

**INDONESIA'S SOCIO-POLITIC CRITICS IN SELECTED
CRIMSON EYES ALBUM SONGS BY SIGMUN: A GENETIC
STRUCTURALISM ANALYSIS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
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Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfilment of
the Requirements for the Degree of Sarjana Sastra (S.S.)

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2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Indonesia's Socio-politic Critics in Selected Crimson Eyes Album Songs by Sigmun: A Genetic Structuralism Analysis* is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objections or claims, I am the only person who is responsible for that.

Malang, 20 May 2025

The researcher



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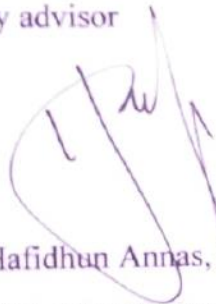
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This is to certify that Dimas Mahesi Reswara's thesis entitled *Indonesia's Socio-politic Critics in Selected Crimson Eyes Album Songs by Sigmun: A Genetic Structuralism Analysis* has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

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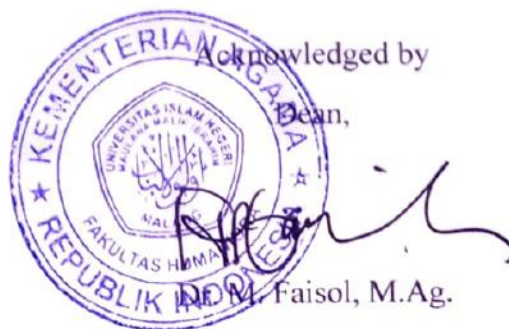


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MOTTO

“I don't care if it's the end, I don't care if it causes more scratches. I just want to think that I'm living in the moment.”

(Subway Station Revelation by For Tracy Hyde)

“There's more to lose, and more to try and find. Don't blame all that's lost, we revive ourselves”

(Aftermath by Rolo Tomassi)

DEDICATION

This thesis is proudly presented to:

My beloved family, my father Suratna, S.P. as my superhero, my mother Minarti as my first love, my two younger brothers Kiemas Aji Andika Mahendra and Mashuda Arya Daniswara.

My advisor Mr. Hafidhun Annas, M.Hum. who always gives advice and guides me on my thesis project.

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And also, myself, I am proud of dedicating this thesis as media to explore new knowledge and idealism.

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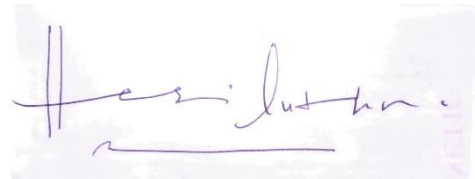
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I acknowledge that this thesis is not without its flaws. As such, constructive criticism and suggestions are greatly welcomed and valued to enhance future research.

Malang, 20 May 2025



Dimas Mahesi Reswara

ABSTRACT

Reswara, Dimas Mahesi. (2025). *Indonesia's Socio-politic Critics in Selected Crimson Eyes Album Songs by Sigmun: A Genetic Structuralism Analysis*. Undergraduate Thesis. Department of English Literature, Faculty of Humanity, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Hafidhun Annas, M.Hum.

Keywords: Genetic structuralism, Sigmun, author's worldview

This research examines the Indonesia's socio-political in Sigmun's album *Crimson Eyes* (2015) through Lucien Goldmann's Genetic Structuralism. Focusing on three Songs—*Devil in Disguise*, *Halfglass Full of Poison*, and *Ozymandias*—the research explores how Sigmun employs a worldview to critique systemic oppression, moral decay, and societal disillusionment. Using metaphors, surreal imagery, and symbolic narratives, Sigmun mirrors Indonesia's political corruption, youth frustration, and authoritarian tendencies, while addressing global anxieties about power and environmental collapse. The analysis reveals how fantastical elements serve as structural homologues to real-world struggles, positioning fantasy as a tool for radical critique rather than escapism. The research concludes that Sigmun's lyrics reflect a social critics, oppressions, and political issues through Goldmann's Genetic Structuralism, offering a timeless critique of systemic failures through imaginative storytelling. This research highlights the intersection of literary analysis and socio-political discourse, affirming the transformative power of song's lyric can articulate the conditions of Indonesia.

ABSTRAK

Reswara, Dimas Mahesi. (2025). *Indonesia's Socio-politic Critics in Selected Crimson Eyes Album Songs by Sigmun: A Genetic Structuralism Analysis*. Undergraduate Thesis. Department of English Literature, Faculty of Humanity, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Hafidhun Annas, M.Hum.

Kata kunci: Strukturalisme genetik, Sigmun, pandangan dunia penulis

Penelitian ini mengkaji realitas sosio-politik Indonesia dalam album *Crimson Eyes* (2015) karya Sigmun melalui pendekatan Strukturalisme Genetik Lucien Goldmann. Dengan berfokus pada tiga lagu—*Devil in Disguise*, *Halfglass Full of Poison*, dan *Ozymandias*—penelitian ini mengeksplorasi bagaimana Sigmun menggunakan suatu pandangan dunia (*worldview*) untuk mengkritik penindasan sistemik, dekadensi moral, serta kekecewaan masyarakat. Melalui metafora, imaji surealis, dan narasi simbolik, Sigmun merefleksikan korupsi politik Indonesia, frustrasi generasi muda, dan kecenderungan otoritarian, sekaligus menyoroti kecemasan global mengenai kekuasaan dan keruntuhan lingkungan. Analisis ini mengungkapkan bagaimana elemen-elemen fantasi berfungsi sebagai homologi struktural dari pergulatan dunia nyata, menempatkan fantasi sebagai alat kritik radikal alih-alih pelarian. Penelitian menyimpulkan bahwa lirik Sigmun merepresentasikan kritik sosial, penindasan, dan isu politik melalui Strukturalisme Genetik Goldmann, memberikan kritik abadi terhadap kegagalan sistemik melalui narasi imajinatif. Studi ini menegaskan titik temu antara analisis sastra dan wacana sosio-politik, sekaligus mengafirmasi kekuatan transformatif lirik lagu dalam mengartikulasikan kondisi Indonesia.

ثحبلا صلختص

ريسوارا، ديماس ماهيسي. (2025). النقد الاجتماعي والسياسي في إندونيسيا في أغاني ألبوم ”عيون قرمزية“ مختارة من ألبوم ”سيغمون“: تحليل بنيوي جيئي. رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلام نيجيري مولانا مالك إبراهيم مالانج. المستشار حفيظون أنلس، م. هوم.

الكلمات المفتاحية: البنيوية الجينية، البنيوية الجينية، سيغمون، هيكل عزيري، نظرة المؤلف للعالم

يفحص هذا البحث الاجتماعي السياسي الإندونيسي في ألبوم سيغمون ”عيون قرمزية“ (2015) من خلال البنيوية الجينية للوسيان غولدمان. بالتركيز على ثلاثة أغانٍ - ”شيطان متنكر“، و”نصف كأس مليء بالسموم“، و”أوزعماندياس“ - يستكشف البحث كيف توظف سيغمون رؤية عالمية مشبعة بالخيال لنقد القمع المنهجي والانحلال الأخلاقي وخيبة الأمل المجتمعية. باستخدام الاستعارات والصور السريالية والسرديات الرمزية، تعكس SIGMUN الفساد السياسي في إندونيسيا وإحباط الشباب والميول الاستبدادية في إندونيسيا، بينما تتناول القلق العالمي بشأن السلطة والاختيار البيئي. ويكشف التحليل كيف تعمل العناصر الفانتازية بمثابة تحانس بنيوي مع صراعات العالم الواقعي، مما يضع الخيال كأداة للنقد الراديكالي وليس للهروب من الواقع. ويخلص البحث إلى أن كلمات ”سيغمون“ تعكس النقد الاجتماعي والقمع والقضايا السياسية من خلال البنيوية الجينية التي استخدمها غولدمان في البنيوية الجينية، حيث تقدم نقداً خالداً للإخفاقات المنهجية من خلال السرد القصصي التخيلي. يسلط هذا البحث الضوء على التقاطع بين التحليل الأدبي والخطاب الاجتماعي والسياسي، ويؤكد على القوة التحويلية التي يمكن أن تعبر بها كلمات الأغاني عن ظروف إندونيسيا.

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CHAPTER I

INTRODUCTION

This chapter explains the background of the study, the problem of the study, the significance of study, the scope and limitation, and the definition of key terms.

A. Background of Study

Literary work that can represent as alternative ways of thinking and as a space for resistance is a poem (Shah, WA, Umrani, S, & Lashari, A., 2024, p. 358). One kind of poem generally known is lyrics, which can be found in a song. As a kind of poem, lyrics serve as a beautiful way to be heard, decorated with instruments or music to create an easy way for the audience to hear them. The lyrics within the song are typically more aesthetically refined, yet retain a raw quality. Each lyric's meaning is conveyed in a way that encourages listeners to engage more deeply in interpreting its significance (Purwatiningsih, 2020). The researcher chooses lyrics from an album titled *Crimson Eyes* as the topic of this research, and specifically chooses three songs from the album. In addition, the word 'song/songs' changed by the researcher as 'track/tracks' to follow the unwritten rules to mention a specific recording version of an album.

This research focuses on the album *Crimson Eyes* by Sigmun, it is a psychedelic-rock band from Bandung, Indonesia. Released in 2015, *Crimson Eyes* was recognized as one of the "20 Best Indonesian Albums" by Rolling Stone Indonesia. The album's lyrics delve into themes of human emotions, socio-cultural

dynamics, and existential contemplation. This reflects the worldview of Sigmun as the author. According to an interview between VICE Indonesia with Haikal Azizi, the guitarist and front-man of Sigmun (retrieved from: <https://www.vice.com/id/>), this album was influenced by fantasy worlds, psychedelic environments, and has specific characteristics that created its uniqueness. Besides the fantasy world, *Crimson Eyes*' lyrics bring socio-cultural and socio-historical context that seems timeless.

The researcher uses Lucien Goldmann's Genetic Structuralism, this theoretical framework focuses on the interplay between a literary work's structure, the worldview of its author, and the socio-historical conditions influencing its creation. By employing this approach, the study aims to uncover the connections between the lyrics of *Crimson Eyes* and the broader societal and cultural realities surrounding its production. Genetic Structuralism is a structural analysis that focuses on the origins of a literary work (Ratna, 2004, p. 123), in short, this theory uses the analysis of extrinsic elements inside a literary work. According to Goldmann, human activities in a certain situation are influenced by the collective subject or individual to human creation to find that the exact situation becomes what they hope. In this context, humans have natural behavior to adapt to the society around (Endraswara, 2003, p.55).

Several previous studies were needed in this research, there are various previous studies with similar methods as this research, such as a thesis titled *J.D Salinger's Worldview As Reflected In The Catcher In The Rye: A Genetic Structuralism Analysis*, this research aims to analyze the structure and structuration

of the novel, social condition and homology of the novel, and the worldview from the novel (Priyono, 2019). The next article titled *A Structuralanalysis Of Rupi Kaur's Selected Poems In The Sun And Her Flowers*, this article analyzing the intrinsic and extrinsic elements inside the poem (Saddiah, Halimatus & RK Tarihoran, 2021). A article titled *An Analysis Of The Meaning And Message In "A Thousand Years" Song by Christina Perri* this article analyze the overall meaning of the song inside using structuralism theory (Sativa, MO, & BP Chitra, 2023). *Genetic Structuralism Analysis In George Orwell's Animal Farm (1945)*, this article analyzed the extent of reality that reflected inside the novel and studied the author's biography using Genetic Structuralism method (Sara, H, 2022).

Next to the other article titled *Family Disorganization in the Sarap Short Story by Okky Madasari: a Genetic Structuralism Analysis* by using genetic structuralism to find the depression which caused by family disorganization (Ghufroni, M., Munaris, M., & Edi Suyanto, E. S. , 2020). Another article is titled *The Enlightening Message Of Evangelical Movement:A Genetic Structuralism Study On A Christmas Carolby Charles Dickens* which using Goldmann's Genetic Structuralism to emphasizes the enlightnment messages that delivered through the structures of the novel (Annas, H., 2021).

All previous studies help the researcher to find the differences between this research and those previous studies, unlike previous studies on literary works and songs, this research uniquely examines the socio-historical and psychological dimensions in the lyrics of *Crimson Eyes*. This research aims to gain more understanding about the Genetic Structuralism approach for the researcher, through

close reading and finding the meaning. Also, the aim is to give more attention and knowledge about the function of lyrics in a song without focusing on how the music is. through *Crimson Eyes*, the researcher expects this research can open new knowledge for the reader to understand the feeling of desperation in another level of poem in the form of lyrics.

B. Problems of the Study

According to the background of the study above, the researcher explored the problems as follows:

1. How does each selected track contribute to the worldview of the author?
2. What is the relationship between *Crimson Eyes*' author worldview and Indonesia condition that represented?

C. Significance of Study

This research is expected to aim at the benefits in theoretical and practical terms to the reader. In theoretical terms, this research is expected to develop the understanding of Structuralism, the approach of Genetic Structuralism to analyze *Crimson Eyes*. With Lucien Goldmann's Genetic Structuralism approach, the researcher expected a clearer explanation of how *Crimson Eyes* represents the author's worldview using musical ways. In practical terms, this research is expected to gain more understanding and knowledge of a song that contains lyrics that can explain and bring a message to the audience. In more specific, this study is expected

to explain how a fantasy-infused lyric describe the social and historical condition around an individual.

D. Scope of Limitation

This research focuses primarily on the meaning of each selected track in the *Crimson Eyes* Album. The researcher focuses on researching and explaining the relation of the meaning in each track's lyrics with socio-cultural context, particularly as a representation of depression. The tracks analyzed are *Devil in Disguise*, *Halfglass Full of Poison*, and *Ozymandias*.

E. Definition of Key Terms

1. **Tracks:** The term "song" inside an album in music is not mentioned as "song" but as "track/tracks" because of the specific version from an album (in this context is *Crimson Eyes*).
2. **Full-length Album:** An album consists of 7-10 tracks or 30-minutes total playtime.
3. **Sigmun:** A group band from Bandung, Indonesia, which brings *Psychedelic-rock* as their music genre.
4. **Author Worldview:** In literary studies, a worldview is a broad collection of beliefs held by members of a particular social group. It arises from their real-life experiences, as individuals cannot fully grasp or imagine things outside the scope of what they have lived through (Goldmann, 1975).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consist of the theories and literary approach used in this study. Explain how the theories applied to help the researcher examines the object and how the theory have to applied.

A. Lucien Goldmann's Genetic Structuralism

According to Lucien Goldmann, Genetic Structuralism is a theoretical framework that examines the relationship between literary works and the social structures that emerged from the theory. This approach emphasizes understanding the origin of specific social structures and how their shape and how they are created by human activity. Goldmann (Goldmann, L., & Boelhower, W. Q., 1980, p. 11) emphasizes that the fundamental characteristics of human action include the creation of significant structures that are both coherent and have meaning. He argues that these structures are the result of a dialectical relationship between the human subject and the objectivity of the world.

Goldmann's approach involves analyzing the "world vision" or collective consciousness of a social group and identifying how this consciousness manifests in the structures of literary texts. By uncovering "structural homologies" between the social group's worldview and the literary work, genetic structuralism aims to reveal the deeper meanings embedded within literature. This method contrasts with purely deterministic interpretations of society, which Goldmann referred to as "atomism," and non-genetic structuralism. Atomism seeks to explain phenomena

by causal relations, necessities, or general interrelationships, whereas genetic structuralism focuses on the genesis of structures within their social and historical contexts. Lucien Goldmann (Goldmann, L., & Boelhower, W. Q., 1980, p.11) stated there are three basic characteristics of human behavior. They are:

1. Human have tendency to adapt to the environment around him/her, and this can influence their action and behavior. A human tends to adapt to social and the environment in their reality, in addition, there is a significant tendency namely human efforts to respond to the all problems that they have to face in their environment.
2. Human have tendency to coherence to global structuring processes, which means a human create consistent patterns of thoughts and behaviors to respond to the problems in their environment.
3. The dynamic character of a human behaviors and modifying tendency of the structure are part of a human. It means human has tendency to change and develop their structure of thoughts and behaviors from what humans did before.

By situating literary works within the dynamic interplay of individual creativity and collective social structures, Goldmann's genetic structuralism offers a comprehensive approach to literary analysis that bridges textual analysis with sociological insight. Goldmann develops two techniques or concepts. The first is 'whole-part', this technique analyzes a literary work from smaller parts and then emphasizes the analysis with the whole hypothesis to find out the coherent and comprehensive structures. The second technique is 'understanding-explanation'

which describes the structures of the literary works and finds the significant structures in by combining the larger parts, one of the larger parts is ‘worldview’ (Hosseini, 2017).

From the explanation above, Genetic Structuralism has a concept of human fact. Human facts have similar meanings to human behaviors, Faruk (1988, p. 70) stated human facts are all human activities and behaviors. Human facts have a relationship with the three basic characteristics mentioned above, because every time a human does something, they have to face the problems and also solve them. Furthermore, humans always try to give significant responses to their problems, in addition to respond the problems, humans have to settle many different responses to the problem as the result of how complex the problem they have, at the end, the responses match each other as a whole or called “coherent” (Muniroch, 2007, p.89).

However, Genetic Structuralism certainly focuses on the historical realm, and between Human Facts and the historical realm cannot be separated. Human facts, as part of this framework, are influenced by tendencies previously outlined. These facts emerge from human realities and involve a dual process: the dismantling of old structures and the formation of new totalities. During the destructuring of an old structure, components undergo a structural reconstruction, leading to differences from the original structure. This is particularly evident in historical structures, as each era generates distinct historical theories. Conversely, the structuring of new totalities creates entirely new frameworks that replace the old ones, resulting in a restructured component with new meaning. Applied to literature, such as novels that depict historical events, this process produces new

historical interpretations from a literary perspective (Goldmann, 1975). Through the interplay of destructuring and restructuring, various new ideas emerge.

Key elements of this theory include several important indicators that play a significant role in literary analysis. These indicators are

1. Author as Transindividual

In genetic structuralism, the author is viewed as a representative of a specific social group, reflecting its collective ideas and ideology rather than acting as an individual creator of literary works. The author serves as a transindividual subject—a medium for expressing the ideologies of their social group (Goldmann, 2013, p. 170). Wiyatmi (2017) describes a transindividual subject as one that embodies and conveys the collective ideas of their group. This perspective suggests that the author's work is significantly influenced by their social environment, shaping their worldview and contributing to the creation of the literary work. Genetic structuralism emphasizes the social and collective nature of authorship in literature.

2. Worldview

A worldview represents a comprehensive set of ideas shared by members of a specific social group. It emerges as a reflection of the group's lived realities, as people cannot understand or conceptualize something they have never experienced (e.g., one cannot know a forest without having seen or felt it). Goldmann (1975) argues that the worldview in a literary work is not merely an individual interpretation by the author but a reflection of the social environment influencing

the author's perspective. Thus, the worldview portrayed in literature is shaped collectively and represented through the author's interpretation.

3. Structure of Literary Works

Genetic structuralism considers literature a social fact, meaning it inherently has a historical and societal role (Faruk, 1994). According to Goldmann (2013) literary works address issues related to law, life, society, and the universe, reflecting the experiences and realities of the author as part of a collective social group. These works are closely linked to real life and historical contexts. The structure of literary works—encompassing plot, characters, and settings—forms essential elements that mirror these experiences. Additionally, genetic structuralism highlights the interconnected processes of structuration (creating new structures) and destructuration (dismantling old structures) as foundational axes shaping literary creations.

4. Dialectic: Understanding and Explanation

The dialectical method in genetic structuralism explores the relationship between the structure of literary works and the structure of society, mediated by the worldview of the author's social group (Goldmann, 2013). This method examines how a literary text reflects and harmonizes with the social issues of its historical context. By analyzing the parallels between the literary work and its historical backdrop, researchers can uncover insights into the conditions and societal dynamics of the time. Goldmann (1975) emphasizes that within this dialectical process, the content of a literary work extends beyond artistic expression, revealing

patterns that connect to the author's life and experiences during its creation (Goldmann, 1975, p. 170).

B. Indonesia Condition in 2015 and Present

A literary work often represents the socio-historical and socio-politic condition of a society. Representation refers to the portrayal of people, ideas, and events, particularly in arts and media (Hall, 1997). Representation includes the understanding of how meaning is created and communicated through many media and practical communication. Representation theory also examines the act of mass media in their way of creating and influencing the representation (Solichah, et. al, 2023).

“We must not confuse the material world, where things and people exist, and the symbolic practices and processes through which representation, meaning, and language operate,” (Hall, 1997 p.177). Hall called those a ‘system of representation’. That is because representation is not an individual concept, but has many different ways of organizing, clustering, arranging, and classifying concepts also their relationship (Hall, 2020).

Crimson Eyes represents the timeless issues of Indonesia in 2015 and present, it because the issues that happened in those time, the turmoil of Indonesia's politic, economy, and social condition influenced *Crimson Eyes*. In 2015, Indonesia have several issues that affect the society, according to reports of Indonesia Corruption Watch (ICW), there were around 550 cases that time (Indonesia Corruption Watch, February 2016, from: <https://www.antikorupsi.org>). Social

movements in 2015 was a big issue, the anti-corruption movement, agrarian movement, and the issue of limited political capacity that time became the trigger (Haryanto, Samadhi, et al., 2023). Those issues aggravated by the tension between activist from the internal institution (KPK) and external movements, “Institutional activists were perceived as being co-opted by the state, leading to a decreased level of aggressiveness in advocating the reform agenda.” (Haryanto, Samadhi, et al., 2023 p. 94).

In present time, there were some similar cases like corruption in national strategic projects (PSN). According from the report of ICW, at least six corruption in national strategic projects cases in 2022-2024 (Tempo, January 2025 from: <https://en.tempo.co>). The cases that happened has triggering the social movements, for an example is the movement *Indonesia Gelap Jilid II* in Yogyakarta at March, 11, 2025, they criticized the government for corruption, militarism, and policies that burden the public, such as rising taxes and fuel shortages (Maharani, Shinta in Tempo, March 2025 from: <https://www.tempo.co>).

This study also covered how the socio-historical environment and conditions represented through *Crimson Eyes* were similar both in 2015 and present. Youth movement as the shape of frustration that caused by political issues are common happened,

The condition of Indonesia in 2015 and present makes *Crimson Eyes* still related, this created the broader idea for the researcher to combine also examine *Crimson Eyes* and its relationship with socio-historical context in Indonesia.

Through many issues that happened after reformation or after 1998, Indonesia have changed their movement strategies to the political issues around the society, including the participation of youth movement and parties outside the government that as the representation of public around 2010 until 2017 (Tomsa, D., & Setijadi, C., 2018 p. 575). In addition, nowadays also common the social movement that started or influenced by youth movement through social networks as the method to represent the public frustration in political issues, the movements also create opportunities for them to enhance their participation in public and political affairs (Ida, R., et al., 2025 p. 10).

Moreover, this study also brings the topic about mental health caused by political, social, and economy condition. The frustration and depression that caused by oppression and political issues are common nowadays, it affects in how society response to their environment around them (Budiarto et al, 2022).

CHAPTER III

RESEARCH METHOD

This chapter explains research design, data sources, data collection, and data analysis that help the researcher analyze the object.

A. Research Design

This study examines literary criticism research, also focused on research in literary works. This research applied Genetic Structuralism by Lucien Goldmann. Literary criticism is the activity of interpreting, analyzing, examining, and understanding a literary work. An interpretation of text is justified, by this claim if the author intended the reader to make such an interpretation (Montgomery, 1992:283). Literary criticism is a term that refers to all academic disciplines that focus on defining, categorizing, analyzing, interpreting, and evaluating a literary work (Abrams, 2012). Moreover, Lucien Goldmann's Genetic Structuralism is applied by the researcher as an approach of this study. In addition, Socio-historical literary theory by Raymond Williams in his book titled *Marxism and Literature* (1977) and *The Sociology of Literature* (Laurenson, D. T., & Swingewood, A., 1972) was used as the theory to define and examine the object.

B. Data Source

There are two data sources, Sigmun's *Crimson Eyes* lyrics as primary data and their worldview as author. The first data are the Sigmun's *Crimson Eyes* lyrics of three selected songs titled *Devil in Disguise*, *Halfglass Full of Poison*, and

Ozymandias. The next data is Sigmun's background as a band, this data contains the background why they created the album, the relationship between the lyrics and socio-politic and socio-cultural condition in Indonesia.

C. Data Collection

Several steps are used by the researcher to collect the data. The first is digging and searching all the data from several websites such as Spotify, Bandcamp, and Soundcloud. The data that was collected, such as lyrics and the completed tracks of *Crimson Eyes*. The lyrics of three selected tracks from *Crimson Eyes*, there are *Devil in Disguise*, *Halfglass Full of Poison*, and *Ozymandias*, collected from Sigmun's official Bandcamp account (<https://Sigmunmusic.bandcamp.com>). The completed tracks of *Crimson Eyes* can be accessed online in Spotify.com (<https://open.spotify.com>) as the Digital Streaming Platform. The last step is noting the all data, specifically the lyrics into a text.

D. Data Analysis

In this study, the researcher identifies the characters inside each lyric, it can help the researcher to understand the author social condition. Using genetic structuralism, researcher can analyze the structure of the literary works. For the first researcher analyze the character inside each lyric and imagery that contained inside the literary work that can reflect the social condition of the author. The researcher applies Genetic Structuralism to identify worldview, using Genetic Structuralism help the researcher find the structures, meaning, and the relationship between the

lyrics with socio-historical context. The last is finding the relationship between what the lyrics mean with social conditions in reality.

CHAPTER IV

FINDING AND DISCUSSION

This chapter explains the discussion of the research. This chapter contains the presentation of the objects utilized. The first is analyzing the meaning of each selected lyrics, the second is describing the term of fantasy that as the author worldview.

A. The Ways *Crimson Eyes* Represents Sigmun's Worldview

Crimson Eyes released at 2015, an album full of story inside it. According a media music in Indonesia named "dcdc" (dcdc.id) stated, "yes, in the package they call *Crimson Eyes*, there are numerous unusual magical elements and top-notch experimentation compared to their previous two releases, *Land of the Living Dead* and *Cerebro*." (retrieved from: www.dcdc.id/). The author of *Crimson Eyes*, Sigmun, specifically the front-man Haikal Azizi also stated that if this album is a narrative and foggy music (retrieved from: www.gilanada.com), that means each tracks of *Crimson Eyes* brings their each story that the researcher analyzes. The first track that was selected is *Devil in Disguise*, the second is *Halfglass Full of Poison*, and the last is *Ozymandias*.

1. Each Lyrics Textual Analysis

There are three tracks that the researcher selected from the *Crimson Eyes* album, titled *Devil in Disguise*, *Halfglass Full of Poison*, and *Ozymandias*. Each track has its own structure that own and created their characteristics.

a. Devil in Disguise

From *Devil in Disguise*, the author uses the word ‘devil’ to cover an object which is literally not a ‘devil’. The terms of ‘devil’ in this track are explained in each line.

In the corner of your eyes

I see the devil in disguise

(Azizi, H., et.al., 2015, track 3 lines 1st and 2nd).

For the first, it is known that the terms of ‘devil’ itself, according to Dorman (1962) ‘devil’ is a personification of evil, a supernatural being associated with temptation, destruction, and moral corruption. However, is a ‘devil’ always a supernatural figure? According to Percak (2015) in his thesis, a ‘devil’ also can be a human. Percak also stated that the depiction of the supernatural relies on the literary conventions of science fiction and fantasy to engage the reader and ensure that irrational ideas are presented in a way that aligns with logical principles.

The sigil that you bear

Is burning in eternal flare

And in time, they will finally understand these words

Cold breeze be the end of our search

What we seek is one you can't reach

Our fortress you cannot breach

All your lies can't feed a man

(Azizi, H., et.al., 2015, track 3 lines 8th until 14th).

The 'sigil' represents power, Payne (2013) said 'sigil' can represent how big the power of a human or figure. 'Eternal fire', eternal fire literary means a bunch of fire that burns and never stops. The term 'eternal fire' also refers to 'hell', the place of punishment, the sigil or the power is burned inside the 'hell' as punishment. This verse explains eternal fire is the punishment from God to humans, the 8th line in *Devil in Disguise* represents each power that a human has burned inside eternal fire if they use it for 'devilish' things.

Devil in Disguise brings worldview of how a frustration of global youth culture, especially in political issues. According to Chomsky (1988, p. 297-307), who critiques the manipulation of the masses by political and media elites, likening their methods to deceitful, devilish behavior. The youngsters are extremely likely to participate in social media or political groups to criticize political issues that have been created (Gonzalez, 2020) as the representation of public voices, their frustration about the political issues is the trigger to adapt, act, and criticize the politicians.

"All your lies can't feed a man" portraying how individuals—in this context the youngsters— mock the devilish figure if he cannot persuade or lie to him. "And in time, they will finally understand these words," also mocking, 'they' refers to other people besides the youngsters.

Devil in Disguise explains and represents the frustration, critics, fight, and caring from individuals to the political condition also its issue, bringing the worldview of Sigmund. From the imagery they used such as "devil in disguise,"

“sigil,” “burning in eternal flare” means false appearances. The refrain “your lies can’t feed a man” — can implies betrayal, starvation (literal or spiritual), and disillusionment.

b. Halfglass Full of Poison

The fourth track titled Halfglass Full of Poison, the title can represent what an individual in consumed all of his life, poison is the connotation of problems, sins, mistakes, and suffering. Like the previous track titled Devil in Disguise, Halfglass Full of Poison also represents the social condition around the author.

I'm bleeding from my head

Gulping a glass of lead

Ten thousand men strong

Can't differ right or wrong

(Azizi, H., et.al., 2015, track 4 line 1 until 4)

The author employs the imagery of ‘bleeding’ and ‘ingesting lead’ to evoke themes of pain, violence, and toxicity. Bleeding can literally occur due to a wound, which can cause pain. Pain can also be interpreted in a psychological context as emotional pain, the first line ‘I’m bleeding from my head’ not a literal condition, this is a visual imagery. Visual imagery is such reception which relates to author or audience visual imagination (Perrine and Thomas in Damanhuri, 2011). This imagery used by the author to represents the true meaning, symbolizes trauma or mental suffering.

The phrase ‘a glass of lead’ metaphorically represents poison, reinforcing the theme of self-destruction, self-destruction is a kind of personality disorder that

can affect almost every aspect of everyday life and can endanger for physical well-being, health, life of a person, and serve as a threat for mental functioning (Kleszczewska-Albińska, A., 2022 p.52). ‘a glass of lead’ can be referred to ‘poison’, this is because the second line and the first line are still both related, the second line is the result of what the first line caused, trauma and mental suffering that lead to self-destruction.

The third and fourth line symbolize a collective loss of morality, it represents from ‘ten thousand men strong’ that ‘can’t differ right or wrong’. The ‘ten thousand’ suggests either a faceless army or a group of authority. The inability to differ right or wrong points to moral ambiguity, these lines suggest a disillusionment with authority, where large groups follow destructive paths without moral clarity. In larger context, these lines from first until fourth reflect a fractured reality through violence, discrimination, and immoral authority. The author tells the audience about him or an individual seems to be caught in a state of paranoia caused by the immoral authority.

“Just burn, burn, burn them down” (Azizi, H., et.al., 2015, track 4, lines 9 and 16), the repetition of ‘burn’ signifies rage, destruction, and a desire for obliteration, these lines could be a call for revenge or revolution because the chaotic condition caused by the oppressors. It aligns with a worldview where systems of power, morality, and sanity have collapsed leaving destruction as the only option.

Heart beating in Morse code

Bomb's about to explode

Just burn, burn, burn them down

Is that a dead man in my bed?

(Azizi, H., et.al., 2015, track 4 line 7 until 10)

Halfglass Full of Poison using intense, chaotic, and surreal imagery like ‘glass of lead’, ‘morse code heart’, and ‘dead man in my bed’. The author using the phrases to represents ‘spiral of confusion’, for the researcher *Halfglass Full of Poison* brings nihilistic, anti-systemic worldview, capturing the voice of those who feel powerless and psychologically broken in a society they can't control or understand. Destruction is not just revenge, but the only form of expression left.

Overall, these lines of *Halfglass Full of Poison* bring the consciousness of class, the author put his position as an individual who suffering inside a chaotic world which lead by oppressors, who is the oppressors? The class above the author, the authority, the system who lead the society.

c. Ozymandias

The eleventh track of *Crimson Eyes* titled *Ozymandias*, the title of this track same with a sonnet written by Percy Bysshe Shelley at 1876. Shelley’s *Ozymandias* offers an ironic comment for momentary nature of power, this sonnet comments on a ruined statue of *Ozymandias* itself, *Ozymandias* is the Greek name for Ramses II of Egypt who reigned in the 13th century BCE (Sridevi, S., 2023 p. 187).

The title references Shelley’s sonnet with the same title *Ozymandias* which critiques the hubris of power and the inevitable decline of empires. *Ozymandias* itself referred to Ramses II of Egypt who reigned in the 13th century BCE (Sridevi,

S., 2023 p. 187). In Al-Quran, Ramses mostly known as Firaun. Firaun itself is the title for the leader of Egypt, and all the Firaun is Ramses (Susanto, M. S., & Handayani, T., 2023 p. 342). All moslems people known if Firaun or Pharaoh as the Egypt leader who want to kill their Prophet, Moses. Before Shelley's *Ozymandias*, Al Quran previously tells the story of the downfall of Ramses II:

"And We led the Children of Israel across the sea. Then Pharaoh and his hosts pursued them in iniquity and transgression until Pharaoh cried out while he was drowning: 'I believe that there is no god but Allah in Whom the Children of Israel believe, and I am also one of those who submit to Allah.'" (Surah Yunus 10:90-92)

Al-Quran and Shelley's *Ozymandias* have told people if everything about power and legacy have their own end. However, the researcher focuses on Shelley's *Ozymandias* as reference of this track, the same title and how similar the critiques told in each line.

*Inside your head
You see a landscape where you stand
A crucifixion of an honest man
You see the color of his skin
You see how it all begin
You try to breathe but you are sinking
You try to weep but you're not crying
You try to sleep but you keep waking
You try to leap but you are drowning
(Azizi, H., et.al., 2015, track 11 line 1 until 9)*

The 'inside your head' is an internalized mental landscape, this line suggesting self-reflection or confrontation with one's past. This can represent 'a powerful figure' who reflecting his/her empire, legacy, or past action. However, the

term ‘your’ and ‘you’ refers to whom? The answer stated in each line after these two lines.

“A crucifixion of an honest man” line introduces ‘injustice’, alluding to sacrifice, betrayal, or suffering in a hand of power. The word ‘crucifixion’ directly references religious and historical suffering, implying that righteous individuals are often persecuted by the powerful or system that referred by ‘an honest man’. Silencing and limitations of critique and freedom movement to the system is often happened this term called as authoritarianism (Wiratraman, H. P., & Prakasa, S. U. W., 2024 p. 144).

The fourth line referencing colonialism, oppression, or discrimination embedded in systems of power. The phrase ‘how it all begin’ suggests a historical reflection, tying the beginning of the fall of protagonist (Ozymandias) to systemic inequalities. These lines align with a critical of racial and political structures that shape history, ultimately leading to downfall and revolution.

The using of words ‘try to’ and ‘but’ portray a consequence of an action resulting in suffering, an individual who try to escape but never escaped from his/her past actions. ‘Waking’ repeatedly suggests consciousness of past actions, the ruler or protagonist never find the peace, ‘drowning’ symbolizes being overwhelmed by consequences, much like historical tyrants or figures who were consumed by their own ambitions. Those four lines are the critique from the author, same with Shelley’s Ozymandias that using irony and the critique of power and remind the audience if every action have their own consequences, every ambitions

and legacy have their own downfall (Imran, S., Tanoli, N., & Saleem, A., 2024 p. 1639).

You see it crumbles before your eyes

You see the coming of your demise

(Azizi, H., et.al., 2015, track 11, lines 15th and 16th)

The term 'it' in 'it crumbles' symbolizes the legacy that created, and 'crumbles' itself portrayed the fragility of power structures, this is a visual representation of the inevitable downfall of those who ruled with arrogance, oppressions, and misused their power. The phrase 'coming of your demise' reinforces the inevitability of fate, reinforcing the theme of hubris leading to destruction, the word 'demise' could refer to the end of oppressive systems or the self-destruction of those who uphold them. These lines are reminder, shape of historical cycles of rise and fall, where every great empire, legacy, or leader eventually meets their end.

Wake yourself again

Will you wake yourself again

(Azizi, H., et.al., 2015, track 11, lines 10th and 11th also 21st and 22nd)

Other lines that repeated, suggests a desperate call for self-awareness, urging the protagonist 'yourself/you/your' to recognize that they will realize the consequences, results, or destructions. The word 'wake' represents consciousness, arguing that although the protagonist tries to avoid their responsibilities, the fate and the result still appears in front of their nose and face.

The using of imagery in Ozymandias reflecting internal struggle and reflection, like ‘you try to breathe but you are sinking.’ This track is a clear reference to Shelley’s Ozymandias that also tells the reader or audience about the fall of empires and egos.

2. Author Worldview Represented in Each Tracks

The researcher uses Genetic Structuralism to analyze *Crimson Eyes*, the researcher focuses on how the three selected tracks lyrics relates to the socio-historical conditions of the author or his cultural environment in Indonesia at 2015 that has been mentioned before.

a. Author Worldview from Haikal Azizi in *Devil in Disguise*

The worldview created by the author influenced by movies like *Pulp Fiction* and manga titled *Berserk* (Ramadhan, June 2017), the author views humanity and its constructs as inherently flawed and transient, creating a sense of futility and existential instability. This may echo public anxieties about societal collapse, environmental fragility, or the fragility of modern ideologies like capitalism, democracy, or religion as reflected in *Devil in Disguise*.

In the corner of your eyes

I see the devil in disguise

The dreaded soul of a man

A structure made of sand

(Azizi, H., et.al., 2015, track 3 line 1 until 4)

‘In the corner of your eyes’ suggests subtlety and hidden truths, and ‘the devil in disguise’ represents the duality of human nature, like the terms mentioned in the previous sub-chapter about the true meaning of ‘devil’ from this track. In the author's worldview, these lines imply a distrust of outward appearances and suggest the author perceives reality as layered with deception, where an individual must look beyond the surface to see the hidden malevolence. In socio-historical context, this could reflect a societal frustration with deceit in leadership, institutions, or interpersonal relationships—similar to the youngster's frustration with political issues mentioned (Ida, R., et al., 2025).

‘The dreaded soul’ points to an intrinsic fear or corruption within humanity, while the ‘structure made of sand’ represent fragility and impermanence, suggesting that human efforts, values, or systems lack a solid foundation.

The pale horse shall take me there

Columns of crumbling stairs

The sigil that you bear

Is burning in eternal flare

(Azizi, H., et.al., 2015, track 3 line 5 until 8)

‘The Pale Horse’ is a reference to the Four Horsemen of the *Apocalypse* “*Revelation*” (1853), symbolizing the ‘death’. ‘Crumbling stairs’ represent a failing journey or collapsing path toward an ultimate destination. This reflect a nihilistic of existence, where life leads inevitably toward decay and destruction, nihilistic or nihilism is the philosophical concept created by a German philosopher Friedrich Nietzsche that means ‘nothingness’ or ‘existence is nothing’ (Crosby, 1998). It

portrays a world ruled by inevitable mortality and systemic collapse. In socio-historical context, such imagery like ‘pale horse’ and ‘crumbling stairs’ might draw from disillusionment with the modern world, where climate crisis, wars, or economic instability create a sense of impending doom.

A ‘sigil’ represents a symbol of how a figure have his/her own identity, power, or allegiance. And the words ‘eternal flare’ suggest an inescapable mark, curse, or punishment tied to one’s existence or actions. The author imagines a world where individuals or systems are branded with unchangeable identities, power, or allegiance. This implies that one’s past actions define their present and future. In socio-historical context, this could reflect the lingering effects of colonialism, corruption, or systemic oppression, where nation, leaders, or individuals cannot escape their historical legacies.

Cold breeze be the end of our search

What we seek is one you can’t reach

Our fortress you cannot breach

(Azizi, H., et.al., 2015, track 3 line 9 until 11)

‘Cold breeze’ symbolizes finality, death, or the cessation of a quest. It suggests a melancholic conclusion to a pursuit of meaning. The end of individuals life is death, according to Ouyang (2022, p. 213) in his analysis of “The Dead by James Joyce”, snow that brings ‘coldness’ symbolizes the ‘death’. Ouyang said if snow can represent the ‘death’ through ‘coldness’ because snow season is the last cycle of four seasons in sub-tropic country (Ouyang, 2022 p.212). In socio-historical context, this line reflects existential crises where political issues, while

promising, has failed to satisfy deeper spiritual or moral needs, or even the start of new hope.

The ‘fortress’ represents an unreachable ideal or truth, guarded and inaccessible. According to Merriam-Webster dictionary (retrieved from: <https://www.merriam-webster.com/dictionary>), fortress is a large and permanent fortification sometimes including a town, the symbol of stronghold. The author envisions truth or utopia, suggesting that some truths are beyond human grasp – human in this context is the politicians. This highlights the gap between seekers of truth and the systems that obscure it. These lines reflect disillusionment with societal hierarchies or systems of power that obscure truth or justice from the masses.

“But your lies can’t feed a man” (Azizi, H., Nurachman, A., Prabowo, M., & Putra, P. K., 2015, track 3 line 16), the repetition of this line emphasizes the futility of lies and the hunger for something genuine and sustaining. This line reinforces the rejection of deception and the yearning for a world where truth, not falsehood, nourishes existence. In socio-historical context, this line speaks to widespread disillusionment with systems (political, religious, institutions, or economic) that fail to deliver on their promises.

The lyrics construct a worldview of author steeped in existential skepticism, where lies, deceit, and fragility dominate human existence. The author envisions a world where truths are hidden, systems are failing, and individuals are left searching for meaning in a reality that resists comprehension. The using of some words such

as ‘pale horse’, ‘cold breeze’, ‘eternal fire’, ‘fortress’, and ‘devil’ are how the author put fantasy ideas to mirroring the real-world conditions. This reflects a broader socio-historical context of disillusionment with modernity, distrust, of institutions, and a longing for authenticity and inner truth.

b. Author Worldview from Haikal Azizi in *Halfglass Full of Poison*

I'm bleeding from my head

Gulping a glass of lead

Ten thousand men strong

Can't differ right or wrong

(Azizi, H., Nurachman, A., Prabowo, M., & Putra, P. K., 2015, track 4 lines 1 until 4)

All the themes that *Halfglass Full of Poison* presented summarized worldview from Sigmun, how they use and imaging the condition are much like utopian world. In fact, the personnel of Sigmun live in Indonesia, which from 2015 when this album released, until now never really chaotic like how they describe inside the lyrics, those are hyperbole. However, Sigmun using the hyperbolic condition as the imagery of the suffering and how cruel the system to the society, brings deep critic and noise for them.

The imagery like ‘glass of lead’, ‘ten thousand men strong’, ‘spinning like hurricane’ are hyperbole to create worldview of chaotic condition. *Halfglass Full of Poison* lyrics paint a picture of a world full of chaos, suffering, and oppression. Sigmun specifically Haikal Azizi expressing those pictures deeply critical of societal structures and collective morality. *Halfglass Full of Poison* presenting key

themes such as ‘alienation and disillusionment’ when the author feels disconnected from society and overwhelmed by its flaws, ‘mental and emotional turmoil’ that reflected a struggle with sanity and emotional stability caused by external pressure, ‘rebellion and destruction’ from the repeated word ‘burn’ suggests a desire to overthrow oppressive systems.

c. Author’s worldview in *Ozymandias*

Ozymandias’ lyrics reveals critique power, hubris, and the inevitable downfall of those who rule with arrogance. The track portrays a fallen ruler or individual who is trapped in the consequences of their past actions, struggling to reconcile their failure with the illusions of their former greatness and legacy. However, if the author's worldview is rooted in fantasy, this track can be interpreted as a mythological or surreal vision of downfall, rather than a purely historical or political critique. Fantasy, as a worldview, allows the author to express real-world struggles through metaphor, symbolism, and supernatural elements. In this case, the imagery of sinking, drowning, and waking could symbolize a distorted reality, where the protagonist is trapped in a dream-like punishment, reliving their mistakes eternally.

You see it crumbles before your eyes

You see the coming of your demise

(Azizi, H., et.al., 2015, track 11, lines 15th and 16th)

Thus, the worldview shapes this track into an allegorical, mythic tragedy. The protagonist is not merely a historical ruler but an archetypal fallen figure, doomed to an endless cycle of downfall, realization, and attempted escape. This

reinforces the idea that *Ozymandias* is not just escapism, but a way of understanding real-world themes through timeless, surreal storytelling. In this way, the author's worldview merges the real and the imaginary, positioning fantasy not as escapism but as a tool for radical critique. The crumbling *Ozymandias* becomes a symbol of all oppressive systems, doomed to fall once the collective "awakens" from its slumber.

B. Sigmun and Their *Crimson Eyes* Album

Sigmun is a psychedelic-rock band formed in Bandung in 2011, this band have four people inside, there are: Haikal Azizi, Mirfak Prabowo, Nurrachman Andika, and Pratama Kusuma Putra. The name Sigmun is a spontaneous idea because they thought Sigmun in Sigmund Freud is a 'cool' name, and also because the tracks they have created contains psychological things (Eros, Marnala, 2013 January).

Most of the personnel of Sigmun are from same college, they were studied in Faculty of art at ITB (Bandung Technology Institute). The background as a college student indirectly created Sigmun as a band that brings social theme in their tracks. According to the interview in VICE, Haikal Azizi stated that the lyrics in *Crimson Eyes* as a catharsis and experiences that he cannot provide except through the music and lyrics (The, Marcel, 2016 November).

Crimson Eyes album itself released in 2015 as Sigmun's first full-album through a label named Orange Cliff Records, this album contains eleven tracks. Haikal Azizi said *Crimson Eyes* is an album that summarize tragedy, it narrates

about deaths, loss of sanity, war refugees, lies, and the demon inside every human being (The, Marcel, 2016 November).

C. *Crimson Eyes* and Indonesia society condition nowadays

Crimson Eyes is the one timeless music album that provide critiques for the system, although released in 2015. *Crimson Eyes* able to summarize the conditions in Indonesia through the lens of socio-political and cultural critique, particularly focusing on themes of authoritarianism, moral ambiguity, and societal disillusionment. The lyrics of the album *Crimson Eyes* by Sigmund, especially in tracks like *Devil in Disguise*, *Halfglass Full of Poison*, and *Ozymandias*, reflect a broader sense of frustration with political corruption, systemic oppression, and the fragility of societal structures.

1. Political Corruption and Moral Ambiguity

Crimson Eyes critiques political corruption and moral ambiguity, particularly in *Devil in Disguise*. This track mock political deceit and the failure of leaders to uphold moral integrity. This align with the political climate in Indonesia, especially in 2015. As example, in 2015, an article titled “Corruption and Political Trust in Indonesia” by Mietzner (2015) discusses how corruption scandals in Indonesia have eroded public trust in political institutions, leading to widespread disillusionment among the youth, which is reflected in the lyrics of *Devil in Disguise*. However, corruption like a culture, especially in Indonesia. According to Kesuma (2024, p.19) corruption begins from lowest level in society and

continuously until the highest level in society, as an example is the practice of gratification.

2. Societal Disillusionment and Youth Frustration

Crimson Eyes discusses how the frustration of the youth with political issues is reflected in the lyrics of *Devil in Disguise*. *Devil in Disguise* portrays the disillusionment of the younger generation with the political system and their inability to trust those in power. As example, in 2015 a news article The Jakarta Post reported on the growing dissatisfaction among Indonesian youth with the political system, particularly due to corruption scandals involving high-ranking officials. The article titled “Youth disillusionment with politics grows in Indonesia” (2015) highlights how young people felt disconnected from the political process and were increasingly critical of the government's inability to address corruption.

In 2025, the newest trend is the hashtags #Kaburajadulu that caused by disappointment of several Indonesian citizens (WNI) with a number of government policies, the one of those is President Prabowo Subianto's massive budget efficiency policy (Yunus, 2025 February). This is an example of how society especially youth generation feel frustrated by the policies that created by the system in Indonesia.

3. Authoritarianism and Oppression

Ozymandias, one of the most complex tracks in *Crimson Eyes*. *Ozymandias* touches on themes of authoritarianism and oppression, which critiques the hubris of power and the inevitable downfall of those who rule with arrogance. This reflects the broader socio-political context of Indonesia, where authoritarian tendencies and

systemic oppression have been persistent issues. Wiratraman & Prakasa (2024, p.144) discuss the authoritarian tendencies in Indonesia, particularly the silencing of dissent and the limitations on freedom of expression. This aligns with the critique of power and oppression in *Ozymandias*, where the lyrics reflect on the downfall of those who misuse their power and oppress others.

4. Mental Health and Societal Pressure

Halfglass Full of Poison, a suggestive track from *Crimson Eyes*. This track touches on themes of mental health and societal pressure, which portrays a world full of chaos, suffering, and oppressions. The lyrics reflect the mental and emotional turmoil experienced by individuals under oppressive systems. Nowadays, mental health is one common issue that often discussed, individuals often experience feelings of inferiority, anxiety, and depression due to the oppressive systems they live under (Budiarto et al, 2022 p.158).

The three tracks of *Crimson Eyes* reflect all those themes, offering a critique of the socio-political and cultural conditions, timelessly.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusion and suggestions from the research. This chapter concludes the research and also gives suggestions for other researchers based on the research.

A. Conclusion

The worldview of the *Crimson Eyes* author reflected indirectly from how the author using representation that he chooses in three selected tracks. The author, Sigmun, presenting Indonesia's social-politic condition that characterized by the interplay of surreal symbolism, socio-political critique, and existential reflection. This worldview merges fantastical elements with real-world struggles, creating a layered narrative that critiques systemic oppression, moral decay, and the fragility of human constructs.

Sigmun employs lyrics and music not as escapism but as a subversive tool to dissect socio-political realities. The using of word like "devil" (in *Devil in Disguise*), "eternal flare," and "crumbling stairs" represents political deceit, societal disillusionment, and the inevitability of systemic collapse. These elements mirror Indonesia's corruption-laden political climate (e.g., post-2015 disillusionment) and global anxieties about authoritarianism and environmental crisis.

Track like *Halfglass Full of Poison* use grotesque imagery ("raw meat in my bread," "spinning like a hurricane") to depict mental turmoil and class-based

oppression. The hyperbole amplifies themes of alienation, psychological fragmentation, and resistance, reflecting the author's critique of societal structures that engender suffering. *Ozymandias* reimagines Shelley's critique of hubris through a mythic lens, framing historical cycles of rise and fall as an eternal, surreal punishment. The track's drowning imagery and accusatory tone ("All this commotion that you've caused") parallel Indonesia's struggles with authoritarian legacies and systemic inequality, positioning fantasy as a medium to universalize critiques of power.

Goldmann's theory illuminates how Sigmun's lyrics structurally echo collective consciousness. The "transindividual" authorship reflects the frustrations of Indonesian youth, while fantastical motifs (e.g., apocalyptic horsemen, crumbling empires) serve as structural homologues to real-world socio-historical contexts. This synthesis underscores the author's belief that societal truths are best articulated through imaginative, symbolic narratives. In essence, Sigmun's worldview transcends mere aesthetic choice, functioning as a radical framework to interrogate reality. By embedding socio-political critiques within fantastical allegories, *Crimson Eyes* challenges audiences to perceive systemic flaws through a lens of imaginative urgency, affirming fantasy's potency as both a literary and sociopolitical instrument.

These all also caused by the influence and inspiration that influenced Haikal Azizi the vocalist of Sigmun, according from his interview with VICE (T., Marchel, November 2016) the background of him as the student from Art College created the idea to applied the method to draw or paint an artwork into a text, and Sigmun also

Haikal Azizi used it to create a song. To created boarder idea, Haikal Azizi using books and films as inspiration, such as a manga titled *Berserk* by Kentaro Miura, a book titled *Musashi* by Eiji Yoshikawa, and a film called *Pulp Fiction* directed by Quentin Tarantino (Ramadhan, June 2017).

B. Suggestion

For the other researcher who wants to use the same object as this research could be expanded by comparing Sigmund's worldview in *Crimson Eyes* with other artists or bands from different cultural backgrounds. For example, exploring how Western psychedelic rock bands like Pink Floyd or Tame Impala use fantasy and surrealism to critique socio-political issues could provide a broader understanding of how fantasy functions as a tool for social commentary in music. While this research employs Lucien Goldmann's Genetic Structuralism, future research could explore other literary theories such as Postcolonial Theory, Feminist Theory, or Psychoanalytic Theory to analyze *Crimson Eyes*. These frameworks could offer new insights into themes of oppression, identity, and mental health in the album.

Given that *Crimson Eyes* was released in 2015, a longitudinal study could examine how the album's themes remain relevant or evolve in the context of Indonesia's changing socio-political landscape. This could involve analyzing how the album's messages resonate with audiences in different time periods, particularly in response to new political developments or social movements.

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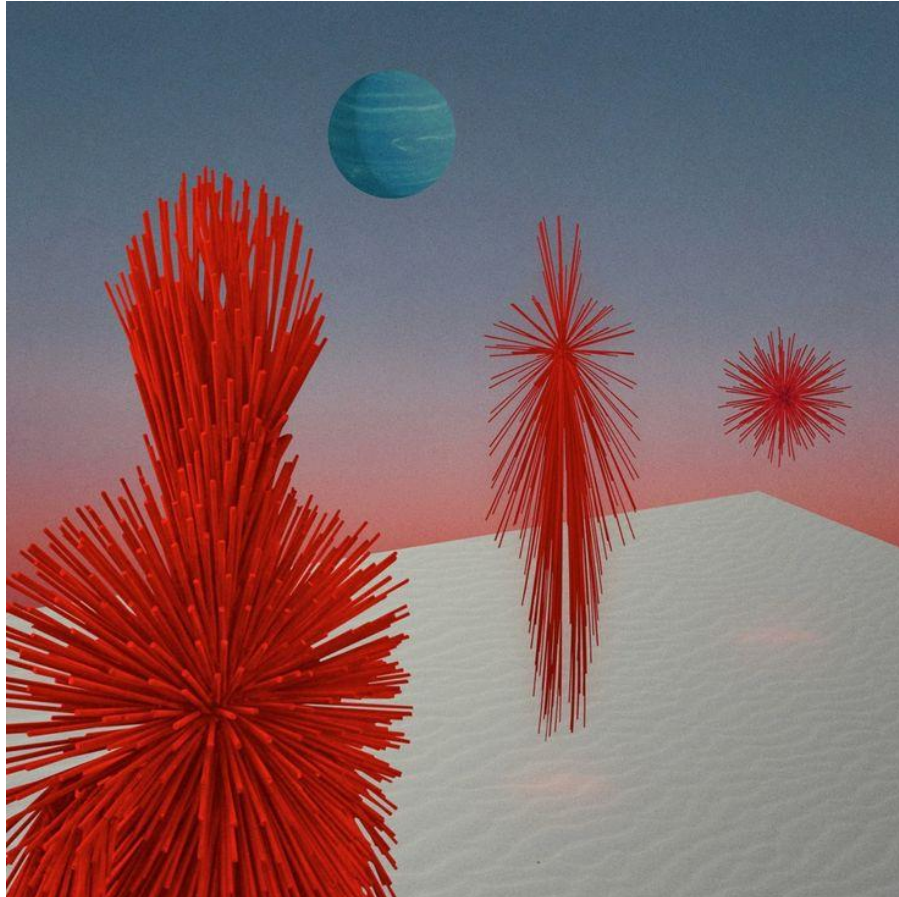
CURRICULUM VITAE



Dimas Mahesi Reswara was born in Magelang, July 10th 2000. He graduated from SMAN 1 Grabag, Magelang in 2018. He actively participated in Dewan Ambalan Pramuka as chief, Artworker Coordinator for some major events, and traditional instrument player of Karawitan extracurricular in the Senior High School. He started his higher education in 2019 at the Department of English Literature UIN Maulana Malik Ibrahim Malang, and finished in 2025. He continued his activities as a community organizer of INFOCOM in ELSA, and as a community organizer of the Event Organizer department in UKM KOMMUST during his studies at the university. He has an interest in music, photography, media, creative writing, and journalism.

ATTACHMENT

1. Sigmund *Crimson Eyes* Album cover



2. Sigmun *Crimson Eyes* Album tracks link:

a. In The Horizon:

<https://open.spotify.com/track/7tVlS5eQezoXYew2sSeqE7?si=8497961eafc3444a>

b. Vultures:

<https://open.spotify.com/track/0M3luGdOhJ5fOKrf9D14tO?si=489b53f533444436>

c. Devil in Disguise:

<https://open.spotify.com/track/3oHuwqKYCzIhlHkT5CjD2U?si=9b108796c642490c>

d. Halfglass Full of Poison:

<https://open.spotify.com/track/193FmcY9cqzT7AGRc59nGF?si=693350ab81a74ead>

e. The Summoning:

<https://open.spotify.com/track/5JT077UI3avpzXw1i4zSQD?si=cfe d576238b743b6>

f. The Gravestones:

<https://open.spotify.com/track/1VPKp7A2UKsbWAV9ZxnGxx?si=674b2b20ad25405b>

g. Prayer of Tempest:

<https://open.spotify.com/track/014fyvmAi94F1NUXNKiARZ?si=263d8c3767a4435a>

h. Inner Sanctum:

<https://open.spotify.com/track/3YPBy25WDRIVfyMNjfYwzu?si=917dc3b0be184fa7>

i. Golden Tangerine:

<https://open.spotify.com/track/0BgB9cXvSV07tV5LU7uBSj?si=e25ac579c2f74812>

j. Aerial Chateau:

<https://open.spotify.com/track/2uw5hAuWwa2TSlnMAQpEVg?si=fe6be9d34d564b86>

k. Ozymandias:

<https://open.spotify.com/track/7yUqfPDLKsr6byAJg6mvOF?si=c0723f2ee566471d>

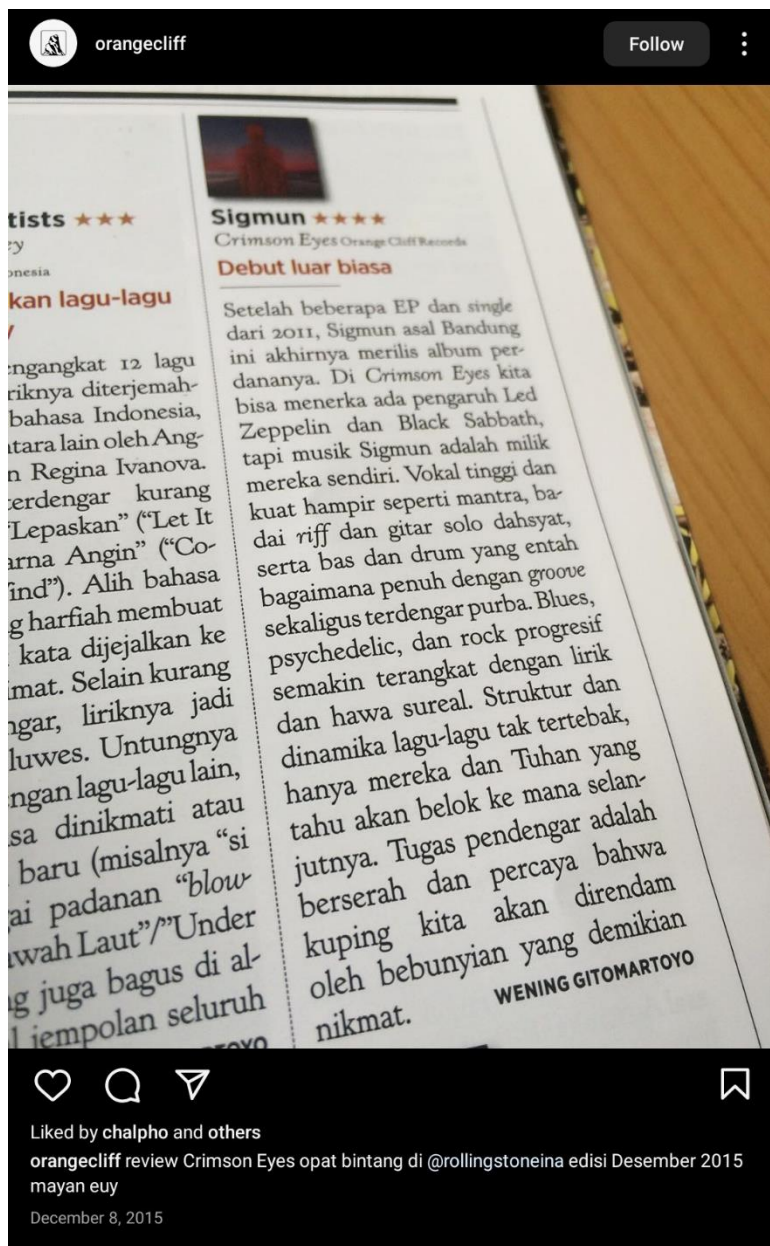
l. Crimson Eyes Full Tracks:

<https://open.spotify.com/album/5iThqrJQ3z0nZS1IeOspA1?si=zpAap4X8R7SjjLd9lBK4QA>

3. Sigmun's *Crimson Eyes* on Rolling Stone Indonesia Magazine "20 Album Indonesia Terbaik 2015"



Source: <https://twitter.com/RollingStoneINA/status/685049310501679109>



Source: Instagram Orange Cliff Records (@orangecliff)