

## Critical Discourse Analysis on *Lagu Untuk Pak Bupati*:

### a Study of Banyumas Regional Head Election

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#### ABSTRACT

*Regional head election in Indonesia has successfully conducted in June 27, 2018. It is a kind of people democratic party which is held in most parts of Indonesia regions. Many ways have been conducted by those who were nominated to the position. Language as a means of communication takes important role in this agenda. Regional head election becomes popular theme in several songs to promote candidates. This language phenomenon is interesting since the songs does not merely show its lyrics but it also displays power. Critical Discourse Analysis makes it possible to reveal the relation between language and power. This article shows how language exhibit power through three levels of CDA that contain linguistic feature, text production, and social practice. This reaserch uses qualitative method. The data in this reaserch was collected from political song/ jingle entitled "Lagu Untuk Pak Bupati". This song was composed by Irvana and was sung in front of Ir. Achmad Husein as Banyumas regent. The result of this research shows that the linguistic features such as words, pronoun and diction can show the power relation between the composer and the regent. The composer has inferior relation toward Banyumas regent. It is shown by some compliments and lyric that functions as high respect to the regent.*

**Keywords:** *Song; regional head election; critical discourse analysis; social practice; text production*

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#### INTRODUCTION

Language is often used as a tool of communication in many circumstances such as giving information, ideology, knowledge, manipulation even pursuing public opinion in which it is not only a matter of linguistics structure but also a context-bond phenomenon. Language also plays important role in political area due to the fact that in politics, speaker display power through language. By using good utterances, text or speech, speakers can pursue hearers to catch the intended opinion. Moreover, approaching the election, many candidates begin to introduce themselves to the public. There are various ways to getting

public attention, such as speech, advertisement, jingle, etc. One of most popular one is by using jingle. Jingles or campaign songs are songs used by candidates or political campaigns to win the election. Most campaign songs in Indonesia are original compositions that articulate a positive message about a campaign or candidate, usually refer to patriotism, optimism, or a good-natured reference to a personal quality of the candidate such as their ethnic origin or the part of the country they are from. In some cases, the campaign song can be a veiled attack on opposing candidate or party.

Election of regional head has been held in many regencies in Indonesia, including in Banyumas Regency, Central Java. Banyumas regency covers the area of 1,335.30 km<sup>2</sup> and population approximately 1.635.909 (*source: Indonesia Population Projection 2010–2035*). On Wednesday, 27 June 2018, Banyumas regional head election was held. There are two couple candidates who battled in the election 2018; the first couple is Mardjoko and Ifan Haryanto and the second couple is Achmad Husein and Sadewo Tri Lastiono. This phenomenon is strongly interesting since both of the figures, Mardjoko and Achmad Husein, have ever been in position of officer and vice-officer of Banyumas regency in 2008-2013.

It has been previously mentioned that song can be a media in politics to spread idea and thought and it is wittily used in Banyumas regional head election. Linguistically, this phenomenon can be seen through the glasses of critical discourse analysis (CDA). Thus, this article focuses on political jingle or song in Banyumas regency by using CDA. This song entitled “*Lagu Untuk Pak Bupati*” which is sung by Fitriya Amrin Rosada and composed by Arif Irvanda. This article reveals the relationship between discourse and society which is pointed out about sociocultural practice, discursive practice and text. Those relationship can also be seen in the research whis was done by Ayunistyas and Hartanto (2014). They study how discourse in political speech of several party can show the power, identity and purpose of the parties in Indonesia. The speech of Demokrat, Golkar and *PDI Perjuangan* have different purpose. The partt which is opposition such as *PDI Perjuangan* also shows the different point of view toward the government. Those purpose can be seen through linguistic features that are used by the speaker.

Discourse which is commonly applied and analyzed in various academic fields called Discourse Analysis. According to Paltridge (2006:2), discourse analysis is a way of analyzing speech and writing (text and talk). However, there are two main approaches of discourse, non- critical and critical. Johnstone (2008:27) stated that non-critical approaches emphasize on investigating language as ‘descriptive goals’. On the contrary, critical approaches emphazise how the power of discourse can have effect on society and create ideologies,

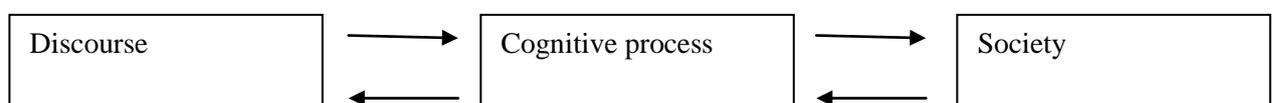
beliefs, identities or ,in other word, how discourse is formed by society (Fairclough, 1992:12).

When discourse is analyzed in critical approach, it also partakes power. Power relate to limiting someone from doing what they want to do (van Dijk, 1995). Therefore, power is “generaly symbolic and persuasive.” By using political jingle / song power, for example, it can control the minds of readers, direct them to one ‘setting-up opinion’ and consequently it can restrain people’s action. This indicates how big the impact of power of discourse in political field.

Language awareness will guide speaker and listener to have a good ability in order to examine the use, reasons and the implications of the language. This research is called critical discourse analysis which is conducted an analytical framework among language, ideology and power. Critical Discourse analysis (CDA) is an approach that is based on the union of language studies and social theory (Fairclough, 1992). The main focus of CDA is public speech, such as political speeches, political ingle or songs, advertisement, newspaper, official documents and so on.

Critical discourse analysis point out the discourse and society. It is a kind of accurate way to prove the way discourse can give impact to the society. CDA emphasizes how social power, text and talk to indicate the domination and inequality in the social and political context. Not only the description of text and the analysis of language structure are focused in Critical Discourse Analyzes. But also, discussing sociocultural to discourse and the actions of participants in particular communication events. The aim of CDA is to examine the relationship between the assessment and exploitation of language dominance through text. Furthermore, it is aimed to find out It is to find the relationship between discourse and society. The beliefs of society are usually implied through discourse or how they think, speak and act. Taiwo (2007) said that the identities of the people in the social structure are represented by the way they think, act and speak. Even though, people construe the discourse by the process called cognitive process. As stated by Van Dijk (2009:64), the relationship of discourse, cognitive process and society is shown in the figure below:

**Figure 1.** Discourse & Society Relationship



The figure show that the relationship between discourse and society indirectly. There is a cognitive process between discourse and society. It can be concluded that there is a process through people's mind to translate discourse to the society and the society influence people minds to produce discourse vice versa.

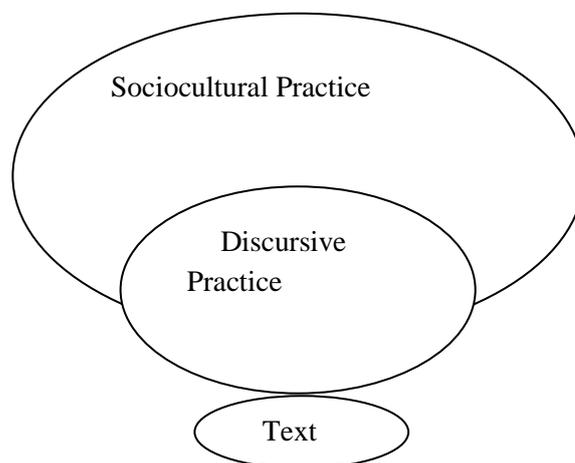
Van Dijk (2001: 353) summarized the goal of critical discourse analysis as follows:

- a. CDA focuses on social problems and political issues.
- b. An empirically adequate critical analysis of social problems is usually multidisciplinary
- c. CDA does not describe only discourse structure, it rather attempts to explain discourse in term of social power
- d. CDA also focuses on the way discourse exercises its power in relation to the society.

From the explanation, it can be concluded that CDA is different from Discourse Analysis. CDA explain the way discourse affect the society by analysing the data critically.

Meanwhile, Fairclough also introduce his CDA framework. Fairclough divide three dimensions of discourse: sociocultural practice, discourse practice and text. The framework is illustrated by the figure below:

**Figure 2.** The Framework of Communicative Event



From the figure above, there are three dimensions connected each other. Sociocultural practice form discourse / discursive practice; discursive practise form text; text form sociocultural practice. Fairclough (1995:57) gave brief explanation of these dimensions as follows:

- a. Text may be written or oral, and oral texts may be only spoken, as on radio, or spoken and viewed, as on television

- b. Discourse practice is the process of text production and text consumption.
- c. Sociocultural practice is the social and cultural on-going situation, of which the communicative event is a part.

This research aims to describe the linguistic features that are used in Lagu untuk Pak Bupati, the background or purpose of the composer and the power relation between Banyumas regent and the society by using CDA approach because CDA can be a tool to know the relationship between a sender and a receiver that is stated through a text or discourse. The text that is analyzed is Lagu untuk Pak Bupati which is sung in election period. Therefore, this song contains messages that is related to election.

## **METHODOLOGY**

This research uses qualitative method. The data in this research was collected from political song/ jingle entitled "*Lagu Untuk Pak Bupati*" which sung by Fitrya Amrin Rosada and composed by Arif Irvanda. The data analysis is divided into two frames: microstructure analysis and macrostructure analysis by using Fairclough theory.

- a. Microstructure analysis

Microstructure analysis refers to analysis of the text or textual analysis. Below is diagram of the textual analytical tools:

- b. Macrostructure analysis

Macrostructure is an analysis of sociocultural practice and discursive practice. Munfarida (2014) said that discursive practice can also construct the social identity in the society. According to Fairclough (1995:60), discourse practice is the dynamic between sociocultural practice and text. The three levels of the framework consist of communicative events: sociocultural practice, discourse practice and text.

## **FINDING AND DISCUSSION**

The data analysis uses Fairclough theory which is divided into three levels, i.e. the linguistic feature, text production and social practice. Linguistic features contain the use of certain words and structure in the song that reflect power. The linguistic features includes the use of pronoun 'you' (kau), the use of possessive pronoun 'our' (*kami*), the use of possessive pronoun 'your' (mu) and the use of special words or diction. The structure includes metaphor, prayer and simile. The second level is the text production or context. It tells us about the

context in which the song is produced and the social practice shows us the social practices that are highlighted in the song.

### ***Linguistic Features***

#### ***Word***

Word is morphologically defined as the real vocabulary item with a common core meaning, the lexeme, which speaker refers to. In a simple way, it can be said that word is the particular physical realization of the lexeme in speech or writing. Words that are used in the song ‘*Lagu Untuk Pak Bupati*’ are as follows.

Pronoun are words used in place of noun phrases, typically referring to people and things already known.

#### **1. ‘you’ (*kau*)**

The pronoun ‘you’ (*Kau*) appears several times in “*Lagu untuk Pak Bupati*” lyric. This song is sung in front of the incumbent regent of Banyumas, Ir. Achmad Husein. The word ‘you’ (*Kau*) refers to Ir. Achmad Husein. It means that the audience and the singer are not included. The word *Kau* in *Bahasa Indonesia* stands for Engkau which is usually used to refer respected person. These are the parts of the lyric which show the usage of *Kau*,

***Kau*** *bagai tetes embun* (You are like a dew drop)

***Kau*** *memimpin pelangi* (You lead the rainbow)

***Kau*** *terus berbagi* (You keep sharing)

Pronoun ‘*kau*’ is used repeatedly to emphasize that the person being addressed is very important and since it is used over and over again, the speaker/singer wants to expose the listener about the person mentioned in pronoun ‘*kau*’. In this condition, speaker wants hearers to memorize Ir. Achmad Husen as a person who is like a dew drop, a person who lead the rainbow and a person who likes to share with others.

#### **2. ‘our’ (*kami*)**

The second pronoun that is used is *kami* or ‘our’. The use of possessive pronoun ‘our’ (*kami*) refers to the singer and the audience. Therefore, Ir. Achmad Husein as a regent is not included. These are the part of the lyric which show the usage of possessive pronoun ‘our’ (*kami*),

***Doa kami*** *seiring langkahmu* (Our prayer for your stride)

***Doa kami*** *untuk pak Bupati* (our prayer for the regent)

Pronoun *kami* shows that the speaker and the hearers of this song send their prayer to the incumbent as it is stated in the song. They send their prayer to the incumbent due to specific reason they have. They believe that the incumbent is a capable person to carry out his duty so that they send their prayer to him. By using *kami* the singer embraces many people to send their prayer to the incumbent.

### 3. 'your' (*mu*)

The word *mu* refers to something that belongs to Ir Achmad Husein as Banyumas regent. In this context, the singer and the audience are not included. This is the lyric,

*Terus berjuang untuk rakyatmu*

Possessive pronoun *mu* indicates the property of the second person. In this line *mu* is attached to the word *rakyat* 'people'. This means that people in Banyumas regency belong to the incumbent since this song is directed to the incumbent. The lyric that Banyumas people belong to the incumbent shows how the singer embrace the whole people in Banyumas regency to support the incumbent to fight for them.

### 4. Diction

Diction or word choice that is used in "*Lagu untuk Pak Bupati*" lyric is influenced by the relationship between language and power. The regent of Banyumas is placed as a person that has more power than the society. It means that he has superior position. This condition influences the word choice in the lyric. In this song, there is a sentence which shows the power relation. It is "*sejukkan mimpi-mimpi dengan **sabdamu** yang bermakna*" (*refresh the dreams with your meaningful word*). The word *sabda* (word) usually refers to words that are delivered by a King or a Leader. The composer uses the word *sabda* (word) that has more respectful meaning than the word *kata* (word). Both words (*sabda* and *kata*) have the same meaning which is 'word' but they have different usage. It depends on to whom that words are spoken.

Another diction is found in lyric ***Kau** memimpin pelangi* (You lead the rainbow). *Memimpin* means that Ir Achmad Husein is the leader of Banyumas regency. He leads various types of people which is symbolized by rainbow (*pelangi*). The word "*Memimpin*" shows that this song is a kind of political song. The singer and composer also wants to support Ir Achmad Husein to lead Banyumas regency for second period.

### ***Text Production (Context)***

*Lagu untuk Pak Bupati* song is composed by Ariv Irvana. He is a keyboardist and arranger. He is also a teacher in MTs Ma'arif NU 1 Wangon. He has a music course which is named *Irvana bukan professional music*. One of the students in his music course is Fitria Amrin Rosyada. She is the singer of *Lagu untuk Pak Bupati*.

Beside his main profession as a teacher, Irvana usually plays a musical instrument in several occasions and events such as wedding ceremony and also graduation day. Irvana often guides his students when they have a competition in music instrument or vocal music. Therefore, he can arrange and compose a song entitled “*Lagu untuk Pak Bupati*”.

This song was sung in September 27<sup>th</sup> 2017 in front of the incumbent regent Ir. Achmad Husein when he visited Wangon. This song is created specially to welcome the visit of Banyumas regent in Wangon. It shows that the Wangon society has prepared and organized well for this event. They show their high respect to Ir. Achmad Husein through the song that they make. The song also contains compliments and prayer for Ir. Achmad Husein. Besides that, this song is also the embodiment of Wangon society's hope that the regent will stay to be trusted regent. Based on those explanation, it can be shown that both Irvana (a composer) and Fitya (a singer) play as the voter and are in Ir. Achmad Husein's side. They support him to be elected as the regent of Banyumas in the next period.

### ***Social Practice***

#### ***Power Relation***

*Lagu untuk Pak Bupati* song was composed by Irvana. As one of Banyumas societies, Irvana positions himself lower than Banyumas regent. It can be seen from the lyric that he composes. In this lyric, he tries to compliment Ir. Achmad Husein, Banyumas regent. He realizes that the position of Banyumas leader is higher than him. He also wants to make Banyumas regent flattered. Here, we can find the unequal relationship between Irvana as Banyumas society and Ir. Achmad Husein as Banyumas regent. Irvana is in the inferior position and Banyumas regent is in the superior position.

The compliments that Irvana uses are:

*Kau bagai tetes embun ( you are like a dew)*

*Di tengah sabana (in the middle of savanna)*

*Sejukkan mimpi mimpi dengan sabdamu yang bermakna (cool down the dreams with your meaningful words)*

In these lyrics, Irvana wants to compliment Banyumas regent that the existence of Ir. Achmad Husein is like a dew which can cool down the situation. A dew is also something that is needed by the all creature in savanna. It means that Irvana also wants to tell Banyumas regent that He is needed by all the society.

## CONCLUSION

In conclusion, Lagu untuk Pak Bupati song contains prayer, compliments and hope that are represented by some linguistics feature such as pronoun, diction, metaphor and also simile. Metaphor and simile are kinds of figurative language that make the lyric beautiful. The lyric also show power relation between the composer of the song and Banyumas regent. The composer of the song is in the inferior position and Banyumas regent is in the superior position. Here we can conclude that language can show the social structure and relation of the society.

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