

Critical Discourse Analysis Model of Teun A. Van Dijk on the Lyrics of the Song '*Indonesia Bakoh*' By Ndarboy Genk



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ABSTRACT: Discourse is a representation of the world. Through song lyrics, musicians can convey various forms of opinions, views, or criticisms about the realities of life. This is also the case with Daru Jaya Ndarboy Genk, whose song titled '*Indonesia Bakoh*' is the subject of this research. The lyrics of this song contain criticism and social realities regarding the grievances of Indonesian society concerning employment issues. The aim of this study is to investigate the discourse in the lyrics of the song '*Indonesia Bakoh*,' which features criticism and social reality. This research employs a discourse study method with a qualitative descriptive approach and a critical paradigm. The critical discourse analysis is conducted using Van Dijk's model. Data collection is performed using note-taking techniques. The data analysis technique in this study uses Van Dijk's discourse analysis model, which includes three main dimensions: text, social cognition, and context. The results indicate that, from the text dimension, including macro structure, superstructure, and micro structure, the social reality portrayed in '*Indonesia Bakoh*' relates to social inequality. In the social cognition dimension, the song reveals social realities related to how one obtains employment. In the social context element, the musician's social critique addresses the reality that in Indonesia, there are practices of power within the government system that disadvantage the people.

KEYWORDS: Critical Discourse Analysis, *Indonesia Bakoh*, lyrics of the song, Ndarboy Genk, Teun A. van Dijk

I. INTRODUCTION

Discourse is a representation of the world (Mulyana, 2021:47). By understanding a discourse in its entirety and comprehensively, one learns to comprehend the world and its various issues. This is based on the view that, inherently, humans are capable of thinking, and from their thoughts, individuals can develop cultures that are reflected in their daily lives. Discourse is a unit of language that contains coherent concepts, ideas, thoughts, or notions that can be understood by readers (in written discourse) or listeners (in spoken discourse) without ambiguity (Chaer, 2014: 267).

Regarding discourse, its usage and understanding in communication require various tools to ensure it is effectively received by the audience. One medium or tool that can be used to convey discourse is music. Unbeknownst to many, music can embed numerous messages within it. Through discourse in the form of song lyrics, musicians can express various opinions, views, or critiques about societal realities. Imam (2012: 2) notes that music serves as a cultural medium that presents reality through song lyrics. According to Fadhilah (2019: 114), besides being a medium for delivering messages, music also has a mission to inform the public about events occurring in their surroundings that should be acknowledged by listeners. Yuliansyah (2015: 2) asserts that music is a powerful medium for delivering social criticism.

Research into discourse represents the pinnacle of language studies, as discourse analysis encompasses the entirety of linguistic research. Discourse analysis involves not only the text (micro level) but also the context (macro level) and the relationship between text and context (meso level). A researcher examining song lyrics can employ a method known as Critical Discourse Analysis (CDA).

Critical Discourse Analysis (CDA), also known as Critical Discourse Study (CDS), is an adaptation of the English term Critical Discourse Analysis (CDA). Critical Discourse Analysis (CDA) is defined as an effort to understand aspects of language and relate them to context, including social, cultural, ideological contexts, and domains of power where the discourse is produced using

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language as a tool (Mulyana, 2021). CDA essentially observes language with the understanding that language is a social phenomenon, meaning that what is contained and expressed is intertwined with external linguistic phenomena.

Eriyanto (2021: 7) explains that Critical Discourse Analysis views language as a crucial factor in understanding power imbalances within society. Based on this, critical discourse studies aim to help readers or listeners find logical and referential connections between language (text) and the social environment (context) surrounding it.

The music industry has rapidly developed in Indonesia. Music is an art form that moves in time to express ideas and emotions significantly through elements of rhythm, melody, harmony, and timbre (Restiyadi, 2008: vi). Who is unfamiliar with music? Everyone, regardless of age or background, can enjoy music. Today, there are various ways to access music, including radio, television, live performances, and online social media platforms with internet access, making it easier for music lovers to find the music they want to listen to.

Dangdut music has reaffirmed its presence since the viral nickname "The Godfather of Broken Heart" for Indonesian *campursari* maestro Didi Kempot, whose songs are often arranged in *dangdut* style. Didi Kempot's catchphrase "*sobat ambyar*" seems to represent the feelings of Javanese music listeners. This is because listening to *dangdut* music, in particular, can entertain and emotionally resonate with listeners based on their experiences in daily life.

Ndarboy Genk is well-known among fans of Javanese *dangdut* music and the "*ambyar*" community (a term for Javanese people who are emotionally absorbed in songs). In his songs, Ndarboy Genk always includes moral messages with social realities that listeners can apply to real life. Ndarboy Genk's career began with a cover of Kukuh Prasetya Kudamai's song '*Mendung Tanpo Udan*,' which received positive appreciation from music lovers. After this, in 2019, Ndarboy Genk released singles such as '*Tibo Mburi*,' '*Aku Sing Nduwe Ati*,' and '*Balungan Kere*,' which garnered significant enthusiasm from listeners.

As a form of discourse, songs are essentially poetry. Mulyana (2005: 55) explains that poetic discourse places the breath of language oriented towards aesthetic quality (beauty). The use of diction and stylistic devices is a way for musicians to depict the world. Language in song lyrics is condensed, shortened, rhythmically organized, and includes figurative and imaginative word choices (Waluyo, 2002). Essentially, a song reflects the life of the songwriter or the life surrounding the songwriter. In other words, a song is a dedication from the songwriter to express their feelings about their experiences or observations.

Research on Critical Discourse Analysis using Teun A. Van Dijk's model in song lyrics has been conducted, such as Fadhilah's (2021) study titled "Criticism and Social Reality in Music (Critical Discourse Analysis of Iksan Skuter's 'Lagu Petani')." This study, similar to the current research, aims to uncover social criticism and reality within a song. Additionally, this research is also relevant to Imam's (2012) study titled Van Dijk's Discourse Analysis on the Lyrics of Irgaa Tani (My Heart Will Go On).

As with general discourse research, this study aims to serve as a gateway to understanding language referring to criticism and social reality in Ndarboy Genk's song '*Indonesia Bakoh*,' examined through a critical discourse analysis approach. The song '*Indonesia Bakoh*' was created by Ndarboy Genk's vocalist and founder, Helarius Daru Indrajaya, and released on Ndarboy Genk's YouTube account on August 17, 2022, coinciding with Indonesia's 77th Independence Day. According to the Instagram account *ndarboy_genk*, Daru's work titled '*Indonesia Bakoh*' was created spontaneously in celebration of Indonesia's 77th Independence Day. The theme of the 77th Independence Day commemoration, 'Recover Faster, Rise Stronger,' aligns with the meaning depicted in the lyrics of '*Indonesia Bakoh*' by Ndarboy Genk. This is because '*Indonesia Bakoh*' serves as a dedication from Ndarboy to Indonesia's 77 years of independence.

II. METHOD

The research method used in this study is discourse analysis with a qualitative descriptive approach and a critical paradigm. The object of this research is the song titled "*Indonesia Bakoh*" by Ndarboy Genk. This song has not been studied in the context of critical discourse analysis. Additionally, the song contains moral messages and is one of the latest works by Ndarboy Genk. Another reason for choosing this song is that it incorporates regional (Javanese) language in its creation, highlighting the importance of regional cultural values.

The data used in this study consists of primary and secondary data. The primary data is documentary data in the form of the lyrics of "*Indonesia Bakoh*." The secondary data includes theoretical books and scientific publications related to linguistics and literature, especially Teun A. Van Dijk's model of critical discourse analysis. Furthermore, the secondary data in this study also includes articles and related sources that provide information on the creative process of Helarius Daru Indrajaya in creating the song "*Indonesia Bakoh*," as well as other information about the song to support the data analysis in the sub-sections on social cognition and social context.

The data collection technique involved listening to the song "*Indonesia Bakoh*" by Ndarboy Genk through YouTube. At this stage, the listening and note-taking technique was used. This technique involved listening to the entire lyrics of "*Indonesia Bakoh*" and then recording and selecting data that met the criteria for data validity. The data analysis technique in this study used Teun

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A. Van Dijk's model of analysis. According to Van Dijk, discourse consists of three main dimensions: text, social cognition, and context. In this regard, Van Dijk views discourse analysis as an effort to find the relationship between the text/discourse, social cognition, and the context that underlies the emergence of the text.

Eriyanto (2001: 225-226) mentions that Van Dijk sees a text as consisting of several levels that are interrelated. He divides these into three levels. First, the macro structure, which refers to the general (global) meaning of a text that can be observed by looking at the topics/themes presented in the discourse. Second, the superstructure, which is the discourse structure related to the framework of a text, showing how the elements of the text are organized into a complete discourse. Third, the microstructure, which refers to the meaning of the discourse that can be observed from the smaller parts of a text, such as words, sentences, propositions, clauses, paraphrases, and images.

III. RESULT AND DISCUSSION

Text Analysis

1. Macro Structure

Macro structure analysis relates to the general theme or overall idea of a text, which can also be referred to as the core idea or part of a discourse (Hasibuan, 2021: 55). The existence of discourse is based on the presence of a theme. In this case, the discourse theme not only focuses on the content but also considers specific aspects of an event. The theme is the core idea of a text that reflects what the author wants to convey to the reader through their writing in observing or interpreting an event (Wiyanti, 2021: 250). The thematic structure refers to the general description within a text. Additionally, the theme can be described as the core idea, summary, or the most prominent aspect of a text.

a. Thematic

Based on the macro structure analysis of the lyrics of the song "*Indonesia Bakoh*" by Daru Jaya Ndarboy, it can be understood that the discourse carries a theme of humanity, specifically focusing on the life struggles of the Indonesian people as a representation of the strength of a nation. The theme of life struggle is found in the lyrics of "*Indonesia Bakoh*," which state:

*Kerja apa wae tak lakoni
Pancen dudu balungan gedhi
Mangkat mruput bali tengah wengi
Senajan hasile ben sasi ora mesti*

From these lyrics, it can be understood that the songwriter (musician) seeks to portray someone who is willing to do any work to meet their needs. Although the outcome of the work is uncertain, the individual undertakes the task with hard work, even if it means leaving early in the morning and returning late at night. This is driven by economic factors, as the person is not from a wealthy background. The song also expresses the hope that Indonesians should not easily give up or complain about their circumstances. No matter what happens, they must rise from failure and not let what hasn't been achieved guide their lives. Instead, they should follow the example of the heroes who fought against colonizers for Indonesia's independence. This is indicated in the following lyrics:

*Eling-eling mbiyen pahlawan sing merjuangke
Akdhewe mung gari neruske perjuangane
Urip susah luwih susah jamane penjajah
Aja sambat wae, kandeli usaha lan ngibadah*

From the purpose of its writing, the song "*Indonesia Bakoh*" by Daru Jaya Ndarboy carries the theme of the "spirit of independence." This can be said because the song was dedicated to commemorating Indonesia's Independence Day. The song was published on Ndarboy Genk's YouTube channel to coincide with the 77th anniversary of Indonesia's independence on August 17, 2022, which carried the theme "Pulih Lebih Cepat, Bangkit Lebih Kuat." This is related to the description in the video post of the song "*Indonesia Bakoh*" on the Instagram account *ndarboy_genk*, which stated, "*Dirgahayu yang ke 77 Indonesia Ku, semoga karya ini bisa menjadi semangat baru untuk kalian semua (Indonesia).*"

2. Superstructure

The superstructure is used to describe the overall schema of a topic, organized with the structure of discourse that consists of the title, introduction, and flow of the discourse (Saputri, 2021: 20). The schematic elements provide an outline of the storyline or message in the song (Buana, 2021: 34).

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a. Schematic

The superstructure of the song consists of a title schema, intro verse, and refrain (Narayukti, 2021: 37). The schema in the lyrics of "*Indonesia Bakoh*" includes an introductory schema, content, and conclusion, which are actualized in the schema of the title, intro verse, and refrain. The depiction of the song can be understood as follows:

1) Title Schema

The title in a song's lyrics provides the main information contained within the song. The title plays an important role as a gateway that will guide the listener to the meanings embedded in each part of the lyrics. Based on the superstructure analysis of the lyrics of "*Indonesia Bakoh*" by Ndarboy Genk, the title of the song, when traced back to its origin, is a Javanese word meaning "Indonesia Strong." The content of the title aims to encourage Indonesians not to complain about their lives but to live with enthusiasm because today's life is not as difficult as it was during the colonial era. The heroes lived through more hardships because they had to fight the colonizers. Therefore, as the next generation, people should be spirited and brave in facing life, even though many challenges and obstacles may arise, just as the heroes sacrificed themselves to achieve Indonesia's independence.

2) Intro Verse Schema

The intro verse schema functions as the opening of the song "*Indonesia Bakoh*," depicting a person struggling through life. The intro verse of "*Indonesia Bakoh*" contains the following lyrics:

Verse 1 lyrics

*Kerja apa wae tak lakoni
Pancen dudu balungan gedhi
Mangkat mruput bali tengah wengi
Senajan hasile ben sasi ora mesti*

The first verse of "*Indonesia Bakoh*" aims to evoke memories in the listeners, especially the Indonesian people, of the harshness of life. In facing life, one must struggle, work hard, and not rely on handouts.

Verse 2 lyrics

*Jare bapak kudu dadi PNS
(hah ndadak utang bank)
Jare ibu sing penting sukses
(houwo...aamiin...aamiin)
Tangga-tangga mung marai setres
(ah wis ruwet)
Jare Mbah Dhukun kurang hewes hewes*

The second verse of "*Indonesia Bakoh*" relates to employment in life. The first line reflects the societal perception that working as a civil servant (in government) is the aspiration of everyone. The second line rejects the first, stating that being a civil servant is not something that must be achieved, but rather, any job that brings success is valuable. The last line refers to the belief that a job can be obtained through alternative means, such as visiting a shaman.

Verse 3 and 7 lyrics

*Ora tak pikir
Ora tak gagasan
Sing penting isa nempur beras*

The lyrics in verses three and seven of "*Indonesia Bakoh*" by Ndarboy Genk advise not to worry about others' opinions of the work we do. The essence is to do what can be done, as long as it fulfills the need for food.

Verse 4 lyrics

*Mangan sing dhokoh
Aja plongah-plongoh
Wong Indonesia kudu bakoh*

In addition to ignoring others' opinions, being well-fed is considered preparation for facing life. In line 2 of verse 4, the word "plongah-plongoh" is likely adopted from the Javanese reduplication "plongak-plongok," which in Javanese means "looking around without thinking," and can be translated to Indonesian as "confused."

3) Refrain Schema

The refrain schema serves as the climax, which is given special emphasis by the songwriter (Wijayanti, 2021: 253). Musician Daru Jaya describes the climax of the conditions presented in the previous verses, which refer to the struggles of life. The refrain of "Indonesia Bakoh" by Ndarboy Genk is as follows:

Refrain 1

*Eling-eling mbiyen pahlawan sing merjuangke
Akdhewe mung gari neruske perjuangane
Urip susah luwih susah jamane penjajah
Aja sambat wae, kandeli usaha lan ngibadah
Pahlawan we wani mati nggo ibu pertiwi
Wis berjanji wani merdeka atau mati
Wani perih aja nganti padha ingah-ingih
Wong Indonesia aja nganti jirih*

Refrain 2

*Eling-eling mbiyen pahlawan sing merjuangke
Akdhewe mung gari neruske perjuangane
Urip susah luwih susah jamane penjajah
Aja sambat wae, kandeli usaha lan ngibadah
Pahlawan we wani mati nggo ibu pertiwi
Wis berjanji wani merdeka atau mati
Wani perih aja nganti padha ingah-ingih
Wong Indonesia aja nganti jirih
Wong Indonesia aja nganti jirih
Wong Indonesia ... kudu bakoh*

From the explanation above, it is known that there are two refrains in the song "Indonesia Bakoh" by Ndarboy Genk. Both refrain 1 and refrain 2 use similar lyrics. The difference lies in the last two lines of refrain 2, which read, "Wong Indonesia aja nganti jirih" dan "Wong Indonesia ... kudu bakoh." These last two lines can be interpreted as the song's conclusion, aiming to strengthen the perception among Indonesians that they should not be cowards and should always have the resilience to face all life's challenges. Both refrain 1 and refrain 2 in "Indonesia Bakoh" seek to evoke memories in listeners, encouraging them to reflect on the struggles of the heroes who sacrificed for Indonesia's independence.

3. Microstructure

Eriyanto (2001: 228) explains that microstructure in van Dijk's view refers to the meanings that are emphasized in the discourse text. Microstructure in van Dijk's view refers to the use of language in a discourse, hence the microstructure of a discourse is reviewed from four aspects: semantics, syntax, stylistics, and rhetoric

a. Semantics

Semantic elements relate to the meaning that is emphasized in the discourse text. For example, detailing one side or making one aspect explicit while reducing details on the other side. The semantic elements used in the song "Indonesia Bakoh" are explained as follows.

1) Background

Background is a part of the discourse that can influence the semantics (meaning) to be conveyed (Eriyanto, 2001: 235). The chosen background determines the perspective intended for the audience. The background in the events depicted in the lyrics of the song "Indonesia Bakoh" is Indonesian nationalism as a cornerstone for a better life. Complaints about life during Indonesia's independence period, which has lasted 77 years, remain frequent issues. The motto "Recover faster, rise stronger" indicates that the Indonesian people should always fight for their lives with confidence, regardless of others' opinions. This is due to perceptions of jobs that affect many people's feelings in Indonesia.

2) Details

Discourse details relate to the control of the information displayed by someone (Eriyanto, 2001: 238). The details element in the song is how a songwriter implicitly expresses their attitude. The details element in the song "*Indonesia Bakoh*" is illustrated in the lyrics of the second stanza:

Jare bapak kudu dadi PNS
(*hah ndadak utang bank*)
Jare ibu sing penting sukses
(*houwo...aamiin...aamiin*)
Tangga-tangga mung marai setres
(*ah wis ruwet*)
Jare Mbah Dhukun kurang hewes hewes

In the above lyric excerpt from "*Indonesia Bakoh*," there is a hidden meaning the writer wants to convey. In the first line, Daru Jaya's response to the lyric "*Jare bapak kudu dadi PNS*" is "*halah ndadak utang bank*." This clause indicates a hidden meaning that the songwriter wants to convey — that, in reality, a money-driven culture to secure government jobs such as being a civil servant has developed in Indonesia. This implies that to secure a decent, high-paying job like a civil servant, one must pay. This suggests that the writer cannot openly express this issue without risking intimidation from certain parties.

In the second line, the response "*aamiin...aamiin*" after the lyric "*Jare ibu sing penting sukses*" indicates that everyone yearns for success. The third line of the song also contains implicit meaning, where the lyric "*Tangga-tangga mung marai setres*" seems to imply that in Indonesia, it's common to gossip about others, including regarding their jobs. The fourth line contains an implicit meaning in the lyric "*Jare Mbah Dhukun kurang hewes hewes*," referencing the common practice of seeking alternative solutions such as consulting shamans to secure jobs.

3) Intent

The intent element considers how beneficial information for the communicator is made explicit, while disadvantageous information is presented implicitly and vaguely. The intent behind the song "*Indonesia Bakoh*" is to offer criticism to the Indonesian people, suggesting that as strong citizens of Indonesia, they should not complain about employment or making ends meet, as Indonesia is a strong country. Historically, heroes sacrificed and fought against colonialism for the right to live. Based on this, it is the duty of every individual to fight for their livelihood. Implicitly, the hidden meaning of the song is to gain government attention regarding job opportunities. The government must address this issue, as it impacts social inequality.

4) Presupposition

Discourse presupposition is a statement used to support the meaning of a text (Eriyanto, 2001: 257). Based on its construction, the lyrics of "*Indonesia Bakoh*" by Ndarboy Genk consist of an introduction, title, stanzas, and refrains. From the title "*Indonesia Bakoh*," it can be presupposed that Indonesia is a strong country, meaning strong in sustaining life. An analysis of presupposition in the introductory stanza reveals that whatever a person's job may be, they should perform it earnestly, without worrying about others' comments, as long as it fulfills their needs. Finally, the refrain suggests that Indonesians should remember the hard work of the heroes who fought for the future of their generations, making it a duty for future generations to live earnestly.

5) Nominalization

Nominalization refers to the conversion of a verb or adjective into a noun, with or without morphological changes. The songwriter uses nominalization to ensure the message is received and understood by the listeners. In the song "*Indonesia Bakoh*," nominalization appears in the words "*hasile*," "*mangan sing dhokoh*" and "*eling-eling pahlawan sing merjuangke*."

The word "*hasile*" is composed of the base word "*hasil*" and the suffix "-e". The suffix "-e" in the word "*hasil*," forming "*hasile*," serves as a nominalization that turns the base form into a noun. When interpreted in the context of the lyrics "*Senajan hasile ben sasi ora mesti*," the word "*hasile*" refers to earnings, wages, salary, or can be understood as money.

According to Sasangka (2001: 99), a noun can be expanded by adding the word "*sing*" followed by an adjective or "*sing*" followed by a verb on the right side of the noun. From this concept, it can be understood that in the lyric "*mangan sing dhokoh*," the phrase "*sing dhokoh*," which consists of "*sing*" followed by the adjective "*dhokoh*" (or "full"), is a nominalization that refers to food. Meanwhile, in the lyric "*Eling-eling mbiyen pahlawan sing merjuangke*," the phrase "*sing merjuangke*," composed of "*sing*" followed by the verb "*merjuangke*," is a nominalization referring to the word "hero."

b. Syntax

The syntactic aspect in a discourse is related to how sentences (form, structure) are chosen to present a complete discourse text. The syntactic aspects in the song "*Indonesia Bakoh*" are explained as follows:

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1) Sentence Structure

Sentence structure is a syntactic aspect related to logical thinking, specifically the principle of causality (Eriyanto, 2001: 251). Overall, the sentences used in the song "*Indonesia Bakoh*" are active sentences, indicating the author's emphasis on their opinion in each verse. The author conveys their feelings regarding the struggles of individuals in terms of work in Indonesia. The language is direct, firm, and critical, intended to urge Indonesians to revise their perceptions regarding life's struggles, fulfilling basic needs, or more specifically, finding employment. However, in the song "*Indonesia Bakoh*," there is one passive sentence in the chorus (refrain), in verse 5 and 9, line 3, which says "*Urip susah luwih susah jamane penjajah*" (Life was harder during colonial times). In this lyric, the subject is placed as the object, because the subject is positioned at the end of the sentence.

2) Coherence

Coherence is the connection or linkage between words or sentences in a text, making clauses in one lyric connected to another. In the song "*Indonesia Bakoh*," coherence is found in verses 2, 6, and 10. Consider the following lyrics from "*Indonesia Bakoh*":

Jare bapak kudu dadi PNS
(hah ndadak utang bank)
Jare ibu sing penting sukses
(houwo...aamiin...aamiin)
Tangga-tangga mung marai setres
(ah wis ruwet)
Jare Mbah Dhukun kurang hewes-hewes (Lyrics in verse 2)

From the lyrics above, it is clear that the word "*jare*" (meaning "according to") creates a connection. The word "*jare*" is used repeatedly from one line to another, although the connection between lines presents different opinions, they still share the same theme, related to work. The word "*jare*" refers to opinions about jobs. This also occurs in verses 6 and 9:

Pahlawan we wani mati nggo ibu pertiwi
Wis berjanji wani merdeka atau mati
Wani perih aja nganti padha ingah-ingih
Wong Indonesia aja nganti jirih

From these lyrics, it is evident that the word "*wani*" (meaning "brave") maintains coherence. The word "*wani*" is used repeatedly from one line to another, though each line presents different facts, they remain connected, referring to the courage of heroes in fighting for Indonesian independence.

3) Pronouns

Pronouns are elements used to manipulate language by creating an imaginative community (Eriyanto, 2001: 253). Pronouns serve as tools used by the communicator to show the position of a person in the discourse. In the song "*Indonesia Bakoh*" by Ndarboy Genk, the pronouns used are "*tak*" and "*-e*". Consider the following lyrics:

Kerjo apa wae tak lakoni
Ora tak pikir
Ora tak gagas

In the lyrics above, the pronoun "*tak*" clearly refers to the first-person pronoun "*aku*" or "*saya*" (I). The pronoun "*tak*" is used for aesthetic purposes in the song, as songs often prioritize artistic or aesthetic elements. The use of "*tak*" makes the author seem like the person being depicted in the song. The same applies to the singer of the song, as "*tak*" will refer to the singer themselves. In addition to "*tak*," the song "*Indonesia Bakoh*" also uses the pronoun "*-e*." Consider the following lyrics:

Eling-eling mbien pahlawan sing merjuangke
Akdhewe mung gari neruske perjuangane
Urip susah luwih susah jamane penjajah

These lyrics are found in the chorus, verse 5 and 9, lines 1-3. The pronoun "*-e*" in these lyrics refers to possession. In lines 1 and 2, it refers to the possession of the heroes, while in line 3, it refers to the possession of the colonizers.

c. Stylistics

Stylistics in a discourse relate to how word choices or diction are used in the text. Stylistics is a branch of linguistics that studies language style or variations related to aesthetics (Buana, 2021: 37). In the song "*Indonesia Bakoh*," stylistic aspects are

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clearly visible in verses 1, 2, 4, 5, 6, 8, 9, 10, and 11 (see the Discourse Data of the song 'Indonesia Bakoh' by Ndarboy Genk). Verses 1, 2, 4, 8, and 11 have a consistent rhyme scheme. In verses 5, 6, 9, and 10, line 1 rhymes with line 2, while line 3 rhymes with line 4.

1) Lexicon

In relation to stylistics, the researcher found several lexical elements in the lyrics of "Indonesia Bakoh." Lexical elements reflect how a person chooses words among various possible options. In "Indonesia Bakoh," the lexicon can be seen in the following lyrics:

*Pahlawan we wani mati nggo ibu pertiwi
Wis berjanji wani merdeka atau mati
Wani perih aja nganti padha ingah-ingih
Wong Indonesia aja nganti jirih*

These lyrics are found in verses 6 and 10, which are part of the second refrain. The word "wani" appears in lines 1, 2, and 3 to convince the listener that heroes are individuals who should be emulated for their bravery in life's struggles. The reality is clearly reflected in the repeated use of "wani" in these lines, intended because heroes are often associated with courage. In line 4, the word "jirih" is used as a label for the depiction of reality experienced by Indonesians. "Jirih," which means cowardly or fearful, is the antonym of "wani" and is significant in the lyrics. The songwriter aims to remind listeners to embody bravery and avoid fear, using the contrast between "wani" and "jirih." Similarly, the word "bakoh" is introduced in verse 11:

*Wong Indonesia aja nganti jirih
Wong Indonesia... kudu bakoh*

In this verse, "bakoh" refers to being steadfast, confident, or having a strong heart. The use of "bakoh," like "wani," encourages the listener to embrace courage and determination.

d. Rhetoric

Rhetorical elements in discourse concern how and in what way emphasis is applied. In the song "Indonesia Bakoh," rhetorical elements are found in the following:

1) Graphics

Graphics examine what is emphasized or highlighted, meaning what is considered important by the author. In the lyrics, the graphic expression is realized through the intonation of the speaker (singer) that influences understanding and suggests the audience's perception. In "Indonesia Bakoh," a graphic element is found in verse 6, line 1, and verse 9, line 1, with the phrase "Ibu pertiwi" (motherland). This phrase is emphasized by the songwriter to support the accompanying lyrics and form the discourse of the song. "Ibu pertiwi" is a personification of the nation of Indonesia, emphasizing that these verses are about nationalism.

3) Metaphor

Eriyanto (2021: 259) states that the use of certain metaphors can be a key to understanding a text's meaning. Metaphors convey not only the main message but also use figurative language and expressions. In "Indonesia Bakoh," metaphors are found in verse 1, line 2, and verse 2, line 4. In verse 1, line 2, the lyric "pancen dudu balungan gedhi" (not from a wealthy family) refers to someone from a poor background. In verse 2, line 4, the phrase "hewes-hewes" in the lyric "jare mbah dhukun kurang hewes-hewes" (according to the shaman, not enough spells) metaphorically refers to magical practices, suggesting that someone's struggles are attributed to insufficient supernatural help.

4) Interaction and Expression

Overall, in the lyrics of the song "Indonesia Bakoh" by Ndarboy, the writer attempts to engage with the listeners. This interaction is evident through the choice of words and sentences that make the listeners feel as if they are experiencing what the writer is feeling. The words and sentences in the song lyrics express emotions or feelings that are held back by the writer. The goal of this is for the emotions conveyed by the songwriter to also reach the listeners. When the singer performs "Indonesia Bakoh," the listeners become captivated by the lyrics sung by the artist. Unconsciously, the listeners will enjoy and internalize what the singer feels through the song. Therefore, the song's lyrics can serve as a medium for interaction and expressing emotions to the audience.

Social Cognition

In van Dijk's view, discourse analysis is not limited to the structure of the text itself, as the structure of discourse indicates or signifies various meanings, opinions, and ideologies. Therefore, to uncover the hidden meanings of a text, discourse researchers need to analyze cognition and social context (Eriyanto, 2001: 260). The way an event is understood and interpreted is based on a schema.

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A schema describes how a person uses information stored in memory and how it is integrated with new information to depict how events are understood, interpreted, and incorporated into an individual's knowledge of reality. Van Dijk offers four schemas as alternatives for investigating the background of a singer or writer in creating song lyrics: person schema, self-schema, role schema, and event schema. Based on the dimension of social cognition, the researcher identified several schemas/models used by Ndarboy Genk in creating his work titled "*Indonesia Bakoh*." The explanations of these schemas are as follows:

1. Person Schema

The person schema explains how someone perceives and views others. Daru Jaya Ndarboy Genk's perspective on economic inequality, which forces individuals in lower social classes to work hard to meet their daily needs, highlights the glaring income disparity between the upper and lower classes in society.

In today's reality, those with more money are often those in power. In the music video for "*Indonesia Bakoh*," posted on Ndarboy Genk's YouTube channel, Daru Jaya's interjection in the lyrics "*Jare Bapak kudu dadi PNS*" with "*halah ndadak utang bank*" indicates a critique from the songwriter. It suggests that achieving what is seen as a stable job requires financial investment or bribery. In other words, to secure a well-respected job, like becoming a civil servant (*PNS*), one has to pay. This highlights the notion that without money, it is difficult to land a desirable job.

2. Self Schema

Self schema relates to how individuals view, understand, and describe themselves. Although Daru Jaya's works often revolve around themes of love, as seen in his album "*Cidra Asmara*" released in early 2022, he also delves into the theme of nationalism. The song "*Indonesia Bakoh*" is dedicated as a way for him, as an Indonesian citizen, to contribute to the 77th Independence Day celebration. This aligns with the caption in the "*Indonesia Bakoh*" video posted on his Instagram account, which states, "*Dirgahayu yang ke 77 Indonesia Ku, semoga karya ini bisa menjadi semangat baru untuk kalian semua (Indonesia)*."

3. Role Schema

Role schema pertains to how someone perceives and describes the roles and positions of individuals within society. In the context of "*Indonesia Bakoh*" and its meaning, Daru Jaya positions himself as someone who speaks out against those trying to undermine personal ideals. This is evident in the workplace setting, where employment issues remain prevalent. The lyric "*tanggatangga mung marai setres*" indicates that gossiping, or "*ghibah*" in Arabic, remains common in Indonesian culture. Whether it's positive or negative, people around someone pay attention to their life, often driven by envy, the desire to bring someone down, admiration, or other motives.

4. Event Schema

Event schema refers to how someone perceives recurring events. In the song "*Indonesia Bakoh*," Daru Jaya views social inequality as an issue that should not be excessively highlighted in life. Every person has the right to live and pursue their life with their own efforts, and no one should be compared to another. The struggle for survival is a reflection of continuity with the efforts made by those who came before, who fought for their time. The struggle in life, as depicted in "*Indonesia Bakoh*," serves as a reflection of a strong nation, known in Javanese as "*bakoh*."

One critical element in the process of social cognition, in addition to models, is memory (Eriyanto, 2001: 264). Through memory, a person can think about something and gain knowledge of it. In this study, it was found that the creation of the song "*Indonesia Bakoh*" was to commemorate the struggles of the heroes who fought for Indonesia's independence.

Social Context

Social context analysis relates to factors that influence language use and the formation of discourse, such as background, situation, events, and social conditions occurring at that time (Lestarini, 2021: 8). In connection with social context, based on discourse analysis using Van Dijk's critical paradigm on Ndarboy Genk's song "*Indonesia Bakoh*," it is evident that Ndarboy Genk attempts to convey social criticism and realities, particularly in relation to employment (profession) issues in Indonesia.

Currently, there is a perception in Indonesia that jobs associated with government institutions are highly revered. This is reflected in the lyrics of "*Indonesia Bakoh*" that say, "*Jare bapak kudu dadi PNS*" ("Father says you must become a civil servant"). This clause reflects both an assumption and a social reality that the most respected jobs in society are those within government institutions, such as becoming a Civil Servant (*PNS*).

The song "*Indonesia Bakoh*" aligns with the current reality where a significant portion of the Indonesian population frequently expresses concerns about employment. These issues may arise due to factors like personal ambition, economic challenges, and environmental influences. A person's desire or ambition to secure a good job often stems from parental advice or external encouragement based on their abilities.

The song "*Indonesia Bakoh*" serves as a discourse that encourages the Indonesian people not to constantly complain about life but instead to foster a strong spirit in facing life's challenges. In reality, today's life is not as harsh as it was during colonial times. The heroes faced much harder conditions because they had to fight against colonizers, so the younger generation should be

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spirited and courageous in living their lives, even though there are many obstacles and challenges, just as the heroes fought and sacrificed for Indonesia's independence. This message is tied to the theme of Indonesia's 77th Independence Day celebration in 2022: "Pulih Lebih Cepat, Bangkit Lebih Kuat."

This theme reflects the hope for the Indonesian nation to remain enthusiastic in transforming and growing amidst the challenges posed by the COVID-19 pandemic. It was chosen based on the fact that, for nearly two years, Indonesia has experienced significant setbacks in the social, economic, and healthcare sectors due to the COVID-19 virus, which disrupted the national healthcare system. One of the impacts was on the economy, with a rise in unemployment caused by the virus, which particularly affected the younger workforce. Recovering from the problems caused by COVID-19 is indeed an urgent task. Therefore, Ndarboy's dedication in creating the song "*Indonesia Bakoh*" for the 77th Independence Day celebration serves as a call for the people to rise from adversity.

IV. CONCLUSIONS

Based on the findings and results of the research analysis using Van Dijk's Critical Discourse Analysis model, conducted on the discourse of the song lyrics "*Indonesia Bakoh*" by Ndarboy Genk, several conclusions can be drawn as follows:

1. In the analysis of the text dimension, which includes macrostructure, superstructure, and microstructure, the form of social criticism that Daru Jaya Ndarboy attempts to highlight in his work "*Indonesia Bakoh*" concerns social inequality, poverty, governmental systems plagued by manipulation, and misguided societal perceptions or cultural views about certain jobs.
2. Based on the social cognition of the song "*Indonesia Bakoh*," it is not only a form of social criticism, but when examining the hidden meanings within the song, the songwriter attempts to reveal social realities related to how someone secures employment. The culture of obtaining jobs deemed stable is rooted in money politics. This means that if a person wants to get a well-paid, reputable job such as a civil servant (*PNS*), they have to pay. From this issue, it can be understood that those without money cannot get comfortable jobs. However, this message is not explicitly stated due to the potential intimidation from certain parties. Additionally, the implicit hidden meaning of the song is a critique directed at the government, urging it to pay more attention to job opportunities. This is necessary because the lack of job opportunities is linked to the issue of social inequality.
3. In the analysis of the social context element, Daru Jaya Ndarboy Genk attempts to convey social criticism and the realities of conflicts related to employment (professions) in Indonesia. Currently, there is a perception in Indonesia that jobs associated with government institutions are highly revered, as reflected in the lyrics of "*Indonesia Bakoh*," which say, "*Jare bapak kudu dadi PNS*" ("Father says you must become a civil servant"). This clause reflects both a perception and a social reality that the most esteemed jobs in society are those within government institutions, such as becoming a civil servant (*PNS*). The song "*Indonesia Bakoh*" also seeks to reveal the current reality, where a large portion of Indonesian society still frequently complains about employment issues. From several reasons related to the social context of the creation of the song "*Indonesia Bakoh*," it can be concluded that the social criticism conveyed by the musician relates to the reality that in Indonesia, there are power dynamics within the government system that greatly harm the people. This exercise of power leads to the social inequality present in society. The emergence of social inequality causes people to frequently express dissatisfaction with their jobs.

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Attachment 1: Discourse Data of the Song Lyrics 'Indonesia Bakoh' by Ndaru Ndarboy Genk.

Bait	Lyrics in Javanese Language	Translation in English Language
1	<i>Kerja apa wae tak lakoni Pancen dudu balungan gedhi Mangkat mruput bali tengah wengi Senajan hasile ben sasi ora mesti</i>	I do any kind of work I'm definitely not rich Leave in the morning, come home at midnight Even though the results each month are uncertain
2	<i>Jare bapak kudu dadi PNS (hah ndadak utang bank) Jare ibu sing penting sukses (houwo...aamiin...aamiin) Tangga-tangga mung marai setres (ah wis ruwet) Jare Mbah Dhukun kurang hewes hewes</i>	Father says I should become a civil servant (hah, have to borrow from the bank) Mother says, as long as I'm successful (houwo...aamiin...aamiin) The neighbors just drive me crazy (ah, forget it, it's exhausting) The Shaman says I lack "hewes-hewes"
3	<i>Ora tak pikir Ora tak gagas Sing penting isa nempur beras</i>	I don't think about it I don't care As long as I can buy rice
4	<i>Mangan sing dhokoh Aja plongah-plongoh Wong Indonesia kudu bakoh</i>	Eat a lot Don't daydream too much Indonesians must be strong
5	<i>Eling-eling mbiyen pahlawan sing merjuangke Akdhewe mung gari neruske perjuangane Urip susah luwih susah jamane penjajah Aja sambat wae, kandeli usaha lan ngibadah</i>	Remember the heroes who once fought We just have to continue their struggle Life was much harder in the colonial days Don't just complain, strengthen your efforts and prayers
6	<i>Pahlawan we wani mati nggo ibu pertiwi Wis berjanji wani merdeka atau mati Wani perih aja nganti padha ingah-ingih Wong Indonesia aja nganti jirih</i>	Even the heroes dared to die for the motherland They vowed to be brave, to gain freedom or die Be willing to sacrifice, never let fear take over Indonesians must never be cowards
7	<i>Ora tak pikir Ora tak gagas Sing penting isa nempur beras</i>	I don't think about it I don't care As long as I can buy rice
8	<i>Mangan sing dhokoh Aja plongah-plongoh Wong Indonesia kudu bakoh</i>	Eat a lot Don't daydream too much Indonesians must be strong
9	<i>Eling-eling mbiyen pahlawan sing merjuangke</i>	Remember the heroes who once fought

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Bait	Lyrics in Javanese Language	Translation in English Language
	<i>Akdhewe mung gari neruske perjuangane Urip susah luwih susah jamane penjajah Aja sambat wae, kandeli usaha lan ngibadah</i>	We just have to continue their struggle Life was much harder in the colonial days Don't just complain, strengthen your efforts and prayers
10	<i>Pahlawan we wani mati nggo ibu pertiwi Wis berjanji wani merdeka atau mati Wani perih aja nganti padha ingah-ingih Wong Indonesia aja nganti jirih</i>	Even the heroes dared to die for the motherland They vowed to be brave, to gain freedom or die Be willing to sacrifice, never let fear take over Indonesians must never be cowards
11	<i>Wong Indonesia aja nganti jirih Wong Indonesia ... kudu bakoh</i>	Indonesians must never be cowards Indonesians...must be strong



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