

Representation of Social Reality in the Lyrics of Fiersa Besari, Normatif, and Efek Rumah Kaca: A Sociological Literature Study

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ABSTRACT

This study examines the relationship between literature and society through a sociological lens, focusing on song lyrics as a medium for social critique. The songs *Cerita Rakyat* by Fiersa Besari, *Jesika* by Normatif, and *Mosi Tidak Percaya* by Efek Rumah Kaca serve as primary case studies to explore how socio-political and cultural contexts influence the narratives within these works. Using a qualitative descriptive approach, the research explores themes such as social inequality, governance, the impact of digital culture, and the pursuit of social justice. For example, *Cerita Rakyat* critiques the romanticization of poverty and the neglect of marginalized communities, *Jesika* highlights the commodification of identity in the digital age, and *Mosi Tidak Percaya* addresses political disappointments and systemic corruption. The analysis reveals how music acts as a mirror of social realities, amplifying pressing issues that are often ignored in political discourse. The results also show that music is not only a form of artistic expression, but also a powerful tool for building social awareness and inspiring action for social change. By integrating literary analysis with social relevance, this study highlights music's vital role in connecting individuals to contemporary issues and providing a platform for dialogue and introspection. Finally, music emerges as a potential for change, inviting listeners to engage and respond to the social challenges that affect their world.

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INTRODUCTION

Literature is a creative product produced by a person as an expression of ideas, emotions, and experiences. As an inseparable part of society, literature is influenced by the social environment, culture, and the dynamics of life around it (Li, 2022). The author's life experiences and knowledge become the main foundation in creating authentic literary works. Thus, literature not only serves as a medium for sharing stories, but also as a reflection of the culture and life of the society in which the work was born.

Literature and life are tightly intertwined, where literature not only reflects social reality but can also influence and shape it. For example, many literary works raise social issues such as economic inequality, human rights struggles, and political change, which then inspire social movements and public policies (Spector & Kitsuse, 2017). Literature not only records reality, but also serves as a tool to understand, criticize, and project the future. One form of literature that has

great power in describing reality and providing social criticism is song. As an art form that combines lyrics and melody, songs have an emotional appeal that can touch the hearts of their listeners. Song lyrics often contain social, political and humanitarian messages, making it an effective reflective medium in voicing the concerns or aspirations of the community (Shah et al., 2016).

The sociology of literature approach is used in this research to understand how literary works, in this case song lyrics, are not created in isolation, but are influenced by the social, economic and political environment in which they are created. Beauchamp (2006) highlights that literature functions as a reflection of the existing social structure, while Ellis (2022) emphasizes that literary works must be analyzed in relation to the society that gave birth to them. In the context of Indonesian music, this theory becomes relevant because many songs are born as a response to social and political events, such as criticism of government policies or reflections on the economic conditions of society. Thus, analyzing song lyrics can provide a broader understanding of how music functions as a medium of social expression and a tool of cultural change. According to Ellis (2022), literary sociology departs from the real world by analyzing how social conditions shape the content and messages in a literary work. Stockwell (2014) also asserts that literary works are not just the result of the author's imagination, but also the result of interactions between authors, society, and readers or listeners. Therefore, this research will explore how song lyrics can be a reflection of the social reality behind them. However, these theories also need to be contextualized in the realm of Indonesian music to make them more relevant to current phenomena.

In this research, three songs were selected, which are "*Cerita Rakyat*" by Fiersa Besari, "*Jesika*" by Normatif, and "*Mosi Tidak Percaya*" by Efek Rumah Kaca. The selection of these songs is based on several main criteria, which are the relevance of the social themes raised, the popularity of the songs among listeners, and their influence in public discourse. "*Cerita Rakyat*" was chosen because it explicitly raises the issue of economic inequality and bureaucratic problems that are still a major problem in Indonesia. "*Jesika*" represents a critique of digital culture and the phenomenon of performative activism that is increasingly prevalent in the era of social media. Meanwhile, "*Mosi Tidak Percaya*" has a strong historical and political value, often used in protests to voice dissatisfaction with government policies. With these aspects in mind, this research seeks to explore how music can serve as an effective medium of social criticism. These three songs were chosen because they have strong lyrics that voice social criticism and are very relevant to the current condition of Indonesian society. "*Cerita Rakyat*" depicts economic inequality and bureaucratic problems that often become obstacles in the welfare of society. "*Jesika*" highlights digital culture and the trend of activism that is only done for the sake of social image, without any real action in the real world. Meanwhile, "*Mosi Tidak Percaya*" reflects people's dissatisfaction with government policies and the lack of transparency in leadership.

As discussed earlier, the authors will analyze literary sociology criticism on several songs, namely *Cerita Rakyat* by Fiersa Besari, *Jesika* by Normatif, and *Mosi Tidak Percaya* by Efek Rumah Kaca. These three songs were chosen because each carries a strong social story and is relevant to the context of the society in which the song was born. These three songs, in their own way, provide insight into how musical art, especially songs, can be a reflective medium that not only describes social conditions but also inspires change. The literary sociology analysis of these works aims to reveal how social, political and cultural elements shape the narratives in the songs, as well as understand their messages and impact on listeners.

REVIEW OF LITERATURE

According to Griswold (1993), this approach starts research from the real world, that is, from the social environment that existed at the time the literary work was written. So, sociology of literature seeks to understand how social factors outside of literature (such as, the state of economy, politics, culture, and daily life of society) influence the author to shape the resulting work. In other words, our goal is to investigate how social conditions, which exist at a certain

period of time and in a certain place, can influence or be reflected in various aspects of literary works, such as story lines, character development, and themes raised in the story.

As Damono and Effendi (1979), a scientist who developed the sociology of literature approach in Indonesia, has stated, literary works do not just appear for no reason, but there is always a connection between writers, literary works, and society. Therefore, to understand literary works, we need to see them in a context that is inseparable from various factors, such as authors as part of society, socio cultural, political and economic conditions that contribute to the creation of literary works, as well as readers who will enjoy and appreciate the work.

This analysis was previously conducted by Yoga and Isroani (2023) who resulted in the following various forms of social criticism were found, including poverty (11 data), crime (20 data), wars that destroy social order (6 data), population (3 data), environment (4 data), bureaucracy (46 data), and violation of norms in society (3 data). From the analysis, the most dominant criticism is against bureaucracy, which shows Iwan Fals' concern for social problems in society. This research confirms that Iwan Fals consistently creates songs with the theme of criticism of various social life problems.

METHOD

This research uses a descriptive qualitative approach to analyze song lyrics as a form of social representation. The analysis was conducted systematically by applying the thematic analysis method, namely by identifying and coding the main themes that appear in the song lyrics (Lambert & Lambert, 2012). The coding system is based on predetermined social categories, such as economic inequality, bureaucracy, digital culture, and public distrust of the government.

Data was collected through careful listening and note taking techniques, then categorized based on relevant themes. To increase the objectivity of the analysis, this research uses data triangulation by comparing the results of lyric interpretation with external sources, such as academic articles, media reports, and interviews with listeners or music critics. The integration of these external sources ensures that the analysis does not rely solely on the researcher's subjectivity, but also considers broader perspectives.

In addition, intersubjectivity in the analysis was maintained by conducting discussions between researchers to equalize perceptions regarding the meaning and context of the song lyrics. This approach helps to avoid interpretative bias and ensures that the research findings have a solid foundation in the social and cultural context being analyzed.

With this methodology, the research is expected to provide a deeper understanding of how song lyrics function as a medium for social criticism, as well as how they influence and are influenced by social dynamics in Indonesia.

FINDINGS AND DISCUSSION

A. *Cerita Rakyat* by Fiersa Besari

The song, released by Fiersa Besari in 2020, voices various problems faced by Indonesia, ranging from the issue of natural resources, community conditions, to the government situation. Despite discussing critical topics, this song does not aim to blame any party. Instead, it serves as a reminder that we all still have a big responsibility to continue working towards making Indonesia a better country. Through this song, Fiersa Besari invites listeners to introspect and realize that positive change can only be achieved if we jointly take an active role in building the nation.

1. *A Criticism of the Paradox of State Prosperity and Independence*

Fiersa Besari critiques inequality in this country through the lyrics of the song "*Cerita Rakyat*" with lines such as, "*Katanya negeriku kaya raya,*" "*Tapi banyak yang teraniaya.*" These two lines clearly highlight the persistent suffering of some individuals despite the nation's wealth and prosperity, derived from abundant natural resources and other potentials. Additionally, the lyrics, "*Katanya sudah tidak dijajah,*" "*Tapi masih banyak orang susah,*" portray how formal

independence does not guarantee the happiness and welfare of its citizens, as many still live in hardship and poverty.

Over the past decade, from 2014 to 2024, the poverty rate in Indonesia has fluctuated significantly. The global COVID-19 pandemic has exacerbated this situation by affecting the national economy and deepening the welfare crisis for many people. In Indonesia, the problem of poverty has been a recurring challenge from time to time and has yet to find an effective solution. Although the government has attempted various programs to reduce poverty, including social assistance, job training, and economic programs, the reality on the ground shows that the poverty rate is still high and has not yet reached an adequate reduction.

The high poverty rate is caused by several complex and interrelated factors. First, the difficulty of getting a job is one of the main obstacles. In the competitive world of work, those who only have high school/vocational school diplomas are often outcompeted by university graduates. This condition is exacerbated by the maximum age limit in the labor recruitment process, which makes it difficult for individuals above a certain age to obtain a new job or change jobs if needed. This leaves many productive-age adults struggling to make ends meet.

The second factor is the low income received by most workers. While the price of basic necessities continues to rise, the salary received is often not proportional to the cost of living. Inflation and rising prices of basic necessities without being followed by adequate wage increases keep many families living in poverty or even getting worse. Stagnant salaries while the price of goods continues to soar is one of the main reasons why people have difficulty meeting their basic needs.

Furthermore, the non-optimal distribution of social assistance is also a serious problem in efforts to alleviate poverty. The government has indeed allocated various forms of assistance, such as cash, food, clothing, and other necessities. However, the distribution process is often not in accordance with what was planned due to the actions of irresponsible individuals. A lot of aid does not reach those who really need it, but is misused or hampered by complicated bureaucratic processes. As a result, aid programs that are supposed to help the poor get out of poverty do not have the maximum impact (Vitaloka et al., 2022).

2. Criticism of Society and Governance

In the lyrics "*Konon dipimpin orang-orang hebat*," the singer implies that this nation is believed to have leaders who are wise, have integrity, and are competent. However, the use of the word "*konon*" introduces a tone of doubt, suggesting that the ideal qualities of such leaders might only be assumptions or carefully constructed images, not necessarily reflecting reality. This statement hints at a disparity between society's expectations of its leaders and the actual performance they exhibit.

In the lyrics "*Tapi hobi curi uang rakyat*," there is a sharper critique, specifically addressing the phenomenon of corruption often associated with leadership. This phrase expresses deep dissatisfaction within society, particularly toward leaders whose actions are perceived as prioritizing personal interests and material gain over their responsibilities to the people. This critique not only sheds light on the political reality riddled with conflicts of interest but also questions the integrity of leaders in advancing public welfare. Through these lines, the singer seems to invite listeners to reflect on the gap between the values the nation upholds and the reality it faces (Vitaloka et al., 2022).

In July 2024, the Corruption Eradication Commission (KPK) recorded 93 corruption cases. These law enforcement efforts by the KPK demonstrate a strong commitment to eradicating corrupt practices in Indonesia. KPK also managed to recover state financial losses arising from acts of corruption, with a total value of Rp296.5 billion. This figure represents recoveries recorded up to May 31, 2024, and reflects KPK's efforts to recover state assets that were misappropriated by perpetrators of corruption.

3. A Criticism of Social Injustice and the Bureaucratic System

The first line of this stanza highlights the stark social inequality between the wealthy and the poor, particularly in terms of access to adequate healthcare services. The phrase "*Orang miskin tidak boleh sakit*" indicates that those in the lower economic strata often face significant barriers to receiving proper medical care. These barriers are largely due to a convoluted bureaucratic system and the high cost of healthcare.

The line "*Karena birokrasi dipersulit*" refers to the overly complex administrative procedures within the healthcare system or other public services. These procedures should ideally be simplified to make them more accessible, especially for underprivileged communities. This phenomenon reflects structural injustice within a system that is supposed to serve the interests of all citizens, regardless of their economic background or social status (Vitaloka et al., 2022).

4. A Criticism of Unfreedom of Speech

In the following lines, "*Orang pandai tak boleh mengkritik,*" "*Nanti pencemaran nama baik,*" a critique is directed at the restriction of freedom of expression within society. These lines highlight how individuals with knowledge or education referred to as "*orang pandai*" are often not allowed to voice criticisms or disagreements against government policies or the existing system. Such criticism is frequently perceived as a threat to those in power. In this context, the term "*pencemaran nama baik*" is used to counter critical voices that are seen as damaging the reputation or image of the authorities. However, these criticisms might have legitimate grounds and aim to improve the current system. This expression illustrates how freedom of expression is unfairly suppressed, using defamation laws or the fear of reputational harm as tools to silence voices advocating for change.

In 2023, Bima, a content creator from East Lampung, expressed his disappointment with the condition of his region through social media. Through the uploaded content, Bima sharply criticized various issues that he thought were hindering the progress of the region. The issues raised by Bima include infrastructure problems, such as badly damaged roads and unrepaired public facilities, as well as allegations of fraud in the education system that are detrimental to the community. Bima feels that although his region has great potential, the expected progress has never materialized, so he feels the need to reveal these conditions to the public. However, Bima's criticism through his social media led to controversy. He was reported to Lampung Police for alleged violations of the Electronic Information and Transaction Law (ITE), accused of spreading hoaxes or false information. This shows how freedom of expression and the right to criticize are still often restricted, especially if the criticism is perceived to threaten the authorities (Vitaloka et al., 2022).

5. A Criticism of Indonesia's Natural Asset Management System

Although Indonesia has the potential to produce salt, local production often does not meet the specifications required for industry. Domestic salt production averages between 1.5 to 2 million tons per year, while industrial demand is much higher. Indonesia's salt imports have increased from year to year. For example, in 2021, the import volume reached 2.83 million tons with a value of US\$107.5 million, an increase from the previous year. In addition, Indonesia is also known as one of the countries that imports rice to fulfill domestic needs. Reliance on imported rice often arises when local production is insufficient. The Indonesian government has been striving to achieve food self-sufficiency, including rice, but challenges such as climate change and price instability often affect crop yields.

Fiersa's criticism leads to the problem of natural resource management which is cut off in a piece of lyrics "*Laut dan sawah terhampar luas,*" "*Tapi masih impor garam dan beras*" which shows that although Indonesia is rich in resources, there is a failure in economic management. Dependence on imports reflects weak socio economic conditions, where local production is unable to meet the needs of the community. This can be seen as a criticism of government policies that

do not optimally support local agriculture.

Fiersa also reminds us to protect Indonesia's wealth and resources from being controlled by irresponsible parties. This is illustrated in the lyric lines "*Ibu pertiwi sangatlah indah,*" "*Jangan jatuh ke tangan yang salah*" This reflects social concerns about the exploitation of resources by outsiders or certain elites who do not pay attention to the interests of the people. While there is pride in the beauty of nature, there is also awareness of the social and economic challenges that must be faced. Through these lyrics, Fiersa Besari invites listeners to reflect on the importance of preserving natural resources and taking care of the homeland so that it does not fall into the wrong hands.

The song "*Cerita Rakyat*" by Fiersa Besari presents a sharp social critique of economic inequality and bureaucratic problems in Indonesia. Structurally, the song uses a contrast between claims of national prosperity and contrasting social realities, as seen in the stanza "*Katanya negeriku kaya raya,*" "*tapi banyak yang teraniaya.*" This phrase highlights how the narrative of prosperity often echoed by the government contradicts the reality of the lives of most of its people. The artistic choices in this song also play an important role in reinforcing the message. Fiersa Besari uses straightforward and easy-to-understand diction, allowing the song to reach a wider audience. The use of repetition in some key phrases, such as "*katanya*" and "*tapi,*" clarifies the irony in the lyrics and reinforces the message of social criticism. This strategy is effective in building listeners' deeper understanding of the social inequality raised in the song.

If associated with literary sociology theory, this song functions as a reflection of an unequal social structure, where the elite enjoy national wealth while the lower classes are still struggling to fulfill their basic needs. Damono and Effendy's (1979) theory is also relevant in this analysis, as the song is the result of interaction between the songwriter and the social conditions that surround him. The criticism conveyed in the song is not only observational, but also aims to build collective awareness among listeners.

The resonance of this song among the community is quite significant. Many listeners responded to the song with in-depth reflections and discussions on social media, showing that "*Cerita Rakyat*" is not just a song of criticism, but also a tool for listeners to voice their personal experiences related to the issues raised. This song proves that music can be a medium that not only entertains but also has a real social impact.

As a result, "*Cerita Rakyat*" is not just a protest song, but also a work that reconstructs society's narrative about economic welfare and justice in Indonesia. This analysis shows how song lyrics not only reflect reality, but also contribute to building collective understanding and awareness of the social issues facing Indonesian society today.

B. "*Jesika*" by Normatif

In another song by Fiersa Besari, the sociology of literature criticism approach can also be applied to one of the musical works of the duo brothers Ical and Adri, who are known as the main personnel in the band Normatif. The band is famous for their meaningful lyrics, often raising social, political, and daily life issues in modern society. One of their songs that is relevant to analyze with this approach is "*Jesika,*" which was released in 2022. In "*Jesika,*" Normatif highlights issues such as performative activism, the falsity of voicing social awareness, and the tendency to prioritize image over real action.

1. A Critique of Social Behavior and Digital Culture

Normatif critiques the behavior of many people, especially in the context of the digital world. In the lyric "*Konflik berpolitik bahasan virtualnya,*", it highlights how political debates on social media often become empty talk with no real action. People today are more focused on online arguments than on actually doing something in the real world. The lyric "*Anti berplastik di Instagram story-nya,*" portrays the trend of social media activism that often serves as a platform for showing off concern, but lacks real-world action. This critique draws attention to the habit of

people who care more about appearing to support issues, like environmentalism, for social recognition rather than genuinely wanting to make a change. The lyric "*Tong kosong nyaring notifnya*," represents a phenomenon often linked to the culture of image-making, where the number of notifications, likes, or comments is seen as a measure of success or social validation. However, behind the scenes, these activities are often limited to posts without substance, such as sharing viral content without understanding it, or following trends without real commitment.

From the above criticism, which is the first verse of the song "*Jesika*", it can be seen or proven that social behavior and digital culture in Indonesia have developed rapidly along with the easier access to the internet and the increasing use of social media. Many individuals, especially the younger generation, are competing to build an image in cyberspace through uploads that depict an ideal life, often using branded goods, a luxurious lifestyle, or even digital activism without real action. This phenomenon creates a culture that prioritizes appearance over substance, where the number of likes, followers, and comments become indicators of social success. This reinforces the tendency to pursue popularity in sometimes inauthentic ways, while the gap between digital imagery and the reality of everyday life widens. On the other hand, digital culture has also driven some positive changes, such as easier access to information and increased social awareness on important issues, although major challenges remain in overcoming its negative impacts.

Overall, from the first to the last verse, the song criticizes the social phenomena that have developed in the digital world, especially the image culture and the reliance on social media to gain popularity. This song sharply criticizes the phenomenon of performative activism that is rampant in the digital era. The lyrics raise the issue of individuals or groups who prioritize image on social media over real action, as illustrated in the verse "*Anti berplastik di Instagram storynya*," "*tapi minumnya masih pakai sedotan*." This contrast between public statements and actual behavior creates an irony that highlights how social issues are often used to gain validation rather than actually being carried out with genuine intentions. Normatif uses a simple lyrical style and memorable rhythms, allowing the song's message to be received more effectively by listeners.

The use of colloquial language as well as references familiar to social media users amplifies the criticism conveyed, making it feel closer to real life. In addition, the repetition of certain phrases in the song emphasizes the satire of the hypocritical attitude in digital activism.

More than just a critique, "*Jesika*" also reflects a broader social phenomenon in the digital age. Social media has changed the way people participate in social movements, creating an environment where identity and image often take precedence over real contributions. From a literary sociology perspective, the song can be understood as a reflection of changing social behavior that shows how participation in social issues is more often measured by social media posts than by direct action.

"*Jesika*" received mixed responses from the public, with some listeners feeling satirized, while others saw it as a reminder to be more reflective in their social activities. This shows that the song serves not only as a critique, but also as a tool of introspection for the digital generation. As awareness of the need for more authentic activism grows, this song has the potential to influence the way people understand and approach their social engagement.

Therefore, "*Jesika*" by Normatif not only critiques performative activism, but also illustrates the interconnection between self-image and social awareness in the context of the digital age. The song highlights the importance of authenticity in activism and encourages individuals to better understand and actively participate in social change efforts.

C. "*Mosi Tidak Percaya*" by *Efek Rumah Kaca*

The song "*Mosi Tidak Percaya*" by *Efek Rumah Kaca* describes people's disappointment with the authorities and government policies. Released in the album *Kamar Gelap* in 2008, this song became an anthem of the protest movement in Indonesia and is often sung in demonstrations to voice dissatisfaction with social and political conditions. The song is relevant to various demonstrations that have taken place in Indonesia, one of which is the efforts of students

demanding social justice and government transparency. “*Mosi Tidak Percaya*” has become one of the most recognizable protest songs among the younger generation because it symbolizes opposition to injustice and abuse of power.

1. A Critique of Government Promises

Efek Rumah Kaca's song “*Mosi Tidak Percaya*” strongly criticizes various social and political aspects related to the current situation of Indonesian society. One of the main criticisms in this song is the government's inability to fulfill its promises in the lyric */Kalau kami tidak percaya, lantas kau mau apa?/*, people feel ignored and lose trust in the current leadership (Khumaedi et al., 2013).

For example, although many political leaders have promised to improve the welfare of the people, the promise of economic improvement has yet to be fully realized by the people, such as the high unemployment and poverty rates.

2. Criticism of corruption and manipulation

The criticism of corruption and manipulation by the authorities is also very clear. The phrase */kamu ciderai janji/* illustrates the fact that the government pays little attention to social issues such as poverty and economic inequality. Data shows that the poorness rate remains high and the difference between the rich and poor is increasing despite the growing economy. This causes people to become desperate, especially those who live in difficult or underserved areas. The Jiwasraya case, where customer funds were lost due to poor management and corruption, is a concrete example of how such practices directly impact people's lives (Khumaedi et al., 2013).

3. Criticism of the Degraded Social Condition

The lyrics */lalu semakin parah, tak ada jalan tengah/* illustrate the fact that the government pays little attention to social problems such as poverty and economic inequality. Data shows that to date the level of poorness remains high and the difference between the rich and the poor is increasing despite the growing economy. This causes people to despair, especially those who live in difficult or underserved areas.

4. Affirmation of Community Empowerment

At the end of the song, there is an affirmation that the community will not remain silent and will unite to demand change. In the lyrics */jangan anggap kami tak berdaya/*, Efek Rumah Kaca invites people to unite and demand change. The phenomenon of activism movements among the younger generation, such as the environmental and anti-corruption movements, shows that people are now increasingly aware of their rights, dare to speak out and not only passively accept the situation but actively seek solutions to existing problems.

5. Musical Impact and Cultural Significance of the Song

Beyond its lyrics, *Mosi Tidak Percaya* has had a significant musical impact on activism in Indonesia. The song's structure - building from a muted beginning to a powerful growth - mirrors the journey from disappointment to empowerment, making it an effective tool for promoting mass action. It has become an icon of resistance and solidarity for people fighting for justice. Its influence extends beyond music, influencing the discussion of activism and inspiring future generations to use art as a tool for social critique. In conclusion, *Mosi Tidak Percaya* is not only a critique of Indonesia's socio-political environment, but also a demonstration of the power of music as a tool for activism and cultural expression. Addressing themes of broken promises, corruption, and social inequality, the song captures the frustrations of a nation while inspiring hope and collective action. Their continued relevance reveals music's potential to serve as both a mirror and a trigger for societal change, and provides valuable insights for future research on the relationship between art, culture, and activism.

CONCLUSIONS

The songs “*Cerita Rakyat*” by Fiersa Besari, “*Jesika*” by the band Normatif, and “*Mosi Tidak Percaya*” by *Efek Rumah Kaca* illustrate the deep connection between literary sociology and the socio-political context in Indonesia as they analyze important themes and reflect the social issues of their time.

“*Cerita Rakyat*” presents the socio-economic disparities in Indonesia showing how the resource-rich country continues to struggle with issues such as poverty, corruption and ineffective leadership. The song's lyrics blame the government for breaking promises and show the hardships experienced by ordinary people in the face of injustice. It encourages us to think deeply and work together to make our society better.

“*Jesika*” addresses how social media and digital culture affect society, especially the younger generation. The song criticizes the performative activism that is common on internet forums, where the action may be more about display than content. The song highlights the shallowness of modern social relationships by implying the gap between engagement on the internet and action in person.

“*Mosi Tidak Percaya*” captures the emotions of distrust and frustration felt by the general public towards government policies and leadership. People who want their leaders to be held accountable find a vibe in the song, which then becomes a way for social movements. The song expresses the mood of the aggrieved people and emphasizes the need for activism to bring about change.

Overall, these songs are a critical reflection of the social issues of Indonesian society, emphasizing how art and social commentary are related. By stating that music is a media for social change and awareness as well as entertainment, they highlight a shared desire for justice, truth, and a more inclusive approach to nation-building.

Looking ahead, this study opens up ways for future sociological research on music. It invites exploration of how music can shape public discussion, influence social action, and work as a tool for social change. Future studies could explore the role of music in different cultural contexts, or examine how emerging digital platforms are increasing its impact as a device for social critique. By bridging the gap between the arts and social studies, such research can enhance our understanding of music's potential to inspire change.

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