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Representation of Modern Society in the Lyrics of "Berani Bersuara" by Laleilmanino and JKT48: A Study of Pop Music from the Cultural Studies Approach

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ABSTRACT

This study examines the collaboration between Laleilmanino and JKT48 in the song "Berani Bersuara," which was released on May 27, 2022, as part of a digital literacy campaign by the Ministry of Communication and Information Technology (Kemenkominfo) and the National Digital Literacy Movement (GNLD) Siberkreasi. The song aims to educate young people about communication ethics on social media. In the context of globalization and technological development,

cyberculture and social media have become integral parts of social and political interaction, allowing for widespread dissemination of information and expression, while also presenting challenges such as hoaxes and unethical behavior. Using Wilhelm Dilthey's hermeneutic approach and cultural studies, this research analyzes how the lyrics of "Berani Bersuara" represent social critique against the unwise use of social media. Secondary data from various sources were used to support this analysis. The findings indicate that the song advocates for wise and responsible communication in the digital world, aligning with the government's digital literacy program. The song also serves as a medium to convey social criticism, encouraging awareness and positive changes in social media users' behavior. This study affirms that pop music can be an effective tool for conveying social messages and supporting digital literacy campaigns, demonstrating the power of pop culture in influencing the views and behavior of young people in the modern era.

ABSTRAK

Penelitian ini mengkaji kolaborasi antara Laleilmanino dan JKT48 dalam lagu "Berani Bersuara," yang dirilis pada 27 Mei 2022, sebagai bagian dari kampanye literasi digital oleh Kementerian Komunikasi dan Informatika (Kemenkominfo) dan Gerakan

Nasional Literasi Digital (GNLD) Siberkreasi. Lagu ini bertujuan mengedukasi generasi muda tentang etika komunikasi di media sosial. Dalam konteks globalisasi dan perkembangan teknologi, cybersculture dan media sosial telah menjadi bagian integral dari interaksi sosial dan politik, memungkinkan penyebaran informasi dan ekspresi secara luas namun juga menghadirkan tantangan seperti hoaks dan perilaku tidak etis. Melalui pendekatan hermeneutika Wilhelm Dilthey dan studi budaya, penelitian ini menganalisis bagaimana lirik lagu "Berani Bersuara" merepresentasikan kritik sosial terhadap penggunaan media sosial yang tidak bijak. Data sekunder dari berbagai sumber

digunakan untuk mendukung analisis ini. Hasil penelitian menunjukkan bahwa lagu tersebut menyuarakan pentingnya berkomunikasi dengan bijak dan bertanggung jawab di dunia digital, selaras dengan program literasi digital pemerintah. Lagu ini juga berfungsi sebagai media untuk menyampaikan kritik sosial, mendorong kesadaran dan perubahan positif dalam perilaku pengguna media sosial. Penelitian ini menegaskan bahwa musik pop dapat menjadi alat yang efektif untuk menyampaikan pesan-pesan sosial dan mendukung kampanye literasi digital, menunjukkan kekuatan budaya pop dalam mempengaruhi pandangan dan perilaku generasi muda di era modern.

INTRODUCTION

Civilization emerges as humanity's response to the challenges of nature, utilizing all efforts, power, and intelligence to sustain life. Technological development aims to facilitate human work by increasing efficiency and productivity. Changes and innovations in societal civilization occur due to technology. Over time, the world continues to undergo changes, one of which is through globalization, making the world borderless. Globalization has transformed how people interact, providing access, and eliminating geographical barriers. With the advancement of globalization, the term Cyberculture has become familiar. Cyberculture is a culture that emerges from the use of computer networks for communication, entertainment, and business. Internet culture also includes the study of social phenomena related to the internet and other network communication forms, such as online communities, multiplayer games, social networks, computer usage, and mobile internet applications (Manovich, 2017). Cyberculture encompasses issues such as identity, privacy, network formation, and the relationship between humans, computers, and personalities in the virtual world.

In the political development of Indonesia, social media has become an effective means to convey opinions and criticisms. Social media provides users with the opportunity to disseminate information, ideas, career interests, and other expressions directly through various platforms. Interactions on social media form a virtual world different from the real world, creating a new reality called hyperreality, where humans now transcend reality in global exploration. This hyperreality forms what is called cyberspace or cyberspace.

Thomas Ploug explains that cyberspace is a virtual space accessible through continuously connected computer networks. This new world exists because humans are always connected without the need for physical meetings. The spaces formed by cyberspace allow everyone to be anonymous, where a person's identity can be lost. This anonymity causes the discursive space in digital media to become more tumultuous and varied (Ploug, 2009). Slouka, an American novelist and cultural critic, states that information technology and the

internet have touched the basic aspects of human life: space, identity, community, and reality (Bell, 2018). These aspects serve as benchmarks in assessing the future relationship between humans and technology. Anonymity is an integral part of freedom of speech, affecting the freedom of citizens to express opinions and indicating power relations between the state and society (Hidayah, 2018).

During the New Order era in Indonesia, freedom of speech was heavily restricted. Mass media criticizing the government was considered destructive and faced the threat of prohibition, causing dysfunction in the mass media. However, in the era of reform, freedom of expression began to be enforced with laws supporting human rights. Demonstrations, protests, and expression of opinions became more open, although there was still legal injustice for those who were vocal. Music became one of the means of expression in the digital era. The study of pop culture began with the works of Stuart Hall and Paddy Whannel, stating that pop music influences the worldview of teenagers through 'emotional realism' and 'self-identification'. Pop music containing political commentary demonstrates the significant power of music in the political realm, can be marketed as a political category, and organized politically (Parmadie, 2016).

To promote wise social media use, the Ministry of Communication and Information Technology (Kominfo) collaborated with Laleilmanino and JKT48 in the Berani Bersuara movement, releasing a single titled "Berani Bersuara" with a message for society to be wiser in writing on social media. Pop music is often seen as a temporary cultural practice, but it can also be a medium of representation for social issues and criticism of structural or cultural oppression, guiding society to be wiser in social media use.

Tajio Song Lyrics (Hermeneutics Study), the research results showed that the message forms in the Tajio ethnic song lyrics are, 1) divine messages, containing lyrics depicting the relationship between the Tajio people and their god in praying for a longer life to continue living in a world full of trials as a reflective understanding; 2) advice messages, containing guidance, warnings, and good reprimands; 3) nationalistic messages, containing lyrics that can foster a sense of nationalism and national spirit as well as a love of the homeland; 4) love messages, containing lyrics reflecting the personality of Tajio people's love experiencing such profound longing in love.

In addition, a study written by (Anwar, 2017) entitled Social Criticism in Song Lyrics (Hermeneutic Analysis of Seringai, Efek Rumah Kaca, and Homicide Music Group Lyrics), explains related to Social criticism is an effort of communication form carried out by an author, by giving a response to problems that he sees in society. Of the six song lyrics each written by the music groups Seringai, Efek Rumah Kaca, and Homicide, there is a load of criticism against political reality, criticism against capitalism, and criticism against freedom of expression.

This study focuses on the narrative of song lyrics that contain representations of social criticism as part of the consequences of modernity. The theoretical framework we use to analyze social criticism depicted through the song lyrics Berani Bersuara refers to Wilhelm Dilthey's Hermeneutics. At the same time, the key concept of Cultural Studies or cultural studies emphasizing the practice of significance representation also becomes an analytical tool in the song lyrics Berani Bersuara. The significance process is how the social meaning stream is built through cultural words or signs presented in song lyrics. Elaborated with

representation practices that examine how meaning is produced, displayed, and used in various specific social contexts. Therefore, the problem formulation in this study is "How is the Representation of Modern Society in the Lyrics of the Song "Berani Bersuara" by Laleilmanino and JKT48: A Study of Pop Music from a Cultural Studies Approach."

CONCEPTUAL FRAMEWORK

1. Theory of Representation

Stuart Hall's theory of representation demonstrates a process in which meaning is produced using language and exchanged among members of a group within a culture. Representation connects the concepts in our minds with language, enabling us to interpret real objects, people, and events, as well as the imaginary world of unreal objects, people, and events (Surahman, 2014).

Hall's theory posits that representation is a critical aspect of cultural practices, as it allows individuals to construct and convey meaning through various forms of communication, including visual images, written texts, and spoken words. This process involves the use of signs and symbols, which are interpreted based on shared cultural codes and conventions. There are three main approaches to understanding representation according to Hall:

1. **Reflective Approach:** This approach suggests that language functions as a mirror, reflecting the true meaning of objects, people, and events in the world. In other words, language simply mimics or reflects what is already there.
2. **Intentional Approach:** In this approach, meaning is imposed on the world by the speaker or writer. Language expresses the intended meaning of the individual who is communicating, and the accuracy of representation depends on the intention behind it.
3. **Constructionist Approach:** Hall favors this approach, which argues that meaning is constructed through language. It emphasizes that things don't mean something in themselves; instead, meaning is constructed through the social processes of interpretation and understanding within a cultural context. This approach highlights the active role of individuals in creating meaning through their interactions with language and signs.

In the constructionist view, representation is not a passive process but an active one, where cultural meanings are produced, negotiated, and contested. The process involves power dynamics, as dominant groups often have greater control over the means of representation and the ability to shape cultural meanings. Thus, Stuart Hall's theory of representation highlights the complex interplay between language, culture, and power in the creation and interpretation of meaning. It underscores the idea that representation is not merely about depicting reality but about constructing and communicating cultural meanings that shape our understanding of the world.

2. Wilhelm Dilthey's Hermeneutics

Wilhelm Dilthey, a relatively lesser-known philosopher compared to other intellectuals, is quite renowned in his native Germany. In the field of philosophical hermeneutics, where he made significant contributions, he is relatively unknown. He is more widely recognized for his historical research. His works, collected in seven volumes, primarily focus on historical

understanding. Dilthey's studies focus on Geisteswissenschaften, and he distinguishes between types of human experiences. In German, two words translate to "experience": "erfahrung" and "erlebnis." The first usually means general experience, while the latter connotes a special or vivid experience, referred to by Dilthey as "living experience."

Dilthey's thoughts extend to causality, categorizing it in historical contexts into two types: Kausalzusammenhang and Wirkungszusammenhang. His hermeneutics differ from his admired predecessor Schleiermacher and subsequent hermeneuticians. Understanding and meaning always depend on their relationships and are part of a situation. This is always linked to historical perspective and context. The hermeneutic circle reveals that each part relies on another, making the conception of understanding without assumptions baseless. However, Dilthey's hermeneutics are not arbitrary; he emphasizes several key rules. He stresses "inner closeness" as characteristic of "living experience," which forms the true object of hermeneutics. Not all daily experiences qualify as "living experiences"—only those providing "inner closeness" to the past and future can be considered as such (Sitorus, 2022).

Wilhelm Dilthey's hermeneutics are divided into three parts (Sitorus, 2022):

a. Experience (Erlebnis)

"Erlebnis" comes from the verb "erleben," meaning "to experience." Though not a standard German word, its usage gained special meaning through Dilthey. Experience, for Dilthey, describes living experience, not merely recorded past experiences for research. It is the direct encounter with reality, face-to-face or through implementation, where one finds oneself in another. Life experiences are the reflection and evaluation of life lived by individuals during specific historical periods and cultural contexts, involving psychological processes. Experience has two meanings: immediacy, where meaning exists without rationalization, and totality, where meaning connects various moments in life, making it a source of history.

b. Expression (Ausdruck)

"Ausdruck" translates to "expression." For Dilthey, expression is not merely the formation of one's emotions but a reflection of life. He classifies expressions into three types:

1. Ideas and constructs of thought, or Denkgebilde, such as algebraic formulas or traffic light meanings.
2. Human behaviors using language as a communication tool, like poetry expressing the first-person perspective.
3. Spontaneous expressions like smiles, fear, amazement, laughter, and crying.

Understanding literature, according to Dilthey, involves grasping the author's expressions through their work, logically akin to understanding one's autobiography.

c. Understanding (Verstehen)

Understanding, as opposed to explaining, involves comprehending human complexity, not just cognitive aspects. It is a process encompassing lived experiences, where context and historical relationships play crucial roles. Understanding is influenced by meaning, which is historical and contextual, derived from the hermeneutic circle of interaction between whole and parts.

3. Cultural Studies Theory

Emerging amidst Neo-Marxism, which sought to redefine Marxism against cultural domination and hegemony, cultural studies draw from Karl Marx's view that capitalism creates an elite class exploiting the powerless. Founders of cultural studies often had literary backgrounds, stemming from the structuralism wave in European literary criticism. Cultural studies explore the creation of meaning in various contexts (Luzar, 2014). In France, cultural studies evolved amid social upheaval due to immigrant influxes and student movements led by figures like Michel Foucault. French cultural studies often discuss immigrant isolation and identity confusion amidst French cultural superiority, with Roland Barthes being a prominent figure.

Barthes advanced semiotics with his theory of second-order signification. He analyzed complex, hidden texts within cultural contexts. The first order of signification, based on Saussure's work, is denotation, while the second order involves connotation, linking signs to emotions and cultural values. Barthes also introduced the concept of myth, where connotations become normalized and hegemonic, reflecting cultural ideologies (Rahmawati, 2017).

Cultural studies assert that culture builds and shapes history, emphasizing the study of cultural texts for their ideological functions. Barker defines cultural studies as examining the relationships between culture and power, practices, institutions, and systems within specific values and beliefs, and linking various forms of power with cultural thought for social change. Sardar and Van Loon outline cultural studies' characteristics (Astuti, 2023):

1. Examining cultural practices and their power relations.
2. Understanding culture within its social and political contexts.
3. Viewing culture as both a study object and a site of political action.
4. Bridging implicit and explicit knowledge forms.
5. Engaging in moral evaluation and political critique, aiming to reconstruct social structures, particularly in capitalist societies.

METHODOLOGY

In this research, a qualitative descriptive approach will be employed, which aims to explain phenomena experienced by research subjects such as behavior or actions holistically and through description in the form of words and language in a specific natural context, utilizing various natural methods (Moleong, 2017:6). Qualitative research relies on data in the form of texts and images, follows unique steps in data analysis, and employs diverse designs. The use of this method in crafting research proposals aims to inform readers about the design used in the research and the purpose of using this method (Creswell, 2018). This study focuses on the Representation of Modern Society in the Lyrics of the Song "Berani Bersuara" by Laleilmanino and JKT48: A Study of Pop Music from a Cultural Studies Approach. In this research, the author employs the concepts of Wilhelm Dilthey's Hermeneutics and Cultural Studies Theory. This research is derived from secondary data sources, such as books, journals, articles, news, and other credible information available on the internet. The methodology involves several stages: identifying the research problem, collecting and

analyzing data using hermeneutic and Cultural Studies approaches, and interpreting the findings. The research will span several months, focusing on texts and representations within the song's lyrics, supplemented by insights from key informants knowledgeable about the subject matter.

FINDINGS & DISCUSSION

A. Result

In this study, the research results analyzed using Wilhelm Dilthey's Hermeneutics, which has indicators of *Erlebnis*, *Ausdruck*, and *Verstehen*, will be explained. In terms of *Erlebnis*, or commonly referred to as experience, this song is the result of a collaboration between Laleilmanino and JKT48, released on various digital music platforms on May 27, 2022. Laleilmanino is a music group consisting of three musicians: Nino, Arya Aditya Ramadhya, and Ilman Ibrahim. Their latest song, "Berani Bersuara," was created by Nino RAN. JKT48 is an idol group established by Akimoto Yasushi from Japan, who is also the producer of the 48Family, which includes AKB48 (Japan), NMB48 (Japan), HKT48 (Japan), MNL48 (Philippines), BNK48 (Thailand), and other groups. JKT48 is the first idol group outside of Japan to adopt the AKB48 concept, "idol you can meet," with regular performances at the JKT48 Theater in fX Sudirman, Jakarta. The formation of JKT48 was first announced on September 11, 2011, at the AKB48 event at Makuhari Messe, Chiba, and the first generation was introduced on November 2, 2011, and on the official JKT48 website on November 3, 2011.

Energetic music and lyrics have a significant influence in conveying messages, especially to the younger generation. According to DataReportal.com and Statista in 2022, there are approximately 191.4 million social media users in Indonesia, spending an average of three hours a day consuming content. The younger generation dominates social media usage, making them vulnerable to online issues such as hoaxes, provocation, intimidation, hate speech, and fraud. The younger generation also represents the largest consumers of music and video on streaming platforms like Spotify. Lyric videos are an effective medium for conveying messages of change to the younger generation, which is why the Ministry of Communication and Information Technology (Kemenkominfo), together with the National Digital Literacy Movement (GNLD) Siberkreasi, collaborated with Laleilmanino and JKT48 to produce the #BeraniBersuara campaign song.

The song "Berani Bersuara" and its lyric video were launched on May 27 to highlight the importance of good communication ethics in the digital world. This song aims to educate the younger generation about communicating ethically on social media. Through #BeraniBersuara, Kemenkominfo's Digital Literacy projects the younger generation as drivers with digital skills that are ethical, productive, and positive for the nation's advancement. This collaboration also supports the #BeraniBersuara campaign by GNLD Siberkreasi together with Kemenkominfo.

Then, in terms of Ausdruck, or commonly referred to as Expression, the language used in the lyrics of this song employs poetic language as it contains word choices that are poetic in nature, with some words using proverbs.

*Pikir pikirlah dulu kawan
Sebelum bibir berucap
Katamu terekam jejak
Jemarimu berdansa kawan
Jangan kau salah berpijak
Pilihlah kata yang bijak*

In the first verse of the lyrics, it can be observed that in the line "Katamu terekam jejak," the word "Kata" is used, which means not only spoken words but also anything we upload on our phones can be recorded as our digital footprint later. Additionally, it can also be seen from the use of the word "berdansa," in the phrase "jemari mu bedansa kawan." Here, it does not literally mean that our fingers are dancing, but rather it refers to our fingers when typing or using social media on our phones.

*Awas jangan kau tertipu kata
Kau bingung bingung yang mana benar atau dusta
Gunakan hatimu untuk tahu jawabnya
Jangan mudah tuk percaya kawan
Dengan semua yang kau baca
Yang kadang silaukan mata*

The meaning behind the phrase "gunakan hatimu untuk tahu jawabannya" is that we should be wise in filtering and spreading information. We should not easily believe news or information given, whereas for the phrase "Jangan mudah tuk percaya kawan," it means that we should be smart in selecting and sorting incoming information. It's possible that the information could be fake or untrue.

*Bibir dan jemari jadi harimaumu
Saat kau beraksi
Janganlah (Janganlah)
Kau memangsa*

For the lyrics in the second stanza, there's a simile, namely "Bibir dan jemari jadi harimau mu" in another sentence "Janganlah (Janganlah) Kau memangsa." These two sentences carry the meaning of being careful and wise in using our lips and fingers on social media because eventually, everything we upload will have an impact on our lives. So, don't upload bad things that will harm others, just like the saying "your mouth is your tiger," our fingers can also become tigers capable of preying in the digital realm. Whether hurting feelings with unwise word choices or persuading people to believe in false information.

*Hati-hati bicara
Awat ada hati yang terluka
Kalimatmu bermakna
Pilih pilih kata
Ayo kawan semua
Berikan cinta pada dunia
Makin cakap bicara
Makin cakap digital Bersama*

For the lyrics in the third stanza of this song, there's "Awat ada hati yang terluka, Kalimatmu bermakna." In this sentence, the phrase "hati yang terluka" (hurt feelings) carries a deeper meaning. Here, "hati yang terluka" doesn't mean literal heartache. Instead, it refers to how our social media posts can impact others, potentially causing them to feel embarrassed, disappointed, or hurt, which ultimately leads to emotional pain. As for "kalimatmu bermakna," it suggests that what we post may seem trivial or fun for us, but it can have a significant impact on others, influencing their perceptions or opinions.

Then there's the line "Berikan cinta pada dunia, Makin cakap bicara dan Makin cakap digital Bersama." These lines imply that in using social media, we should be wiser and only upload things that are good and beneficial. This is implied in the phrase "berikan cinta pada dunia" (give love to the world). Love here could mean the care and concern of social media users in uploading only good and beneficial content. The more caring social media users are, the more proficient and wiser they become in using their social media platforms.

*Terangi dunia, berikanlah cinta
Ruang dalam setiap kata
Gunakan hati janganlah kau memangsa*

The implied meaning of the lyrics in the above verse of the song is to do good and be wise in social media within the digital world, as seen in the phrase "Terangi dunia, berikanlah cinta" (Illuminate the world, give love). It suggests that in using social media, we should think about the consequences of everything we post. We should be wiser in filtering and spreading information, ensuring that our posts do not harm others.

Furthermore, in terms of "Verstehen" or understanding, through this song, social media users are invited to understand that speaking up does not mean speaking without consideration. Indonesian society is urged to be more careful in speaking and reading to avoid falling into misleading hoaxes. This aligns with the title of their song which uses love emojis, signifying caution. By spreading the spirit of change, the song and lyric video "Berani Bersuara" were launched on May 27th, addressing the importance of good communication ethics in the digital realm. Moreover, the song also urges people to understand that speaking up does not equate to speaking thoughtlessly.

The song "Berani Bersuara" carries a message - in its lyrics - urging internet users in Indonesia to be wiser in expressing their opinions and arguments on social media. The younger generation dominates social media usage in the country. Without positive netiquette

guidance, the younger generation is vulnerable to online issues that can be harmful, such as fake news and various unethical behaviors like disputes, provocation, intimidation, hate speech, and fraud.

B. Analysis

The song "Berani Bersuara" was written by one of the renowned music groups in Indonesia, Laleilmanino, and performed together with the idol group JKT48. Music serves as a communication medium widely embraced by society. Musicians can express their intentions in a fun way that can be enjoyed by anyone, including criticizing social phenomena in modern society. This research employs a cultural studies approach to examine the core issues from the perspective of cultural practices and their relation to power. It explores the representation of modern society's social criticism through pop music. Pop music is often considered merely a temporary cultural practice and commercial in nature. However, it can manifest as a medium to represent social issues, showcasing the complex conditions in a society enjoying modernity. Social criticism, according to the Frankfurt School, is interpreted as the ability of human self-awareness from certain hegemonic powers, enabling resistance and change under certain circumstances. Hermeneutic analysis by Wilhelm Dilthey through three dimensions, namely lived experience (*Erlebnis*), expression (*Ausdruck*), and understanding (*Verstehen*), is used as a method of analysis in examining the meaning of the lyrics of "Berani Bersuara".

The dimension of lived experience (*Erlebnis*) according to Dilthey is understood as a feeling that suggests and drives direct life events found in everyday life. The *Erlebnis* of the song "Berani Bersuara" is the motivation of musicians in campaigning for media literacy so that society can behave wisely in using social media. The freedom of expression of Indonesian society has been guaranteed in Article 28 and Article 28E paragraph 3 of the 1945 Constitution. This social activity is accompanied by easy access to media information and communication through social media, creating a change in communication among communities. Easy access to expression, opinion, sharing, and responding to content circulating online. As of 2020, the Ministry of Communication and Information (Kemenkominfo) presented internet user data with a percentage of 65.3% of the total population of Indonesia. Based on reports from DataReportal and Statista, in 2022, there were approximately 191.4 million social media users in Indonesia, spending 3 hours a day on social media and dominated by young people. The high level of participation from the community gives them control over the production, distribution, and consumption of content. Freedom and easy access to social media create implications where content production and dissemination are difficult to control. Such as the rampant spread of hoaxes, fraud, and cyberbullying practices.

Starting from the existing concerns, Laleilmanino as the songwriter intends to convey a message to the younger generation to use social media wisely. Quoting from the online news site Republika.co.id, Nino, one of the members of Laleilmanino, said, "Through this song, we want to invite listeners to be more careful in speaking and reading to avoid falling into misleading hoaxes. The making of this song is motivated by the National Digital Literacy Movement (GNLD) of the Ministry of Communication and Information in voicing the #BeraniBersuara campaign. The Ministry of Communication and Information engaged

Laleilmanino and JKT48 as figures followed by many young people to campaign for the ministry's program through another form that is more easily accepted by the younger generation, namely through pop music.

Behind the song "Berani Bersuara" lies a power relation between the government and musicians with the aim of regulating social media activities that are difficult to control by the government, because the greatest control lies in the self-awareness of each individual user of social media. As an effort to counter the growth of negative content production and distribution on social media, Kemenkominfo formed GNLD to more massively disseminate positively charged content, one of which is through this song from Laleilmanino and JKT48. In addition, through this song, the author intends to convey social criticism regarding the lack of awareness of social media users or known as netizens in expressing and opining through social media, which can then result in material and psychological losses for individuals and the country. Social criticism is defined as a form of communication that occurs within society with the purpose and function of controlling the social system, including in the scope of cyberspace.

Expression (Ausdruck) is interpreted by Dilthey as a step aimed at the level of understanding. Communication through words gives birth to meaning, actions, and feelings. Dilthey divides Ausdruck into three forms. First, an expression that contains and its contents are fixed and identical in any context. Second, pouring human behavior through language. Third, the spontaneous expression of the human soul. The expression that appears in the lyrics of the song "Berani Bersuara" is the first and second form of expression, while it does not cover the third form because the song does not contain spontaneous expression, but expression that has been arranged in such a way to achieve the goal of the song, namely social criticism and media literacy campaign.

The dominant language style used in the lyrics of "Berani Bersuara" uses figurative language, part of the diction related to individual expressions, and has a high artistic value. Identification of expressions in the lyrics of "Berani Bersuara" is as follows.

*Katamu terekam jejak
Jemarimu berdansa kawan
Jangan kau salah berpijak
Pilihlah kata yang bijak*

In the first verse, it can be seen that in the lyrics "Katamu terekam jejak," it means that statements, comments, and activities performed in cyberspace have a principle of communication that is irreversible, meaning that messages once conveyed cannot be retracted. In other words, in cyber culture, this is referred to as digital footprint. The principle of irreversibility should make communicators aware to be careful in delivering messages because their effects cannot be completely eliminated. Furthermore, in the phrase "jemari mu bedansa kawan," the sentence employs the literary device of personification, where fingers, as a part of the body, are portrayed as having human-like abilities. The meaning of this sentence is not literal; it's not that the fingers can dance, but rather it refers to our fingers when typing or using social media on our phones.

*Bibir dan jemari jadi harimaumu
Saat kau beraksi
Janganlah (Janganlah)
Kau memangsa*

The songwriter employs the metaphorical device in the lyrics "Bibir dan jemari jadi harimaumu." Metaphor is used to compare one thing to another that shares similar characteristics or traits. The lips and fingers of individuals in cyberspace, through the words spoken, can have psychological effects on the targeted individuals, referring to verbal abuse that can lead to mild trauma or even despair in life. A case in point is the 2019 incident where a member of the Korean girl group, Sulli from F(x), ended her life due to depression triggered by responses from netizens. Sulli often faced verbal abuse and harmful comments from netizens regarding her career. Hence, the lips and fingers are metaphorically likened to your hands capable of attacking, hurting, or even killing. Related to the subsequent lyrics, "Janganlah (Janganlah) Kau memangsa," netizens do not "prey" directly but through communication activities conducted on social media.

*Hati-hati bicara
Awat ada hati yang terluka
Kalimatmu bermakna
Pilih pilih kata
Ayo kawan semua
Berikan cinta pada dunia
Makin cakap bicara
Makin cakap digital Bersama*

In the lyrics of the third verse of this song, there is a warning, "Awat ada hati yang terluka" (Beware, there are wounded hearts). The phrase "Kalimatmu bermakna" (Your words mean) in this line implies that the term "wounded hearts" is not meant literally. Instead, it signifies that the posts we share on social media can impact others and may cause them to feel embarrassed, disappointed, leading to heartache. Furthermore, the phrase "kalimatmu bermakna" (your words mean) suggests that what we post may be just for entertainment or fun for us but could affect others, ultimately influencing their perceptions or opinions.

Moving on, there is the phrase "Berikan cinta pada dunia, Makin cakap bicara, dan Makin cakap digital Bersama" (Give love to the world, Speak more eloquently, and Speak more digitally together). These phrases imply that in using social media, we should be wiser and only post things that are good and beneficial. The phrase "Berikan cinta pada dunia" (Give love to the world) suggests that love here may mean attention and concern for social media users in posting only good and beneficial things. The more social media users care, the more proficient and wise they will become in using social media.

*Terangi dunia, berikanlah cinta
Ruang dalam setiap kata*

Gunakan hati janganlah kau memangsa

The implied meaning of the lyrics in the above verse of the song is to be kind and wise in social media within the digital world, as seen in the phrase "Terangi dunia, berikanlah cinta" (Light up the world, give love). It suggests that in using social media, we should carefully consider the consequences of everything we post. It emphasizes the importance of being more discerning in filtering and disseminating information, ensuring that our posts do not harm others. "Berani Bersuara" means that as the younger generation, we are encouraged to speak up on social media but must still be cautious not to make missteps and remain ethical.

The lyrics of the song "Berani Bersuara" often use expressions such as figures of speech and implicit sentences that do not directly refer to the literal meaning of words. This approach makes the message more enjoyable to receive. The music video for "Berani Bersuara" uploaded by the Kemenkominfo's Siberkreasi YouTube channel, had been viewed 508 times as of March 23, 2023, since its release on May 27, 2022.

Ausdruck, as a form of self-manifestation in cultural products such as lifestyle, art, science, etc. (F. Budi Hardiman, 2015: 85), is exemplified in the lyrics of this song by Laleilmanino. It represents the ongoing social conditions in society. The complexity of interactions in the cyber realm, particularly on social media, arises from the lack of adequate media literacy, leading to the circulation of negative content such as hate speech, bullying, and the dissemination of fake news.

Laleilmanino responds to these phenomena on social media. The choice of words on social media must be carefully considered because once something is written, it remains a digital footprint even if deleted. Maintaining ethics in social media use is crucial, as many cases of cyberbullying have led to psychological disturbances for the recipients. Additionally, netizens must be able to sift through and select the information they consume. Failure to filter amidst the information flood can easily ignite conflicts due to false or fake news. The songwriters emphasize that life in the cyber realm should be peaceful and calm with good digital literacy skills. Although freedom of speech and expression are guaranteed by the law, people should understand that freedom does not mean speaking out recklessly but rather speaking out with wisdom and responsibility.

Moving on to the dimension of understanding (*verstehen*), understanding here is not limited to rational concepts as in mathematics but indicates operational activity where one's thought "discovers" the thoughts of others. Understanding arises from the overall activity, not just pure intellect. Hermeneutic analysis by Dilthey describes a process. By using experience (*erlebnis*), followed by interpretation of expression (*ausdruck*), one will find a patterned system (*verstehen*). Understanding works by expressing meaning or reconstructing events from *erlebnis* and *ausdruck*.

In the song "Berani Bersuara" *verstehen* represents a campaign for digital literacy so that Indonesian society, especially the younger generation, can be wise in using social media, producing, and distributing information. Social criticism is also directed towards the younger generation actively participating in communication activities on social media but lacking digital skills. Negative behaviors carried out consciously or unconsciously by internet users with frequent intensity can be perceived as correct by other users, leading to negative impacts in

cyberspace, such as cyberbullying, the spread of fake news, fraud, and various other technological abuses.

The dynamics of society in the virtual world surpass those in the real world. For example, an individual who is generally reserved and minimally socially interactive in the real world may be more active in the virtual world. They feel free to express themselves without revealing their true identity. Often, what happens in the real world has implications in the virtual world and vice versa, significantly affecting human real-life.

Based on *erlebnis* and *ausdruck*, it can be concluded in the form of *verstehen* that in the analysis conducted, this song reflects the concerns of Laleilmanino regarding the phenomenon of social media users who do not yet fully possess digital literacy skills but are highly active in producing and distributing content, resulting in cyberbullying, the spread of fake news, and fraud. Social criticism is also conveyed in this song, urging people to be wise in using social media. Speaking freely does not mean speaking recklessly but rather speaking out with wisdom and responsibility. The song "Berani Bersuara" is not just a commercially marketed cultural product but serves as a communication medium to present existing conditions and a tool for the government to implement its program to foster a sense of responsibility and wisdom in society in using social media. Laleilmanino and JKT 48 are renowned musicians in Indonesia whose followers are predominantly the younger generation. Through this song, it is hoped that the younger generation will be influenced to become more digitally literate. The popularity of these musicians is leveraged by the government to collaborate in implementing the National Digital Literacy Movement #BeraniBersuara.

CONCLUSION

Through the hermeneutic analysis of Wilhelm Dilthey with a cultural studies approach, the songwriter found that the lived experience (*erlebnis*) of Laleilmanino reflects a concern about the phenomenon on social media, which feels very free and tends to be difficult to control. This aligns with the government's program, particularly the Ministry of Communication and Information Technology (Kemenkominfo), which promotes the digital literacy movement #BeraniBersuara to campaign for the younger generation to be digitally competent. Social criticism is conveyed with the hope of raising awareness among young social media users to behave more wisely and responsibly in producing, distributing, and consuming content.

Based on this background, the song lyrics are created as an expression (*ausdruck*). The language used in the lyrics contains figurative language, diction, and expressions in each verse that explain the meaning of the song "Berani Bersuara" In short, the song depicts an invitation to be cautious in expressing opinions, spreading, and consuming social media content to avoid cyberbullying, fraud, and even fake information. With the background resulting in the form of expression in the lyrics, an understanding (*verstehen*) is obtained. The creation of this song is not merely for aesthetic satisfaction or commercial profit. Instead, the song contains social criticism aimed at enabling society to achieve better communication activities in the cyber realm, particularly on social media. Additionally, the song carries the mission of the government to improve the social system, especially in the aspects of communication and information.

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