciplinary Scientific Studies*, 1(2), 29-35