

**SOCIAL ACTOR REPRESENTATION IN THE LYRICS OF AN
ALBUM ENTITLED “NOT FOR MAJORITY” BY LAUNG**

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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ALBUM ENTITLED “NOT FOR MAJORITY” BY LAUNG**

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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**UNIVERSITAS ISLAM NEGERI MAULANA MALIK
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2026

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Social Actor Representation in The Lyrics of an Album Entitled “Not for Majority” by LAUNG”** 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 objection or claim, I am the only person who is responsible for that.

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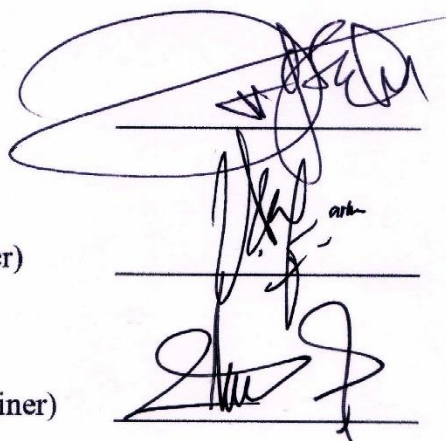
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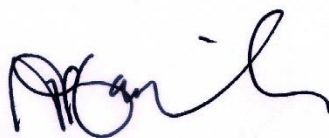
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MOTTO

وَلَا تَهِنُوا وَلَا تَحْزَنُوا

"Do not lose heart and do not grieve."

[QS. Ali 'Imran 3:139]

"The sun will rise, and we will try again."

[Truce – Twenty One Pilots]

DEDICATION

I dedicate this thesis to my beloved mother in heaven, whose love, support, and blessings will remain with me forever, and to my father who has always stood by me with strength, patience, and endless encouragement.

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All praise and gratitude are due to Allah SWT, the Almighty God, the Most Compassionate and Merciful, for all His gifts, grace, and guidance, which have given me the ease and strength to complete this thesis. Second, *shalawat* and *salam* may always be poured out to the Prophet Muhammad SAW, who has led humanity to the path of light and truth, so that I can complete this thesis entitled “Social Actor Representation in The Lyrics of an Album Entitled “Not for Majority” by LAUNG” with great results.

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Malang, 25th May 2026

The Researcher,

Hafiz Bagas Riantama

ABSTRACT

Riantama, Hafiz Bagas (2026). *Social Actor Representation in The Lyrics of an Album entitled “Not for Majority” by LAUNG*. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Mrs. Vita Nur Santi, M.Pd.

Key words: Discourse Analysis, Social Political Issues, Power Abuse, Song Lyrics, Social Actor Representation, Van Leeuwen

This study analyses the representation of social actors in the song lyrics of the album *Not for Majority* by LAUNG using Theo van Leeuwen’s Social Actor Representation (SAR) framework within Discourse Analysis. The research aims to identify how exclusion and inclusion strategies are used in the lyrics to construct social meanings and express criticism toward social and political issues. Using a qualitative descriptive method, selected lyrics from the album were analysed based on van Leeuwen’s SAR categories. The findings show that exclusion strategies, particularly suppression and backgrounding, are frequently used to obscure powerful actors such as institutions or authorities, while inclusion strategies such as abstraction, identification, and categorization represent communities, especially marginalized groups, as conscious and resistant social actors. These linguistic patterns construct a narrative of social injustice, unequal power relations, and collective resistance. The study concludes that song lyrics function not only as artistic expression but also as a discourse that reflects social realities and serves as a tool for social critique and collective awareness.

ABSTRAK

Riantama, Hafiz Bagas (2026). *Social Actor Representation in The Lyrics of an Album entitled "Not for Majority" by LAUNG*. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Mrs. Vita Nur Santi, M.Pd.

Kata Kunci: Analisis Wacana, Isu Sosial Politik, Lirik Lagu, Analisis Tekstual, Representasi Aktor Sosial, Theo van Leeuwen

Penelitian ini menganalisis representasi aktor sosial dalam lirik lagu pada album *Not for Majority* karya LAUNG dengan menggunakan kerangka Social Actor Representation (SAR) dari Theo van Leeuwen dalam pendekatan Analisis Wacana. Penelitian ini bertujuan untuk mengidentifikasi bagaimana strategi eksklusi dan inklusi digunakan dalam lirik untuk membangun makna sosial serta menyampaikan kritik terhadap isu sosial dan politik. Penelitian ini menggunakan metode deskriptif kualitatif dengan menganalisis lirik-lirik terpilih berdasarkan kategori SAR dari van Leeuwen. Hasil penelitian menunjukkan bahwa strategi eksklusi, khususnya suppression dan backgrounding, sering digunakan untuk menyamarkan aktor yang memiliki kekuasaan seperti institusi atau pihak berwenang, sementara strategi inklusi seperti abstraksi, identifikasi, dan kategorisasi merepresentasikan masyarakat, terutama kelompok marginal, sebagai aktor sosial yang sadar dan mampu melakukan perlawanan. Temuan ini menunjukkan bahwa lirik lagu tidak hanya berfungsi sebagai ekspresi artistik, tetapi juga sebagai wacana yang merefleksikan realitas sosial serta menjadi sarana kritik sosial dan pembangun kesadaran kolektif.

الملخص

ريانتما، حافظ باغاس (٢٠٢٦). تمثيل الفاعلين الاجتماعيين في كلمات أغاني ألبوم بعنوان "نوت فور ماجوريتي" لفرقة "لاونغ".

رسالة جامعية لنيل درجة البكالوريوس. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانغ. المشرفة: السيدة فيتا نور سانتني، ماجستير في التربية.

الكلمات المفتاحية: تحليل الخطاب، القضايا الاجتماعية والسياسية، إساءة استخدام السلطة، كلمات الأغاني، تمثيل الفاعلين الاجتماعيين، فان ليووين.

تهدف هذه الدراسة إلى تحليل تمثيل الفاعلين الاجتماعيين في كلمات أغاني ألبوم "نوت فور ماجوريتي" لفرقة "لاونغ" باستخدام إطار تمثيل الفاعلين الاجتماعيين الذي طرحه ثيو فان ليووين ضمن منهج تحليل الخطاب النقدي. وتسعى الدراسة إلى تحديد كيفية استخدام استراتيجيات الإقصاء والإدماج في كلمات الأغاني من أجل بناء معاني اجتماعية والتعبير عن النقد تجاه القضايا الاجتماعية والسياسية. اعتمدت الدراسة على المنهج الوصفي النوعي، حيث تم تحليل مجموعة من كلمات الأغاني المختارة من الألبوم استنادًا إلى فئات تمثيل الفاعلين الاجتماعيين عند فان ليووين. وأظهرت النتائج أن استراتيجيات الإقصاء، ولا سيما الحذف والإخفاء، تُستخدم بشكل متكرر لإخفاء الفاعلين ذوي السلطة مثل المؤسسات أو الجهات الحاكمة، في حين تُستخدم استراتيجيات الإدماج مثل التجريد والتحديد والتصنيف لتمثيل المجتمع، ولا سيما الفئات المهمشة، بوصفهم فاعلين اجتماعيين واعين وقادرين على المقاومة. وتسهم هذه الأنماط اللغوية في بناء سردية تتعلق بالظلم الاجتماعي وعدم توازن علاقات القوة والمقاومة الجماعية. وتخلص الدراسة إلى أن كلمات الأغاني لا تمثل مجرد تعبير فني فحسب، بل تعمل أيضًا كخطاب يعكس الواقع الاجتماعي ويؤدي دورًا مهمًا كأداة للنقد الاجتماعي وبناء الوعي الجماعي.

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CHAPTER I

INTRODUCTION

This chapter presents the research background, question, significance, scope, limitations, and definitions of the key terms used in this research.

A. Background of Study

People all across the world utilize songs in their everyday conversations. They combine language aspects (lyrics) with musical patterns to make meaning. As a kind of speech, lyrics add to the meaning and structure of songs (Fang et al., 2017). Song lyrics are a way for songwriters to express feelings like love, struggle, resistance, and societal criticism (Herman, 2019). Song lyrics are more than just a way to express yourself artistically; they are also a powerful way to voice dissent, question prevailing ideas, and bring attention to social and political concerns.

Because of this, Social Actor Representation (SAR) in the Discourse Analysis approach may be used to look at song lyrics to find the power dynamics and ideological ideas that are hidden in musical materials. In van Leeuwen's theory of discourse analysis, social actor representation is a subject of discourse. Van Leeuwen (2008) contends that social actor representation refers to the depiction of persons or social groupings (social actors) inside texts. According to van Leeuwen's discourse analysis approach, these representations are not impartial; they include ideologies that seek to influence readers' comprehension of social reality. Van Leeuwen created a model to study how social actors are shown or hidden in

texts, such as in politics, education, and media discourse (van Leeuwen, 2015). Van Leeuwen (2017) asserts that music operates as a language that communicates societal values, ideologies, and power systems. It is a semiotic resource that shows both individual and group identities, letting cultures communicate their cultural stories with the rest of the globe (Afipah & Andriani, 2022). Similar to spoken language, music, particularly song lyrics, encapsulate meanings that may be rigorously analysed using discourse analysis.

In this study, the researcher uses song lyrics as a medium to analyse the depiction of social actors within the chosen lyrical text. This is how the band LAUNG's album "Not for Majority" was chosen. This research distinguishes itself by employing van Leeuwen's methodology to examine the portrayal of social actors and ideological structures in LAUNG's album "Not for Majority." The research aims to explain the tactics of exclusion and inclusion employed in the songs. The research also aims to explain the representation of social actors and actions.

The album "Not for Majority" was chosen because it deals with important social and political issues that are closely related to real conditions in society, such as fanaticism, abuse of power, structural oppression, and injustice. These topics are not only relevant in Indonesia but also happen in many parts of the world. Through its lyrics, LAUNG openly criticizes how people in power often misuse their authority, how violence is normalized, and how ordinary people become the victims of

systems they cannot control. One clear example is the Kanjuruhan Stadium disaster, where hundreds of people lost their lives because of poor decisions, excessive force, and irresponsible authority. This tragedy reflects how power can be used without accountability, which is also strongly represented in the album's lyrics through themes of repression and silenced voices.

In addition, the album also raises the issue of fanaticism, including religious and social fanaticism, which continues to create conflict in Indonesia and globally. Religious fanaticism often leads to intolerance, discrimination, and violence, where people justify harmful actions in the name of belief or ideology. Similar problems can also be seen in political systems around the world, where authority is often protected while marginalized communities suffer injustice. These realities make "Not for Majority" a meaningful object of study because the lyrics do not only function as artistic expression, but also as a form of social criticism and resistance. By analysing this album, the research can show how music becomes a medium to reflect social problems, challenge dominant power, and build public awareness about injustice and oppression.

LAUNG is an emerging band from Malang that uses music as a medium to express social criticism and resistance toward injustice. Their album *Not for Majority* was strongly influenced by the Kanjuruhan Stadium disaster in 2022, a tragedy that happened in their own city and caused the deaths of hundreds of people. As people from Malang, the band felt directly

connected to this event and saw it as a symbol of wider problems such as abuse of power, violence, and the failure of authorities to protect society. Released in 2024, the album reflects their concern about social oppression, fanaticism, and injustice that continue to happen in society. Through this album, LAUNG turns music into a form of protest and a way to encourage public awareness, especially among young people, to be more critical of social and political issues.

As an instance of reference for this research, some previous studies on van Leeuwen's social actor representation framework have been conducted by several researchers, with some of the research examine song lyrics as the object. The first research was conducted by Jonathan Irene, Sartika Dewi Max, & Aries Utomo (2021) with the journal title *Discourse Analysis on Taylor Swift's You Need to Calm Down Music Video with a Semiotic Approach*. In this study, discourse analysis reveals how Taylor Swift's "You Need to Calm Down" music video shapes and conveys ideological messages related to LGBT issues. Through Barthes' semiotic approach, the connotative meanings of visual elements such as colours, personal objects, cameos of LGBTQ+ figures, and popular culture references are analysed in the context of broader social discourse. The video displays symbols and constructs representations and social positions, such as the acceptance of diversity, criticism of gender norms in the entertainment industry, and the importance of understanding the history of LGBTQ+ struggles. These discourses are not explicitly stated but emerge

through the deliberate selection of symbols, visual narratives, and intertextuality to shape meanings within the framework of ideology and social identity.

The second study is an article in a journal that looks at the same thing: song lyrics. El-Falaky's (2015) "Critical Discourse Analysis of Egyptian Street Songs" This study looks at how gender inequalities and ideological origins affect how men and women are portrayed in Egyptian street music. This study explains the dynamics between men and women, emphasizing the literary and societal ramifications of this emerging genre. The third research is a Critical Discourse Analysis of "*Canción sin Miedo*" by Vivir Quintana (Mejía, 2020). This research investigates the song as a call for social justice, analysing its components that inspire solidarity and resistance among listeners, in accordance with van Leeuwen's framework for musical discourse. The subsequent study investigates the identical subject via the lens of social actor representation theory. Widya Evayani and Akhyar Rido (2019) wrote the first research. It was called "Representation of Social Actors in the Issue of Sexual Violence in the New York Times and The Jakarta Post Newspapers: A Critical Discourse Analysis." This publication offers an exhaustive examination of the representation of social actors in the coverage of sexual assault. This study utilizes van Leeuwen's (2008) theory of social actor representation, concentrating on exclusion and inclusion tactics, to analyse the depiction of victims and perpetrators in two prominent newspapers.

Additionally, a scholarly paper by Novi Purwaningsih and Ingatan Gulo (2021) examines the representation of Reynhard Sinaga in BBC News and The Jakarta Post. This journal uses critical discourse analysis (CDA) to look at how two news outlets, BBC News and The Jakarta Post, cover the Reynhard Sinaga rape case. The study utilizes van Leeuwen's social actor network theory to analyse techniques of inclusion and exclusion in the portrayal of Sinaga and his crime.

Then, still using Theo van Leeuwen's theory of social actor representation in research, Mu'thia Mubasyira Yumna Rasyid, and Miftahulkhairah Anwar wrote the research journal Application of Theo van Leeuwen's Critical Discourse Analysis in Liputan6.com News on the Dissolution of BSNP (2021). This article thoroughly examines the language employed in news discourse around the dissolution of the National Education Standards Agency (BSNP) as reported on Liputan6.com. The research uses Theo Van Leeuwen's paradigm for critical discourse analysis to look at how exclusion and inclusion tactics are used in the text. This shows how players who are on the outside, actors who are on the inside, and power connections are shown. Nuri Hidayatus Sholihah and Agwin Degaf (2020) wrote the journal paper "Social Actor Representation Analysis on The Jakarta Post Online News of Presidential Election." This article presents a comprehensive discourse analysis about the representation of social actors in the Jakarta Post's online news coverage during the 2019 Indonesian presidential election. The study centers on the two pairings of

presidential candidates: Jokowi-Ma'ruf and Prabowo-Sandi. There is also a journal paper by Zelin Prastika and Suprayogi (2021) called "Representation of Social Actors in Indonesian Protest News in International Media." This magazine offers an extensive examination of the representation of social actors—protesters and the government—in worldwide media coverage of protests in Indonesia. This study uses Theo van Leeuwen's (2008) Social Actor Framework to look at techniques for including and excluding people. It does this by looking at six news items from The Jakarta Post, the South China Morning Post, and The New York Times.

The final two journals are still based on the same notion. The journal article by Achmad Arinal Qowim and Agwin Degaf (2024) is called "Kanjuruhan Tragedy in the New York Times: A Critical Discourse Analysis." This article looks closely at how the media covered the Kanjuruhan Football Tragedy in Indonesia. This study employs Theo Van Leeuwen's Critical Discourse Analysis (CDA) approach to examine the representation of social actors, including the police, supporters, and the government, in The New York Times' coverage of the disaster. This study uses qualitative approaches to look at tactics for including and excluding people, as well as how people act and respond. This shows how complex stories impact how people think. Rery Erdiana wrote the most current research, a thesis called "Examining Social Actor Representation of the Taliban as Reported by Al Jazeera and Fox News Regarding the Taliban's

Control of Afghanistan in 2021." This thesis is a full-length study that looks at how two major news organizations, Al Jazeera and Fox News, cover the Taliban. The study uses van Leeuwen's (2008) social actor representation approach, concentrating on techniques for including and excluding people, to look at how news stories from the height of the Taliban's rule of Afghanistan in 2021 portrayed them.

This research assumes that songwriters and musicians play a crucial role in shaping social consciousness through their lyrics. By applying van Leeuwen's SAR framework, this study aims to uncover the semiotic strategies used in LAUNG's lyrics to construct meanings, legitimate perspectives, and critique dominant ideologies. Ultimately, this research contributes to a deeper understanding of how music functions as a discourse that both reflects and influences societal realities.

By analysing Not for Majority, this study offers new perspectives on the intersection of language, music, and critical discourse, providing insights into how musical texts shape and challenge contemporary social issues. Consequently, LAUNG's work provides a meaningful and relevant object of study for discourse analysis, particularly in understanding how popular music participates in the production of social criticism and collective consciousness.

B. Research Questions

Based on the discussion above, this study seeks to analyse how social actors are constructed and represented in the lyrics through linguistic strategies. Therefore, this research addresses the following research question:

How are the social actors represented in the lyrics using exclusion and inclusion strategies?

C. Research Significance

Practically, this research contributes to the analysis of song lyrics as discourse. Readers can get a better understanding the use of Theo van Leeuwen's theory of social actor representation. This research will then analyse how LAUNG as the songwriter represent the social actors in each social issues carried in the lyrics.

Theoretically, this research tends to prove that song lyrics as a discourse could bring a hidden message. It could become a tool to carry socio-political issues. Therefore, this research is supporting and strengthening Theo van Leeuwen's SAR framework.

D. Scope and Limitations

This research analyses the lyrics from the album Not for Majority by LAUNG. This research aims to assist readers in understanding the song lyrics as a discourse and deciphering their true significance. The limitation of this research is the rendition of each song, such as intonation, phonetics, etc. because the data used are lyrics in written form. This research focuses

on analysing song lyrics using Theo van Leeuwen's SAR framework, examining the representation of social actors, discourse strategies, and ideologies in the song.

E. Defition of Key Terms

Several definitions are put forward to clarify the key terms used in this research.

1. Discourse Analysis

An analysis of how language is used in a particular context, such as the structure of language in a text or utterance, meaning in communication, and its nature.

2. Social Actor Representation

Exclusion strategy is a technique used to minimize or omit certain social actors of their actions from a discourse.

3. Exclusion

Exclusion strategy is a technique used to minimize or omit certain social actors or their actions from a discourse.

4. Inclusion

Inclusion strategy is a technique used to highlight and emphasize certain social actors or actions.

5. Lyrics

Lyrics are words that make up a song, usually consisting of several stanzas and a chorus.

6. LAUNG

An alternative rap-rock/metal band based in Malang, Indonesia. Inspired by the music of Rage Against the Machine, Limp Bizkit, and Prophets of Rage. This band raises relatable polemics that they have experienced in society around the world.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will discuss the review of related literature, which contains some previous studies and the theoretical framework. The discussion about this topic has been discussed by several researchers.

A. Previous Studies

Due to its notable popularity, several researchers have employed the Discourse Analysis methodology in their investigations. The initial examples will focus on studies that examine music as the subject of inquiry. In comparison to newspapers and other mass media, music also plays a significant role in conveying information and shaping public opinion.

The initial example will be the Critical Discourse Analysis of “*Cancion sin Miedo*” by Vivir Quintana (Meija, 2020). This study investigates the song as a medium for expressing requests for justice about gender-based violence in Mexico. This research, framed by van Leeuwen’s perspective on musical discourse, examines how lyrical form, vocal delivery, and communal enunciation generate meanings that foster solidarity, resistance, and collective memory among audiences. By emphasizing themes of loss, fury, and optimism, the song serves as both artistic expression and a vehicle for social action that galvanizes audiences and strengthens feminist movement.

The second example is a journal paper by El-Falaky (2015) titled “Coqueting Females versus Males of Manners: A Critical Discourse

Analysis of Egyptian Street Songs." The research contextualizes this nascent musical genre within its socio-political framework, analysing its reflection and influence on quotidian perceptions of gender dynamics in urban Egypt. The research offers a comprehensive analysis of lyrical content, reoccurring metaphors, and narrative frameworks, elucidating the discursive construction of men and women, frequently exposing uneven power dynamics.

Additionally, there are other instances of research undertaken on different subjects. The journal paper by Zelin Prastika and Suprayogi (2021), entitled "Representation of Social Actors in Indonesian Protest News in International Media." This magazine offers an exhaustive examination of the representation of social actors—protesters and the government—in worldwide media coverage of protests in Indonesia. This study utilizes Theo van Leeuwen's (2008) Social Actor Framework, concentrating on methods of exclusion and inclusion, and applies a qualitative methodology to analyse six chosen news items from The Jakarta Post, the South China Morning Post, and The New York Times.

The journal article "Application of Theo van Leeuwen's Critical Discourse Analysis in Liputan6.com News on the Dissolution of BSNP" by Mu'thia Mubasyira, Yumna Rasyid, and Miftahulkhairah Anwar (2021) analyses the linguistic strategies employed in news reports concerning the dissolution of the National Education Standards Agency (BSNP) on Liputan6.com. The research employs Theo van Leeuwen's Critical

Discourse Analysis methodology to examine techniques of exclusion and inclusion, illustrating the marginalization of certain actors while highlighting others. The results demonstrate the construction of power dynamics through the portrayal of social actors in news articles.

Prior research indicates that Critical Discourse Analysis has been extensively utilized in the examination of song lyrics and news media to explain how language shapes meaning, ideology, and power dynamics. Research indicates that song lyrics serve not just as creative expressions but also as vehicles for social and political discourse, capable of articulating resistance, shaping identity, and contesting prevailing norms. Simultaneously, studies on news discourse explain the representation of social actors via inclusion and exclusion techniques, therefore uncovering fundamental power dynamics and ideological stances. While these studies offer significant insights into discourse practices across several settings, greater exploration is required regarding the operation of discourse strategies especially inside song lyrics. This research seeks to enhance the area by concentrating on discourse analysis in song lyrics, investigating how linguistic selections shape meaning, depict social agents, and express certain ideologies.

B. Theoretical Framework

1. Discourse Analysis

Discourse analysis as a discipline in linguistic studies is a field of study that focuses on how language is used in authentic contexts,

not merely as a tool for communication, but also as a means to shape, influence, and carry out social actions (Gee in Mahmud, 2017). In this approach, language is understood not only as a grammatical structure but also as a social practice that reflects power, ideology, and relationships between individuals and groups. Therefore, discourse analysis considers social, cultural, and historical contexts to understand how meaning is constructed and exchanged through language in everyday life. In this sense, language does not merely reflect social reality but actively constructs it, shaping how individuals and groups perceive, relate to, and act within the world.

The focus of discourse analysis (DA) extends beyond the form or structure of language to examine how language is used in practice (Mahmud, 2017). DA attends to language as a social act that occurs in specific contexts, both in written and spoken forms. This approach emphasizes that the meaning of language cannot be separated from the social situation, the purpose of communication, and the relationships between participants. Therefore, discourse analysis seeks to reveal how language shapes, maintains, or even challenges power and ideology in everyday life.

Discourse Analysis (DA) is closely related to the use of language in social contexts and in interactions between speakers (Stubbs in Mahmud, 2017). This approach emphasizes that meaning is not only contained in words lexically or grammatically,

but is also shaped by social situations, relationships between participants, and communication goals. Through DA, we can understand how language reflects and shapes social structures, reveals hidden ideologies, and is used to exercise power or construct identities in everyday communication practices.

It can be concluded that discourse analysis is an approach in linguistics that views language as a social practice rich in meaning. It not only examines the structure of language but also explores how language is used in social contexts to shape power relations, convey ideology, and construct identity. By considering social, cultural, and historical factors, this approach enables a deeper understanding of the role of language in everyday life and of how meaning is formed and negotiated across various forms of communication.

2. Social Actor Representation

Social actor representation refers to the way individuals or social groups are represented in texts or discourses through specific linguistic and semiotic choices. This concept highlights that the representation of social actors is not neutral, but rather influenced by the ideology, social position, and communicative goals of the discourse producer. The representation of social actors in discourse is not a neutral process but one laden with ideological interests and power relations. Through language and symbol choices, discourse

producers frame individuals or groups in specific ways to support their communicative goals. This strategy demonstrates how language is used to highlight, conceal, or shape perceptions of social actors in specific social contexts.

Based on Fairclough (2010), social actors within any practice produce representations of other practices as well as “reflexive” representations of their practice, in the course of their activity within the practice. This statement emphasizes that social actors not only play roles in specific social practices but also function as discursive subjects who actively shape and produce meaning through symbolic representations of these practices and related practices. In this context, representation is not merely passive or a reflection of reality; rather, it is constructive, whereby social actors, through their discursive practices, frame, interpret, and reproduce social actions as discourse. Thus, their involvement reflects a reciprocal relationship between action and representation, where social practices are both the object and the result of an ongoing process of meaning-making within specific social and ideological spaces.

According to Machin & Mayr (2025), in the social semiotic view of communication, the choice of resources not only represents the social world but also shapes it. The choice of resources allows us to represent and highlight certain aspects of identity that we

want to emphasize or ignore. In other words, every semiotic choice, whether in the form of language, visuals, or other symbols, carries ideological meaning that can reinforce or challenge existing social structures. Through these choices, discourse producers can frame social reality according to specific perspectives or interests. It makes communication not merely a process of conveying information but a representational practice that contributes to the formation of social meaning and identity.

Based on the above description, it can be concluded that the representation of social actors in discourse is a complex and meaningful process, in which language and symbols not only reflect social reality but also actively shape it. This representation is formed through semiotic choices influenced by ideology, power relations, and the communicative interests of discourse producers. Social actors are not merely objects of representation but also agents who reflectively frame social practices through their discursive actions. From this perspective, communication becomes an arena for negotiating meaning that involves identity, power, and ideology.

3. Theo van Leeuwen's Social Actor Representation

Theo van Leeuwen introduced a discourse analysis model specifically designed to detect and examine how individuals and social groups are represented in discourse, particularly in relation

to the marginalization of certain actors. This model is based on the assumption that language is not neutral but rather serves as an ideological tool that reflects power relations in society. Within the framework of Critical Discourse Analysis, van Leeuwen's approach is often referred to as the analysis of social actor representation because it focuses on how actors are presented, concealed, or unequally positioned in texts.

Van Leeuwen (2008) asserts that the representation of social actors in discourse can be achieved through various linguistic strategies, such as the exclusion of actors or the emphasis on certain roles (inclusion), which ultimately shape readers' perceptions of who holds power and who is marginalized. Therefore, van Leeuwen's analysis is generally used to reveal how certain parties, both individuals and groups are presented in news reports or other texts, and how these representations contribute to the legitimization or delegitimization of their social positions in broader social and ideological contexts.

Theo van Leeuwen's theory is focused on how language and other semiotic modes (e.g., visuals, music, and media) construct power, ideology, and social identities. This framework is beneficial for analysing how different social actors, actions, and ideologies are represented in texts and how discourse can include or exclude certain groups. His approach is multimodal, meaning

that it applies not only to written or spoken language but also to images, sound, and other forms of communication.

Social actor representation focuses on how individuals or groups are depicted in discourse (e.g., song lyrics, media, speeches). Representation is not the same as reproduction. Representations are not mirrors; they are made, shaped, and reshaped in accordance with the interests and purposes of their producers (Leeuwen, 2008). Social actors can be represented explicitly (i.e., named directly) or implicitly (i.e., referred to through associations, pronouns, or omission). The way they are represented reflects power relations and ideologies.

Example in song lyrics:

- a. Explicit: *The workers are fighting for their rights.* (Direct mention)
- b. Implicit: *They rise up against injustice.* (The group is present but unnamed.)

Social actors can be included or excluded, and if included, represented in various ways. Exclusion can be total or partial, and it can be realized through grammatical and semantic means, often leaving responsibility vague or absent (van Leeuwen, 2008, p. 28–31). Inclusion and Exclusion examine who is mentioned, who is omitted, and how this could shape meaning. Some groups are given visibility in discourse, while others may be hidden or erased.

A. Exclusion Strategies

Exclusion is a strategy for representing social actors in Theo van Leeuwen's model, referring to the removal of actors from a discourse. This strategy is used to redirect the reader's attention from the agent to the event itself. In practice, exclusion is divided into two primary forms: suppression and backgrounding (van Leeuwen, 2008).

1) Suppression

Suppression is the most extreme form of exclusion because the social actor is wholly removed from the text and cannot be traced.

a. Passive Voice

One of the most prevalent strategies to keep actors out of the news is to utilize the passive voice. When you use the passive voice, you talk about an activity without mentioning the person who did it. This means that the actor does not show up in the text. In the active voice, it is not feasible since the subject must be the performer of the action.

e.g., Several mistakes *were made* during the investigation.

b. Nominalization

Nominalization is a linguistic strategy that involves changing a verb into a noun. Through this process, the reader is directed to focus on the event or result of the action, rather than on who performed it. Because nominalization does not require a subject, this strategy is effective in removing certain actors or social groups from the discourse.

e.g., *The killing* of civilians was reported by the media.

2) Backgrounding

Backgrounding is a form of exclusion that does not entirely remove the social actor but places it in a less prominent or marginal position in the text.

a. Non-finite Clause (-ing, -ed)

The use of non-finite clause does not explicitly present the actor or agent in the sentence.

e.g., *By providing some samples*, it will be tested in the lab.

The phrase *by providing some samples* is a non-finite *-ing* clause that does not mention the actor of the action.

b. Infinitive Clause (to+verb)

An infinitive clause does not grammatically require a subject, so that the actor can be marginalized in the sentence structure.

e.g., He must exercise *to maintain* is an infinitive form that does not explicitly present the actor as the focus of the action.

c. Paratactic Clause

Paratactic clauses are structured as equals without a clear cause-and-effect relationship, either through coordination (and, but, or) or just a position.

e.g., He came, he saw, he conquered.

This sentence of clauses does not indicate casual relationship, so the actions are presented separately, and the actors are not discussed in depth.

B. Inclusion Strategies

In Theo van Leeuwen's model, inclusion refers to the extent to which social actors are explicitly represented in texts. The focus of inclusion analysis is not simply whether actors are mentioned, but rather how they are represented, and what linguistic strategies are used to frame, marginalize, or even protect certain actors. In reporting on violence against women, for example, the designation of perpetrators and victims can reflect

media ideology, particularly regarding power relations, responsibility, and social legitimacy.

1) Objectivation – Abstraction

This strategy relates to whether actors or events are presented explicitly (objectivation) or abstractly (abstraction). Abstract representations tend to hide the social reality and real impact of an event.

e.g.,

Objectivation: *The woman was beaten by her husband in their apartment.* – Events are described explicitly (who, what, where).

Abstraction: *Domestic violence occurred last night.* – Events are presented abstractly without details of actors or specific actions. Abstraction can reduce the sense of urgency and social responsibility because violence is presented as a general event, rather than an act committed by a specific actor.

2) Determination – Indetermination

This strategy relates to whether social actors are clearly and specifically named (determination) or kept anonymous and uncertain (indetermination).

Anonymity can create multiple perspectives and hide actors.

e.g.,

Determination: *The victim was assaulted by her ex-husband.*

Indetermination: *A woman was assaulted by several individuals.*

The use of anonymous actors, especially in the plural (several individuals), makes responsibility spread and not focused on one particular party.

3) Nomination – Categorization

This strategy shows whether the actor is presented as an individual (nomination) or through specific social categories (categorization) such as religion, status, or physical characteristics.

Nomination: *John Smith was arrested for domestic violence.*

Categorization: *A migrant worker was arrested for domestic violence.*

Even if the meaning of the event does not change, categorization can lead readers to a particular ideological interpretation, for example, by attributing the crime to a specific social group.

4) Assimilation – Individualisation

This strategy concerns whether social actors are represented as specific individuals (individualization) or as members of a group/community (assimilation).

Individualization: *The suspect admitted that he assaulted his wife.*

Assimilation: *Men often commit violence against their partners.*

Assimilation generalizes an individual's actions to a social group, which can reinforce stereotypes or stigma against a community.

5) Nomination – Identification

This strategy is similar to categorization, but the actor is described through a subordinate clause that serves as additional explanation. There are two propositions, where the second proposition defines the actor in the first proposition.

e.g., *The man, who had a history of violence, attacked his partner.*

The clause that has a history of violence functions as an identifier that frames the actor

morally and ideologically, thereby influencing how readers judge the actor.

4. Application of Theo van Leeuwen's Framework in Media and Cultural Texts

Theo van Leeuwen's discourse analysis framework is widely applied in media, political discourse, advertisements, song lyrics, and visual culture to uncover hidden power structures and ideological messages.

1) Media Analysis (News, Advertisements Political Discourse)

Media plays a crucial role in shaping public perception through selective inclusion/exclusion and framing.

a. News Media

Studies show that news coverage often excludes marginalized groups or presents them passively, reducing their agency in public discourse.

Example:

Refugees may be represented as passive victims, *"Thousands displaced by war"*, rather than active individuals with agency *"Refugees seek safety and rebuild communities."*

b. Political Speeches

Politicians use legitimization strategies to justify policies.

Example:

In war-related discourse, governments may employ moral appeals, such as “*We must protect democracy*”, or authorization claims, such as “*The United Nations supports this intervention*”, to justify military action.

c. Advertisements

Advertisements use inclusion/exclusion to target audiences and reinforce social norms.

Example:

Some beauty brands may exclude older individuals or people of colour, reinforcing narrow beauty standards.

2) Music and Song Lyrics as Discourse

Theo van Leeuwen’s Discourse Analysis is highly relevant to the analysis of song lyrics, which function as both entertainment and social commentary.

The example of representation of social actors in the protest songs (e.g., “*We Will Not Go Down*” by Michael Heart) depict oppressed social groups while excluding oppressors, thereby framing a specific narrative. Furthermore, songs about social justice (e.g., “*This Is America*” by Childish Gambino) actively critique racial injustice by portraying victims and perpetrators.

By applying van Leeuwen’s social actor representation, mainly the exclusion and inclusion strategies, researcher can

uncover how music shapes ideologies, challenge power, and reinforce cultural narratives. This framework is the most suitable for analysing song lyrics, to be able to find out how the social actors are represented in a discourse.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study uses a descriptive qualitative technique, which is good for looking at song lyrics as written communication in a certain social and ideological setting. A qualitative descriptive technique is good for this study because it lets us look into the deeper meanings, representations, and power dynamics in the songs. This study focuses on non-numerical data since song lyrics are a form of social discourse. It focuses on a descriptive examination of how language is employed in song lyrics to create meaning. The goal of the study is to find out how music may be used to criticize society and communicate ideas.

B. Data Source

The primary data are taken from the lyrics of LAUNG's album Not for Majority, released in 2024. The researcher seeks the most recent data for analysis. The researcher did not collect additional data, such as the vocalist's onstage speech, the band's social media posts, and similar sources. Although this band consistently addresses socio-political issues, the researcher draws only on the lyrics of their songs. The title songs taken from LAUNG's album are as follows:

1. Not for Majority
2. Killed in a Subtle Way
3. People Who Try to Change the Order

4. Nobody's Fool

5. Clear That Way

C. Data Collection

In this research, data is collected by observation. The researcher begins by listening to the songs to determine the research objective. Next, the researcher makes observations on the songs to obtain written data. The data are collected from the music platform, *Spotify*. The limitations of this research lie in the data, specifically intonation, phonetics, and expression.

D. Data Analysis

The analysis will employ Theo van Leeuwen's SAR framework, focusing on three key elements:

1. Representation of Social Actors

- a. Identifying who is mentioned and how they are portrayed in the lyrics.
- b. Examining role allocation (whether social actors are active or passive participants).
- c. Analysing how different groups (e.g., oppressed vs oppressors, marginalized vs dominant) are linguistically framed.

2. Exclusion and Inclusion Strategies

- d. Exclusion: Identifying who is excluded or marginalized can reveal ideological bias or hidden power dynamics.

e. Inclusion: Identifying which groups or individuals are present in the lyrics and how they are categorized (e.g., by gender, class, ethnicity, political affiliation).

This research utilizes Theo van Leeuwen's SAR framework to explain how song lyrics serve as critical discourse, revealing underlying power dynamics, socioeconomic inequities, and ideological frameworks inside society. The results will help us understand how music affects people's thoughts and the stories that are told in society through language.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is divided into two main sub-chapters: Findings and Discussion. In the Findings sub-chapter, the explanation and analysis of the collected data will be presented, particularly regarding the use of inclusion and exclusion strategies in representing social actors. The analysis in this section focuses on identifying linguistic patterns that show how social actors are presented, obscured, or omitted in the text.

Furthermore, the Discussion sub-chapter will discuss these findings more in depth using van Leeuwen's SAR theoretical framework. In this section, the data analysis will be connected to the theoretical concepts and relevant categories of representation. This discussion explains how these representational strategies function in the context of the analysed discourse and their implications for the text's overall meaning. Finally, the results of this chapter are expected to provide answers to the research questions.

A. Findings

The research data in this section were obtained from the lyrics of LAUNG's album *Not for Majority*, released in 2024. The album consists of five singles: *Not for Majority*, *Killed in a Subtle Way*, *People Who Try to Change the Order*, *Nobody's Fool*, and *Clear That Way*. All lyrics were analysed using van Leeuwen's SAR framework to examine how social actors are represented, disguised, or omitted in the discourse of the songs.

In this sub-chapter, the researcher presents the data and identifies the representational strategies employed in the lyrics. Each of the strategies of inclusion and exclusion will be presented along with data from the song lyrics. After that, a brief explanation of the classification basis will also be provided, based on linguistic characteristics or grammatical forms, etc. This structure allows readers to clearly understand the research findings before entering into a more in-depth analysis in the next section.

1. Exclusion Strategies

A. Suppression

1) Not for Majority

Excerpt 1:

With pulling a problem, pulling a bullshit and start the game.

The lyric “With pulling a problem, pulling a bullshit and start the game” shows an exclusion strategy in the form of suppression. In van Leeuwen’s theory, suppression happens when a social actor is completely removed from the sentence, so we cannot see who is responsible for the action.

In this line, the actions “pulling a problem,” “pulling a bullshit,” and “start the game” are mentioned, but the performer of these actions is not stated. There is no subject in the sentence. We do not know who is creating the problem, who is starting the conflict, or who is “playing the game”. Because the actor

does not appear anywhere in the clause, this is a clear case of suppression.

Grammatically, the word “pulling” works as a gerund after the preposition “with.” A gerund acts like a noun, not like a normal verb. Because of this structure, the sentence does not need a subject. This allows the action to be described in an abstract way, without mentioning who performs it. The same thing happens with “start the game,” which appears without a clear actor. The focus is placed on the actions themselves, not on the people behind them.

Ideologically, this suppression is important. In the context of the song *Not for Majority*, which talks about fanatic groups in religion, politics, or ideology, the removal of the actor can suggest that the problem is bigger than one individual. It may represent how certain groups create conflict, spread lies, and “start the game” of endless arguments and division. By not naming a specific actor, the lyric makes the problem feel widespread and continuous. At the same time, it also shows how responsibility becomes unclear. When no one is clearly named, accountability disappears, and the cycle of conflict can continue without anyone admitting fault.

So, this line does not only remove the actor grammatically, but it also reflects the real-life issue described in

the song: fanaticism creates problems and conflict, yet responsibility is often avoided or hidden.

Excerpt 2:

If it's just with words, it's as easy as just turning the hand.

The term "turning the hand" in this paragraph defines an action, but it doesn't say who is performing it. The clause doesn't have a subject. The reader can only observe the method, not the person who did it. This is called suppression since the actor is not in the structure at all.

In a comparison form like "as easy as...," "turning" works as a gerund. Because a gerund is essentially a noun, it doesn't need a subject as a regular verb does. This makes the activity seem more generic and abstract than something that a certain individual did. The emphasis is on the simplicity of the motion, rather than the identity of the performer.

This erasure of the performer makes the action seem natural, easy, and nearly automatic in terms of meaning. It sounds like something anyone can do, not something someone chooses to do on purpose. This lyric from the song "Not for Majority," which is about how readily people use words to attack, provoke, or promote bad beliefs, is in the context of the song. Words may cause fights extremely quickly, but it's not always evident who is using them. Because of this, it's hard to

tell who is responsible, and destructive communication seems usual or easy.

2) Killed in a Subtle Way

Excerpt 3:

Killed in a Subtle Way.

The verb "killed" is in the passive form in this sentence. The phrase doesn't say who killed someone. There is no subject, no agent, and no "by-phrase" that tells us who is to blame. This is an obvious case of suppression because the culprit is not present at all in the structure.

In terms of grammar, passive constructions move the attention from the actor to the consequence of the activity. Here, the focus is on the state of being "killed" and the method it happens ("in a subtle way"), not on the person or system that makes it happen. The framework makes the victim and the result more clear, but the actor becomes less clear.

This repression is quite important from an ideological point of view. The unseen actor in the song, which is about systematic brutality, oppression, and abuse of power, might be the police, the government, or extremist organizations. The damage is genuine, but the person who did it isn't named explicitly. This shows how individuals may be progressively

killed in real life by fear, pressure, prejudice, or injustice, even when there isn't an obvious or apparent assailant. The violence seems hidden, indirect, and built into the system, which makes it difficult to find and punish the person responsible.

Excerpt 4:

They're allowed to kill each other.

This line uses the passive voice form "are allowed." The statement says that "they" get permission, but it doesn't say who gives that permission. There is no sign of the group, institution, or organization that allows the violence. This is certainly an example of suppression because the source of the license is not revealed.

Passive phrases like "are allowed" often leave out the agent unless a "by-phrase" is included, such "allowed by the government." There is no such word in this statement. The focus is on "they" as the ones who do the violence, but the person who lets or encourages it is not part of the story.

This silence has an ideological meaning. It means that violence doesn't happen by chance; someone in charge lets or approves of it. But the statement doesn't address that authority, which shows how power systems often go unreported while average people hurt each other. In the context of *Killed in a Subtle Way*, this remark may criticize how authorities,

institutions, or ideological leaders create conditions where people are encouraged or enabled to hurt each other while those in charge avoid taking responsibility.

3) People Who Try to Change the Order

Excerpt 5:

Fight against them, fight against all.

The data shows the line "Fight against them, fight against all." This is an example of an exclusion strategy through suppression in the social actor representation paradigm that Theo van Leeuwen came up with. This phrase has an imperative clause, which is a type of clause that usually leaves off the grammatical subject in English. The word "you" is not directly mentioned in the statement, but it is clear that it refers to the person who is supposed to conduct the deed.

The grammatical structure does not include the social actor who is responsible for the action, which means that the actor is repressed. This indicates that the actor is not only in the background; they are not even mentioned in the text. So, the language focuses more on the action "fight" and the targets "them" and "all" than on the person who has to do the action. This method is carried out grammatically by using imperative

verbs, which let directives be said without saying who they are for.

Because of this, the portrayal makes the reader pay more attention to how important and urgent the demand is. The language creates a generic and collective call to action by obscuring the actor. This makes the remark seem more universal and strong, but it doesn't say who the acting group is. This artistic approach makes the message more powerful by focusing on resistance against unnamed enemies instead of naming who is supposed to resist.

4) Nobody's Fool

Excerpt 6:

Trapped and imprisoned in it

The data reveals a suppression strategy, demonstrated by the phrase *trapped and imprisoned in it*. In this sentence, the actions “trapped” and “imprisoned” are expressed through past participles in a passive construction, which emphasize the condition or result of the action rather than the actor who caused it. Because no agent is mentioned in the clause (for example, “by the authorities” or “by the rulers”), the sentence provides no information about who is responsible for trapping or imprisoning the subject. As a result, the social actor who

performs the action is entirely absent from the linguistic representation.

Grammatically, the use of past participles such as “trapped” and “imprisoned” allows the clause to describe a state of suffering without introducing the agent responsible for it. This passive structure shifts attention away from the perpetrator and focuses instead on the experience of the victim, making the oppression appear as a condition that simply exists rather than as the intentional action of specific actors.

In relation to the theme of the song *Nobody's Fool*, this suppression can reflect how systems of power and authority often hide or obscure the real perpetrators behind oppression. People may feel trapped within unfair systems, rules, or ideologies, yet the individuals or institutions responsible for maintaining these systems are not always directly visible. By leaving the actor unmentioned, the lyric emphasizes the feeling of being controlled and restricted, reinforcing the song's message about resisting hidden forms of authority and refusing to remain a passive victim of systemic injustice.

Excerpt 7:

Repelled and silenced with gunfire.

The term "repelled and silenced with gunfire" shows that there was a tactic to keep them quiet. In this sentence, the words

"repelled" and "silenced" are past participles that are used in a passive construction. This structure is more on what happened to the victims or how they felt than about the person who did the deed. There is no mention of an agent (such "by the police," "by soldiers," or "by authorities"), therefore the person who did the harm is completely missing from the text. Because of this, the phrase merely shows what happened as a result of the action, leaving out the social actor who did it.

The use of past participles like "repelled" and "silenced" lets the phrase talk about occurrences without needing a subject that does the action. This passive structure takes the focus off the actor and puts it on the violent consequence. This makes the event seem like something that just occurs, not like something that certain people or groups do on purpose.

This censorship fits with the concept of the song Nobody's Fool since it shows how acts of repression and violence are often shown without recognizing the people who are involved. The lyrics draw attention to the pain of those who are forced to stay quiet, while the persons or groups behind the violence stay hidden or unsaid. This image strengthens the song's theme of resistance by illustrating how regular people see the unfairness behind such persecution and refuse to stay quiet or accept it.

Excerpt 8:

The smart are left behind, the stupid are carried away.

In this line, "the smart" and "the stupid" are the people who do the activities, however the person who does the actions is not named. "Are left behind" and "are carried away" are passive constructions that change the attention from the person who did the action to the persons who were touched by it. The actor who caused this condition is not included in the statement since the agent is not mentioned (for example, "by the system," "by the rulers," or "by society").

Passive forms like "are left behind" and "are carried away" let the phrase talk about things that happen without saying who did them. This structure focuses on the social effects that different groups face, while taking away the power or system that creates these effects. Because of this, it seems that the acts happen almost spontaneously, with no evident source of power.

This suppression is similar to the concept of the song "Nobody's Fool." It shows how unfair institutions can generate societal divides while obscuring the people who gain from them. The lyric talks about how individuals who are smart or critical are neglected, while others who follow blindly are easy to lead or trick. The song doesn't name the actor who caused this

situation, which shows that power structures work in ways that are frequently disguised or accepted. This reinforces the idea that regular people need to learn about these systems and refuse to be dominated or tricked.

Excerpt 9:

Kissed with the shoes, caressed with the stick.

In this phrase, the verbs "kissed" and "caressed" are used as past participles in passive constructions. These forms are more on what the victim went through than what the individual or group that did the offense did. The words talk about the instruments "with the shoes" and "with the stick," but they don't say anything about the actor who utilizes them. Because of this, the statement draws attention to the brutal treatment of someone, but the person who did it is utterly missing from the language.

Passive participles like "kissed" and "caressed" let the clause talk about activities without having to include a subject that does them. This structure moves the focus to the outcome or state of the action, making the violence seem nearly neutral or apart from the people who do it. The sentence obviously shows suppression because the agent is not mentioned anywhere in the clause. The social actor is completely absent from the text.

This portrayal enhances the song's concept of Nobody's Fool, which is about how authorities misuse their authority and

persecute people. The satirical phrases "kissed with the shoes" and "caressed with the stick" describe violent actions that are covered up by gentler language. This shows how language can make violence seem normal or hide it. The song focuses on the experiences of those who are oppressed by systems of power by not naming the people in charge of the violence. This shows how authority frequently works without publicly admitting its part in injustice.

Excerpt 10:

Hugged with a doctrine, fucked with a bullshit.

In this phrase, the verbs "hugged" and "fucked" are used as past participles in passive constructions. These forms shift focus from the actor to the experience or circumstance of the affected individual. The phrase specifies the tools or means of the activities—"with a doctrine" and "with a bullshit"—but it doesn't say who is responsible for carrying them out. The phrase doesn't have the agent, hence the actor is completely removed from the language representation. This is an example of a suppression technique.

Passive participles like "hugged" and "fucked" let the term describe actions without saying who does them. This structure makes ideological persuasion and manipulation more powerful, but the person who did it stays hidden. As a result, it

seems like the actions happen without a clear source of authority.

The idea of the song "Nobody's Fool" is to criticize authoritarian governments and the use of repression to control people's thoughts. The phrase suggests that ideologies, propaganda, or false stories can be used to control or take advantage of people, but it doesn't say who is responsible for spreading these ideas. By getting rid of the actor, the focus is on how power works through abstract ideas like ideology or false information, while the people who run these systems stay hidden. This supports the song's subject of defiance by showing how regular people start to notice these tricks and refuse to be manipulated.

Excerpt 11:

Burned with the rules, sprayed with the lies.

The verbs "burned" and "sprayed" are in the past participle form and are used in passive constructions in this sentence. These forms focus on the state or experience of the person who is affected, not the one who does the action. The statement does not say who makes these rules or spreads these falsehoods, even though it does say how the activities are done, such "with the rules" and "with the lies." The agent is not mentioned anywhere in the clause, therefore the social actor

who is responsible for the activities is not represented in the language at all. This is what makes the suppression approach work.

Passive participles like "burned" and "sprayed" let the phrase show occurrences without needing a subject that does the action. This structure draws emphasis to the consequences of the actions, making them look like something that just happen instead than things that certain people or groups did on purpose.

The song "Nobody's Fool" talks on how repressive regimes work through laws, propaganda, and lies while obscuring the people who are behind them. The lyrics imply that rigid rules and false stories hurt or control people, but they don't mention the individuals or organizations that make and enforce them. By taking out the actor, the song makes the point that these systems affect regular people and that people should be aware of and fight against these kinds of hidden power.

Except 12:

Solved with money, fooled with the power.

The verbs "solved" and "fooled" in this sentence are past participles that are used in passive constructions. These forms are more concerned with the consequence or condition of the person who is affected than with the person who does the activity. The line talks about "money" and "power" as the tools

or means of the activities, but it doesn't say who employs them. The agent is not mentioned anywhere in the sentence, therefore the actor who is supposed to solve the problem or trick others is totally missing from the language representation. This is a clear example of a suppression approach.

Passive participles like "solved" and "fooled" let the phrase show activities without saying who does them. This structure takes the focus off the people or institutions that are responsible for corruption and manipulation and puts it on the effects of their acts.

This denial is a critique of corruption, misuse of power, and systemic lying in reference to the song "Nobody's Fool." The song argues that money frequently "solves" issues, which implies corruption, and that power often tricks people, which means that those in power are manipulating them. However, the people that do these things are seldom mentioned directly, which is how systems of power typically work to disguise who is responsible. The song makes a point of showing these activities without naming the persons who did them. This shows how pervasive and systematic injustice is, and it also reinforces the idea that regular people are becoming aware of these manipulations and won't be fooled.

5) Clear That Way

Excerpt 13:

Come with foolishness story, trapped and imprisoned in it.

The word "trapped and imprisoned in it" in the sentence "Come with foolishness story, trapped and imprisoned in it" shows that there is a technique for keeping people down. The verbs "trapped" and "imprisoned" in this sentence are past participles that are used in passive constructions. These forms focus on the state or condition of the impacted party, not the person who does the action. The phrase doesn't say who is accountable for trapping or imprisoning the subject since it doesn't say who did it (for example, "by authorities," "by the system," or "by those in power"). Because of this, the person who does the action is fully cut off from the language representation, which is a sign of a suppression tactic.

Using past participles like "trapped" and "imprisoned" in this way lets the phrase describe a circumstance without saying who did it. This passive structure takes the attention off the person who did the crime and puts it on the victim's experience. This makes the condition seem like something that just occurs instead than something that specific people do on purpose.

The song "Clear That Way" is about how individuals might get stuck in unfair systems, false stories, or manipulative

stories without being able to know who made them. This suppression is an example of that. The word "foolishness story" denotes false information or misleading stories that affect society, while the phrase "trapped and imprisoned in it" shows how these stories affect regular people. By taking out the character who caused this predicament, the line makes the point that hidden powers create an oppressive environment. This supports the song's message about questioning authority and demanding to know who really has power.

Excerpt 14:

Shouted something uncertain, moving aimlessly.

The data reveals a suppression strategy, demonstrated by the phrase *shouted something uncertain, moving aimlessly*. In this construction, the action "shouted something uncertain" is presented without any explicit subject that indicates who performed the act. Likewise, the phrase "moving aimlessly" appears as a non-finite verb-ing clause, which also does not require a clearly stated subject. Because both actions appear without an explicit actor, the sentence focuses only on the events or behaviors themselves, while the social actor responsible for them is not mentioned at all.

Grammatically, the absence of a clear subject combined with the use of a non-finite clause ("moving") allows the

sentence to present the actions as if they occur independently of a specific doer. This structure removes the actor entirely from the linguistic representation and directs the reader's attention toward the confused or chaotic actions being described rather than toward the individuals performing them. For this reason, the phrase functions as a clear example of suppression, where the social actor is fully excluded from the clause.

In relation to the theme of the song *Clear That Way*, this suppression reflects a situation where voices of confusion, misinformation, or empty slogans circulate in society without clearly identifiable sources. The lyric portrays an environment where uncertain messages are shouted and people move without direction, yet the actors behind these actions remain invisible. This representation reinforces the song's critique of unclear leadership, manipulated narratives, and chaotic social conditions, while emphasizing the need to question who is actually responsible for shaping these circumstances

B. Backgrounding

1) Not for Majority

Excerpt 1:

Inviting problems that never end, shackled our minds with the game.

The verb "inviting" in the sentence "inviting problems that never end" doesn't say who is inviting the problems. There is no subject in the sentence since it uses a non-finite verb form (verb + -ing). This style puts more focus on the action and its result ("problems that never end") than on the people who create those issues. The actor is indicated, which may be a reference to fanatical groups mentioned in the song's theme, although they are not named directly in this part of the phrase.

The performance is still in the tale, unlike repression. In the larger context of the song Not for the Majority, we can see that some groups or people are to blame for the divide and violence. But in this statement, they are less present. The grammar makes people focus on the action instead of the performer.

This backgrounding shows how problems in society might seem endless and overwhelming, but the individuals who create them are less clear. Instead of focusing on the people who caused the difficulties, the focus is on the effects, which are "problems that never end" and "shackled our minds." This can show how fanaticism keeps society in cycles of conflict, where the damage is clear but the responsibility is unclear or ignored.

Excerpt 2:

Taking a taboo thought into certainty

In this sentence, the word "taking" doesn't say who is doing it. We can't see what the sentence is about. The phrase simply talks about the process of turning a "taboo thought" into something that is seen as "certainty." Because the actor isn't identified, people are more interested in the change itself than in the individuals who made it happen.

This happens because of the non-finite verb form "taking" (verb + -ing). A non-finite clause doesn't need a subject, which lets the sentence talk about the activity without saying who did it. This form puts more emphasis on the action than on the actor. But the actor is still suggested in the song's bigger message, unlike suppression. We can see that certain extremist groups are to blame for converting extreme or objectionable views into what they say is absolute reality.

This backgrounding is important from an ideological point of view. It shows how fanaticism works in real life: views that were formerly thought to be incorrect or dangerous may progressively be made to seem like the only truth. The lyrics illustrate how that change happened, but the individuals who made it happen are still hard to see. Because of this, the focus is on how the ideology affects people instead of condemning specific people, which is similar to how destructive ideas may spread without anybody being held responsible.

Excerpt 3:

Using short thinking and try to change a system

The activities "using short thinking" and "try to change a system" in this sentence don't make it obvious who is performing them. The sentence doesn't have a clear topic. The emphasis is on the conduct—engaging in limited or myopic thinking and striving to alter a system—rather than on the individuals executing these acts. This is why the social actor is inferred but not emphasized.

This effect is caused by the non-finite verb form "using" (verb + -ing). A non-finite clause doesn't need a subject, therefore the action can happen without saying who did it. This helps the method stand out more than the performer. But since the song's main topic is about fanatical organizations, the audience can still tell who is being condemned, even if they aren't named directly in this sentence.

This backgrounding shows how people often talk about bad activities, such seeking to transform an entire system based on superficial thinking, in terms of their effects rather than the people who did them. The lyrics show how harmful fanaticism is: it leads to significant changes without really comprehending them. At the same time, the line doesn't name the performers specifically, which is similar to how accountability might

become less clear in real life, even although the effects are felt by everyone.

2) Killed in a Subtle Way

Excerpt 4:

Shouting discontent by raising a fist.

The verbs "shouting" and "raising" are used in this sentence to show actions. These sentences are not finite, hence they don't need a subject. Because of this form, the phrase doesn't say who is yelling or who is raising their fist. The attention is on the behaviors themselves, such showing indignation and protesting, not on the persons doing them.

Using non-finite verbs this way lets the process stand out more than the actor. The actor is not fully gone from the broader message, though. Based on the song's premise, we may guess that it is about groups of people that live in a society that is chaotic or repressive. This statement suggests that they are there, but it doesn't say their names.

In terms of ideology, this backgrounding takes the focus off of people and puts it on the mood of dissent and disturbance. It shows how angry, unhappy, and resistant people are without making it evident who they are. In the context of Killed in a Subtle Way, this can show how societal turmoil can affect

everyone. The yelling and raised hands show how angry people are, but the true power structures driving the upheaval may not be as clear.

Excerpt 5:

To save himself from the plague.

There is an infinitive clause in the sentence "to save." People usually use infinitive clauses to say what they want to do or why they want to do it. They don't need a clear subject inside them. Because of this, the performer is not well portrayed in the sentence. The only way to refer to the performer is using the reflexive pronoun "himself." This shows that someone is involved, but the term doesn't say who that person is directly.

In terms of grammar, the focus is on the action's goal—saving oneself from "the plague"—rather than the person's name. The actor is in the meaning, but not in the remark itself. This is why it's termed backgrounding instead of suppression. The social actor is not completely eradicated; rather, their identity and function are weakened.

This shape may ideologically symbolize self-preservation in a perilous or corrupt context. In the context of *Killed in a Subtle Way*, "the plague" might mean violence, injustice, or poisonous ideology that happens all the time. The line might show how individuals try to protect themselves when

things get out of control. The song obscures the actor, emphasizing survival within a detrimental system rather than focusing on the individual's identity, illustrating how dread and danger constitute the essential reality.

3) People Who Try to Change the Order

Excerpt 6:

By putting up that fucking billboard.

The data indicates a backgrounding approach, as seen by the words "putting up that billboard." This term signifies a backgrounding strategy, as the action of erecting does not explicitly identify the individual responsible for positioning the billboard; the agent is just implied by the statement. This structure manifests as a prepositional phrase initiated by "by" and succeeded by a non-finite -ing clause (putting up), which does not need a grammatical subject. The statement emphasizes the process or action rather than the individual performing it. This structure displaces the social actor from the focal point of the sentence while yet signifying their presence, illustrating backgrounding in the representation of social actors.

This backdrop effect enhances the song's denunciation of institutions that seek to manipulate or regulate social order through propaganda or symbolic displays of authority. The

reference to that billboard suggests a public declaration or propaganda tool employed to sway society, while the individuals or entities accountable for its creation or placement remain unidentified. By concealing the actor, the phrase underscores how control systems or ideological propaganda often emerge in public spaces without disclosing their originators. This linguistic strategy mirrors the song's broader critique of recurring power structures, wherein actions that shift society perspective are evident, however the authorities or organizations accountable remain obscured.

Excerpt 7:

And pull the trigger easily like pulling a bitch's panties.

The data implies a backgrounding approach, as indicated by the phrase "tugging a bitch's underpants." This statement is a backgrounding approach because it uses a non-finite verb-ing form to express the action of pulling without naming the person doing it explicitly. Theo van Leeuwen's idea of social actor representation says that this style pushes the social actor to the side by focusing on the process instead of the person who is responsible for it. The statement is grammatically a part of a comparison construction that starts with "like" and is followed by the non-finite verb-ing form "pulling," which doesn't need a subject. Because of this, the performer is inferred but not

directly mentioned in the sentence. This creates a backgrounding effect, where the action is more obvious than the person doing it.

This backgrounding technique makes the criticism of violence in power systems stronger when it comes to the song's subject, People Who Try to Change the Order. The comparison between pressing the trigger and removing a woman's underpants shows how swiftly violence may happen. However, it is not obvious who attacked this person, which shows how abusers in oppressive systems can remain unnoticed or unpunished. The text doesn't name the actor, which focuses attention to the alarming normalization of violence instead of a specific person. This supports the song's criticism of a societal cycle in which violence becomes normal and institutional actors stay concealed behind the deeds they make.

Excerpt 8:

Change the unity be founded by the ghosts from the past.

The phrase "be founded by the ghosts from the past" shows that there is a backgrounding technique at work. This statement is an example of a backgrounding approach since the ghosts from the past, who are the social actor, are not the grammatical subject of the clause. Instead, the actor shows up in a prepositional phrase that starts with "by," which makes the

actor's role in the sentence less essential. This form doesn't completely erase the actor, but it does make them less important in the sentence structure, according to Theo van Leeuwen's theory of social actor representation. The grammatical attention moves from the person who did the action to the process (be founded) and the impacted thing (the unity).

In terms of grammar, the phrase utilizes a passive construction, which means that the verb phrase "be founded" focuses on the activity and its result instead of the person doing it. The by-phrase (by the ghosts from the past) still tells us who is accountable, but the actor is pushed to the side of the sentence. This syntactic arrangement puts the actor in the background since the phrase puts the occurrence of creating the unity ahead of the people who do it.

In respect to the song's main topic, "People Who Try to Change the Order," this backgrounding method makes the point that efforts to change things are still dominated or affected by old forces and systems from the past. The term "ghosts from the past" is for old ideas, authority, or customs that nevertheless affect how new constructions are built. The narrative puts these players in a less significant role to stress the process of creating a new unity while also hinting that the old system still silently shapes its base. This shows the fundamental point of the song:

even when society says it wants to make things better, it frequently stays stuck in the same old ways of thinking and historical forces that have always been in charge.

4) Nobody's Fool

Excerpt 9:

Creating chaos and fear throughout country.

In this sentence, the word "creating" is in a non-finite verb-ing clause that doesn't need a clear subject. Instead of focusing on the person who is responsible for causing confusion and terror, the phrase is structured in such a way that it emphasizes the process or activity of producing turmoil and fear. The social person responsible for the deed is not explicitly identified in the line; rather, their presence may be inferred by examining the lyrics within a broader context.

The verb-ing form "creating" lets you show that the activity is still going on without saying who is doing it. This shifts the attention from the perpetrator to the repercussions of the crime, particularly the pervasive dread and chaos throughout the nation. Backgrounding, as opposed to suppression, is when the performer looks less important in the sentence structure. This is a common trait of backgrounding.

This graphic, which goes along with the song "Nobody's Fool," shows how strong people like authorities, political groups, or institutions can create fear and instability in society, even if these people are not typically openly acknowledged. The song focuses on the effects on society, such as the fear and chaos that the general public was feeling, even while the guilty people are kept in the background. This supports the song's main point, which is about how the system is unfair and how individuals in power may use it to their advantage. Individuals in the song realize that these occurrences are not random, but rather the consequence of the actions of those in power.

Excerpt 10:

Raise your fist, fight that dominating.

In this statement, both "raise your fist" and "fight that domination" are in the imperative form, which usually leaves off the subject. In English imperatives, the subject "you" is implied but not stated. The social actor is pushed to the side in the structure since the actor who does the action isn't directly named in the text, even if the reader can readily guess who is supposed to do it.

The imperative construction lets the sentence focus on the actions themselves—raising a fist and resisting dominance—rather than the person doing them. The statement

also uses a paratactic structure, which means that two instructions are put next to each other without any further explanation or hierarchy. This form puts the deeds and message of resistance front and center, while the performer stays in the background.

This backgrounding fits with the song's theme of people working together to fight against oppressive institutions and forces. The words are a straightforward call to action, urging people to stand up against oppression. The message becomes more universal when the actor is left out of the song. This way, anybody who hears it can see themselves as the one who should act and fight against injustice.

2. Inclusion Strategies

A. Objectivation – Abstraction

1) Not for Majority

Excerpt 1:

Based on low reason and which never gives certainty.

The line "Based on low reason and which never gives certainty" is an example of Objectivation–Abstraction, which is a way to include people. Van Leeuwen's thesis posits that abstraction occurs when social actors are shown not as

individuals, but as abstract concepts or attributes. The actors are still in the text, but they aren't directly involved.

The words "low reason" and "never gives certainty" in this statement don't explicitly talk about humans. The poem employs abstract terms like "reason" and "certainty" instead of expressing "people who think irrationally" or "groups who can't give clear answers." These words represent the individuals who wrote them. So, the performers are featured, but not as people; instead, they are shown via ideas.

This method is proven grammatically by using abstract words like "reason" and "certainty" with a phrase that doesn't have a clear human subject, such "never gives certainty." The text doesn't say who doesn't offer certainty explicitly. Instead, the uncertainty is linked to an idea that isn't real. This takes away the human side of the deed while yet suggesting that some persons or groups are to blame.

This abstraction makes the critique seem more universal and broad. It says that fanaticism is based on poor logic and doesn't really help people understand things or find answers. The poem draws attention to the erroneous reasoning by portraying the performers as abstract characteristics rather than real persons. This can also lessen direct blame, though, because

the focus is on "low reason" instead of openly condemning certain people.

Excerpt 2:

With a fist in the air, in the land of hypocrisy.

The phrase "the land of hypocrisy" doesn't name any people or groups. The poem doesn't state "people who are hypocritical" or "institutions that act hypocritically." Instead, it converts this behavior into an abstract location, a "land." This is a figurative way of saying something. The performers are still part of the message because hypocrisy comes from individuals, but they aren't portrayed explicitly. They are depicted as components of a social state or milieu.

This works grammatically using a nominal metaphor. The abstract noun "hypocrisy" plus the word "land" make up an imagined place. This changes the way people operate in society into a setting instead of an action. The emphasis transitions from "who is being hypocritical" to the environment or system in which hypocrisy appears to be normative.

This picture implies that hypocrisy is not simply an issue for one person, but for everyone and ingrained in society. The song Not for Majority attacks extremism in religion, politics, and ideology. In this sense, "the land of hypocrisy" might be a place where people publicly proclaim their convictions ("a fist

in the air") yet conduct differently in real life. The song makes the critique bigger and harsher by turning the actors into a "land." This suggests that hypocrisy has become part of the whole system, not simply the actions of a few people.

2) People Who Try to Change the Order

Excerpt 3:

Are we swim in the sea of people? Or swim in the sea of bullshit.

In Theo van Leeuwen's Social Actor Representation paradigm, the phrases "sea of people" and "sea of bullshit" refer to an inclusive strategy through Objectivation-Abstraction. In this case, the metaphor "sea" turns social actors and situations into an abstract space. "Sea of people" doesn't refer to specific people as actors; instead, it refers to a large group of people as a whole. "Sea of bullshit," on the other hand, refers to the spread of erroneous ideas, meaningless talk, or misleading viewpoints as a common condition. The writing employs metaphor to shift the focus from individual people to the social environment or setting they create.

This kind of representation comes up in language when nominal metaphors are used, such when the term "sea" is used with the prepositional phrase "people" or "nonsense." This structure turns social actors and actions into ideas instead of

people who are part of an active clause. So, the performers are just kind of there in the text, and their specific roles and identities are unclear.

This abstraction, in relation to the song's main idea, "People Who Try to Change the Order," represents the songwriter's criticism of a disorganized society where people are absorbed into large groups and shared ideas. Instead than concentrating on specific people who promote extremism, lies, or empty rhetoric, the lyrics describe these things as a huge "sea" that surrounds society. This metaphor shows how people might become lost in mass movements, propaganda, or collective ignorance. It supports the song's main idea that social change is sometimes caused by complex and overwhelming events in society rather than by clear and responsible people.

3) Nobody's Fool

Excerpt 4:

And in black campaign, green flag, human rights.

In this sentence, the phrases "black campaign," "green flag," and "human rights" function as conceptual or symbolic nouns that stand in place of the actors who are actually involved in these actions or ideologies. For example, "black campaign" refers to the practice of spreading negative propaganda, but it

does not mention the individuals or groups who conduct the campaign. Similarly, “green flag” functions as a symbolic representation of a group, ideology, or movement, yet the specific actors behind the symbol are not identified. Meanwhile, “human rights” appears as an abstract concept that implies the existence of actors who either defend, promote, or violate those rights, but those actors remain unnamed.

Grammatically, this strategy is realized through the use of abstract and symbolic nouns without human subjects. Because the sentence contains only conceptual expressions and lacks explicit references to people or institutions, the real actors are hidden behind these abstractions. As a result, the social actors are still implied in the discourse, but their identities become less visible, since they are represented through ideas, symbols, or ideological labels rather than through direct human references.

In relation to the theme of the song *Nobody's Fool*, this abstraction reflects how political struggles, ideological conflicts, and propaganda are often expressed through symbols and concepts rather than through clearly named actors. The lyrics suggest a social environment filled with campaigns, ideological symbols, and debates about human rights, yet the individuals or groups behind these actions remain unclear. By

representing actors through abstraction, the song highlights how power, ideology, and conflict can be masked behind slogans, symbols, and political language, reinforcing the song's criticism of manipulation and systemic injustice.

B. Determination – Indetermination

1) Not for Majority

Excerpt 1:

Cause they have teaches us to fight and teaches us to right.

The lyric “Cause they have teach us to fight and teach us to right” shows an inclusion strategy in the form of Indetermination. In van Leeuwen's theory, indetermination happens when social actors are included in the text but are not clearly identified. The actors are present, but their identity is vague or unclear.

In this line, the pronoun “they” introduces a social actor. However, in the whole song lyric there is no explanation about who “they” are. It could refer to religious leaders, political groups, institutions, elders, or any powerful group that influences people's thinking. Because the identity is not specified, the actor remains ambiguous. The reader or listener must interpret who “they” might be based on the wider theme of the song.

Grammatically, this strategy appears through the use of the third-person plural pronoun “they” without any descriptive details or explanation. There is no noun phrase that clarifies their identity. This makes the actor included but not clearly defined.

Ideologically, this indetermination is meaningful. It suggests that there are influential groups shaping people’s behaviour—teaching them to fight or to justify themselves—but these groups are not directly named. This can make the criticism feel broader and more universal. In the context of *Not for Majority*, which talks about harmful fanaticism, “they” may represent powerful systems or authorities that pass down conflict-driven ideas from generation to generation. By keeping the actor vague, the lyric allows listeners to connect the message to different real-life situations, while still pointing to the existence of a group with strong influence over society.

Excerpt 2:

But what we want is not just your rubbish and bullshit.

In this line, the pronouns “we” and “your” clearly include social actors in the text. However, the exact identities of these groups are not explained. The word “we” represents a group that shares the same feelings or demands. It creates a sense of unity and collective identity. At the same time, “your”

points to another group that is being criticized. Even though both actors are clearly positioned in opposition to each other, the text does not describe who they actually are. They could refer to ordinary people versus fanatic groups, citizens versus authorities, or minorities versus dominant groups. Because their identities are not specified, this is a form of indetermination.

However, it is also a form of determination. The pronouns are not random; they refer to specific groups within the logic of the song. The relationship between “we” and “you” is clear: one side rejects what the other side offers. This creates a strong oppositional structure in the sentence.

Grammatically, this strategy appears through the use of personal pronouns without extra explanation or descriptive details. The actors are directly involved in the action (“we want”), but their identities remain open to interpretation.

Ideologically, this representation strengthens the protest message of the song *Not for Majority*. It creates a clear division between two sides: those who are tired of empty words and harmful ideas, and those who spread them. By keeping the identities open, the lyric allows listeners to connect the message to different real-life conflicts involving fanaticism, hypocrisy, or misleading authority. The use of “we” also builds solidarity,

while “your rubbish and bullshit” directly challenges the opposing group’s ideas and actions.

2) Killed in a Subtle Way

Excerpt 3:

We call it killed in a subtle way.

The pronoun “we” clearly introduces social actors into the sentence. It shows that a group of people is speaking and giving a name to the situation (“killed in a subtle way”). However, the lyric does not explain who “we” are. It could refer to victims, observers, activists, or society in general. Because the identity of the group is not clearly described, this is a form of indetermination—the actors are included but not specifically identified.

At the same time, “we” represents a collective voice. Instead of speaking as an individual (“I”), the lyric uses a plural pronoun. This creates a sense of shared understanding and shared experience. In van Leeuwen’s terms, this can also be seen as collectivization, where actors are represented as a group rather than as separate individuals.

Grammatically, this strategy appears through the use of the first-person plural pronoun “we” without any additional explanation or descriptive details. The group is active in the

sentence (“we call”), but their identity remains open to interpretation.

Ideologically, this representation strengthens the message of the song. It suggests that many people recognize the hidden violence happening around them and agree on calling it “killed in a subtle way.” The use of “we” builds solidarity and collective awareness. In the context of systemic oppression and abuse of power, this line shows that the victims or observers are not silent—they are naming the violence, even if it is indirect and hidden.

3) People Who Try to Change the Order

Excerpt 4:

Without thinking about what you’re getting into.

The data reveals the phrase “you” in the sentence *Without thinking about what you’re getting into*, which demonstrates an inclusion strategy through Determination–Indetermination in Theo van Leeuwen’s Social Actor Representation framework. The pronoun “you” introduces a social actor into the text, meaning the actor is present in the discourse. However, the identity of this actor is not clearly specified, leaving the reader uncertain about who exactly is

being addressed. In this way, the actor is included but remains indeterminate.

Although the identity is unclear, the pronoun “you” still suggests a certain level of determination, because it points to a specific party being addressed by the speaker, even if that party is not explicitly named. This creates the impression that the lyric is directed at a particular group or individuals involved in the situation, while still allowing the meaning to remain open to interpretation.

Grammatically, this strategy appears through the use of the second-person pronoun “you” without any additional descriptive attributes or identifying information. Because no names, roles, or group identities are attached to the pronoun, the social actor is represented in a general and ambiguous way.

In relation to the theme of the song *People Who Try to Change the Order*, this indeterminate use of “you” broadens the criticism expressed in the lyrics. Instead of targeting a clearly identified group, the statement can apply to any individuals who follow movements, ideologies, or calls for change without fully understanding the consequences. This reflects the song’s broader message about people who join social or political struggles impulsively, without careful thought, which often leads society back into the same cycle of conflict and disorder.

Excerpt 5:

How they try to change the order.

The pronoun “they” refers to a group of actors who are attempting to change the order, yet the sentence does not explain who these actors actually are. Because their identities are not described through names, roles, or social categories, the actors remain indeterminate. The reader understands that a certain group exists and is responsible for the action, but their exact identity remains unclear. This ambiguity leaves room for interpretation about which groups or individuals the lyric may be referring to.

Grammatically, this strategy is realized through the use of the third-person plural pronoun “they” without any accompanying descriptive clause or attribute that could identify the group more precisely. As a result, the actors are present in the sentence but remain unclearly defined.

In relation to the theme of the song *People Who Try to Change the Order*, this indeterminate representation can reflect the songwriter’s critique of various groups who claim to bring change—such as political movements, ideological groups, or social factions—without directly naming them. By leaving the actor undefined, the lyric allows the criticism to apply broadly

to many possible groups who repeatedly attempt to change the social order but often reproduce the same cycles of conflict, violence, and injustice

4) Nobody's Fool

Excerpt 6:

Foolishness perpetrated by our protector.

In this sentence, the possessive pronoun “our” signals a form of determination, because it establishes a clear relationship between the actor and a particular group (“us”). The phrase suggests that the actor belongs to or represents the community being discussed, which makes the actor socially recognizable. However, the actor remains indeterminate because their personal identity is not revealed. Instead of being named as a specific person or institution, the actor is represented only through the role “protector.”

Grammatically, this representation is realized through functionalization, where the actor is identified by their social role or function rather than by a personal name. The noun “protector” indicates a position of authority or responsibility—such as security forces, government authorities, or institutions expected to protect society—while the possessive determiner “our” highlights the relationship between the actor and the

group being protected. In addition, the phrase “perpetrated by our protector” appears in a passive structure, which places the focus on the action (*foolishness*) rather than on the actor, even though the actor is still mentioned.

In relation to the theme of the song *Nobody’s Fool*, this representation reflects the criticism that those who are supposed to protect society may actually contribute to injustice or harmful actions. By describing the actor only as “*our protector*,” the lyric emphasizes the irony and contradiction that the very institutions meant to defend people can also become the source of wrongdoing. The actor is therefore present in the text, but their identity remains vague, which allows the criticism to apply broadly to any authority or institution that abuses its power while claiming to protect the public.

C. Nomination – Categorization

1) Killed in a Subtle Way

Excerpt 1:

Create hell for those who want peace.

The lyric “Create hell for those who want peace” shows an inclusion strategy through categorization. In van Leeuwen’s theory, categorization happens when social actors are represented as members of a group based on shared

characteristics, values, or roles, instead of being named as individuals.

In this line, the phrase “those who want peace” clearly includes social actors. However, they are not identified by name or specific identity. Instead, they are grouped together based on one defining quality: their desire for peace. This is not nomination (which would use proper names), but categorization, because the actors are defined through their shared goal or value.

Grammatically, this strategy appears through the determiner “those,” which automatically forms a collective group, and the relative clause “who want peace,” which describes and defines that group. The structure builds an identity based on belief or intention rather than personal identity.

Ideologically, this representation is powerful. It shows that in the society described in *Killed in a Subtle Way*, even people who simply want peace become targets. By grouping them as “those who want peace,” the lyric highlights how certain systems or authorities may treat peaceful individuals as enemies. This reflects a chaotic and oppressive environment, where desiring peace is enough to be attacked or punished. The categorization emphasizes the social division between those

who create “hell” and those who only seek peace, reinforcing the song’s message about systemic violence and injustice.

2) Nobody’s Fool

Excerpt 3:

But we just a street fighter man.

In this sentence, the pronoun “we” introduces the social actors collectively, while the phrase “street fighter” categorizes them according to their role or social position. Instead of identifying specific individuals, the lyric defines the actors as members of a group characterized by struggle or resistance in everyday social conditions. Through this categorization, the actors are represented as ordinary people who fight for their rights or survival, rather than as formally recognized leaders or authorities.

Grammatically, this strategy appears through the use of the lexical noun phrase “street fighter”, which functions as a categorizing label that describes the social identity of the actors. The clause structure “we just a street fighter man” works as a nominal predicate, where the category becomes the defining identity of the subject “we.” This structure emphasizes that the actors’ identity is shaped by their social role rather than by individual names or titles.

In relation to the theme of the song *Nobody's Fool*, this categorization highlights the perspective of ordinary people who resist oppression and injustice. By describing themselves as “*street fighters*,” the speakers position themselves as individuals who may not hold power, authority, or formal status, but who are still willing to struggle against domination and manipulation. This representation reinforces the song’s message that resistance often comes from common people who refuse to remain passive victims of corrupt systems or abusive authorities.

Excerpt 4:

Nobody’s fool and we know what we can.

In this sentence, the phrase “nobody’s fool” categorizes the actors as people who cannot easily be deceived or manipulated. This expression assigns a character-based identity to the actors, portraying them as individuals who are aware, critical, and resistant to manipulation. Rather than identifying specific individuals, the lyric defines the actors through a shared personal quality, which shapes how they are perceived within the discourse.

Grammatically, this strategy is realized through the evaluative noun phrase “nobody’s fool,” which functions as an identity predicate describing the subject. The pronoun “we”

further includes the actors collectively, while the clause “we know what we can” reinforces the idea that the group possesses awareness, confidence, and understanding of their own abilities. Through this structure, the category becomes a label that defines the actors’ character and mindset.

In relation to the theme of the song *Nobody’s Fool*, this representation emphasizes the perspective of ordinary people who refuse to be manipulated by oppressive systems, propaganda, or abusive authorities. By describing themselves as “*nobody’s fool*,” the speakers assert their awareness and resistance, showing that they recognize injustice and are no longer willing to be controlled or deceived. This reinforces the central message of the song: that people who understand the truth will stand up, resist domination, and refuse to be treated as powerless victims.

Excerpt 5:

Just a mad people think this is fine.

In this sentence, the noun “people” introduces the actors as a group, while the adjective “mad” assigns a negative psychological evaluation to that group. Through this combination, the actors are categorized as individuals who possess a particular trait—irrationality or lack of judgment. This representation constructs their identity not through personal or

institutional roles, but through an evaluative description of their character.

Grammatically, this strategy appears through the noun phrase “mad people,” where the plural noun “people” functions as a form of assimilation, grouping individuals into a collective social category. The adjective “mad” acts as an evaluative modifier, directly attached to the noun to label the group with a specific moral or psychological characteristic. As a result, the actors are present in the text as a collective category defined by judgment or evaluation, rather than as identifiable individuals.

In relation to the theme of the song *Nobody's Fool*, this categorization reflects the songwriter's criticism of people who accept injustice, oppression, or manipulation as something normal. By describing such individuals as “*mad people*,” the lyric expresses frustration toward those who fail to recognize wrongdoing or who remain passive in the face of abuse of power. This reinforces the song's central message that aware and resistant individuals refuse to accept injustice, while those who consider such conditions acceptable are portrayed as irrational or misguided.

D. Assimilation – Individualisation

1) Killed in a Subtle Way

Excerpt 1:

About millions people voicing fanaticism.

The lyric “About millions people voicing fanaticism” shows an inclusion strategy through assimilation. In van Leeuwen’s theory, assimilation happens when social actors are represented as a group or mass rather than as separate individuals.

The phrase “millions of people” presents the actors as a large, collective group. There are no names, no personal details, and no distinguishing characteristics. The focus is not on individual identities, but on the size and scale of the group. This creates the effect of a homogeneous mass, where individuals are merged into one large category.

Grammatically, this strategy is shown through the quantifier “millions,” which emphasizes number and size. The word “people” remains general and undefined. Because the sentence highlights the large quantity rather than specific individuals, it reinforces the assimilation effect.

Ideologically, this representation strengthens the idea that fanaticism is not a small or isolated issue. It suggests that extreme beliefs are supported or expressed by a huge number of

people. By presenting them as “millions,” the lyric creates a sense of overwhelming force and social pressure. At the same time, the lack of individualization removes personal responsibility, making fanaticism appear as a mass movement rather than the choice of specific individuals. This fits the song’s theme of systemic chaos and widespread ideological conflict.

Excerpt 2:

Hundreds of people were trampled and died.

The phrase “hundreds of people” presents the victims collectively. There are no names, no personal details, and no individual stories. The focus is on the large number of victims instead of on who they were. This removes their individual identities and merges them into a single group that shares the same tragic experience.

Grammatically, this strategy is reinforced by the numerical quantifier “hundreds of” and the plural noun “people.” These linguistic choices emphasize quantity and scale. Because of this, the sentence highlights the magnitude of the event rather than the personal loss of each individual. There is no individualization in this line, since no single person is described or identified with specific characteristics.

In addition, the clause “were trampled” uses a passive construction, which suppresses the actor responsible for the

trampling. We are told what happened to the victims, but not who caused it. This shifts attention to the suffering and outcome rather than to the perpetrator.

Ideologically, this representation can create a powerful image of large-scale tragedy while also reflecting how victims in chaotic or violent situations are often reduced to statistics. In the context of *Killed in a Subtle Way*, this line may suggest how systemic violence or social unrest leads to mass suffering, where individuals lose not only their lives but also their identities within public discourse.

E. Nomination – Identification

1) Killed in a Subtle Way

Excerpt 1:

By a man who's wearing a badge.

In this phrase, the actor is introduced as “a man.” This is not nomination, because there is no specific name. However, the relative clause “who’s wearing a badge” adds an important social attribute. A badge usually represents authority, law enforcement, or an official institution. Because of this, the actor is identified through his social role rather than through his personal identity.

Grammatically, this strategy appears through the use of the relative clause, which modifies and gives more information about “a man.” The clause adds a functional characteristic that signals power, authority, or institutional position. The actor is therefore present and clearly involved, but is described through his role in society instead of as an individual with a personal identity.

Ideologically, this representation is significant. By describing the actor as “a man wearing a badge,” the lyric connects the violence or harm to someone linked with authority. It suggests that the subtle killing or oppression may come from institutions or those in power, not just from random individuals. At the same time, the use of “a man” keeps the identity general, which may imply that this is not about one specific person, but about a broader system of authority that allows or commits violence. This fits strongly with the theme of *Killed in a Subtle Way*, where abuse of power and systemic oppression are central issues.

Excerpt 2:

Who feels himself is an absolute justice.

In this phrase, the actor is not given a personal name. However, he is clearly included in the text through the relative clause “who feels himself...”. The relative pronoun “who”

connects this description to the previously mentioned actor “a man who’s wearing a badge”. This means the actor is present, but he is defined by his personal belief or self-image rather than by a formal title.

The attribute “feels himself is an absolute justice” presents the actor as someone who sees himself as the highest or unquestionable authority of justice. This is not just a neutral description; it carries a strong evaluative meaning. It suggests arrogance, moral superiority, or abuse of power. The actor is therefore identified through a moral or psychological trait, not through a name or official position.

Grammatically, this strategy appears through the use of the relative clause introduced by “who.” The clause adds descriptive information that shapes how we understand the actor. Instead of being identified through nomination (a proper name) or simple categorization (like “officer” or “leader”), the actor is constructed through his mindset and attitude.

Ideologically, this is very important in the context of *Killed in a Subtle Way*. It suggests that the danger does not only come from authority figures, but from those who believe they represent absolute truth or justice. When someone thinks they are the ultimate judge of right and wrong, they may justify violence or oppression. This connects strongly to themes of

fanaticism and abuse of power, where individuals or institutions act harshly because they believe they are morally superior or unquestionably right.

2) Clear That Way

Excerpt 3:

From a young man, who never give up and keep on living up.

In this phrase, the actor is identified as “a young man,” which categorizes the individual according to physical and demographic attributes, namely age (*young*) and gender (*man*). This form of representation reflects identification through inherent characteristics, where the actor’s identity is constructed based on general traits that place them within a broader social group rather than presenting them as a specifically named individual.

Grammatically, this strategy appears through the singular noun “man,” which indicates individualization, showing that the actor is represented as a single person rather than as a collective group. The adjective “young” functions as an attribute modifier, marking the actor’s physical or demographic characteristic. In addition, the relative clause “who never give up and keep on living up” adds behavioral qualities to the actor, describing persistence and resilience. However, this

clause still does not reveal the actor's personal identity, meaning the representation continues to rely on categorization rather than nomination.

In relation to the theme of the song *Clear That Way*, this categorization highlights the perspective of ordinary individuals who continue to struggle and survive within an unjust system. The figure of "*a young man*" symbolizes people who face social pressures and uncertainty but refuse to surrender. By presenting the actor through general attributes instead of a personal identity, the lyric allows the character to represent a broader generation of individuals who persist in questioning authority and searching for truth, reinforcing the song's message of resilience and resistance against unjust power structures.

Excerpt 4:

But those who had survived, were now screaming in the cage.

In this phrase, the actors are identified as "those who had survived," which categorizes them based on their past experiences and historical condition as survivors. Instead of naming specific individuals, the sentence defines the actors through what they have endured. This type of representation constructs a collective identity grounded in shared experience, emphasizing survival as a defining characteristic of the group.

Grammatically, this strategy is realized through the determiner “those,” which refers to a specific but unnamed group of people. The relative clause “who had survived” functions to provide experiential identification, describing the actors according to a past event or condition they experienced. Even though the clause adds information about the actors’ history, it still does not reveal their individual identities, meaning the actors are represented through experience-based categorization rather than nomination.

In relation to the theme of the song *Clear That Way*, this representation highlights the condition of people who have endured hardship, oppression, or struggle within an unjust system. Although they have survived difficult circumstances, the phrase “screaming in the cage” suggests that they remain trapped or constrained by the same system. By identifying the actors as survivors rather than as named individuals, the lyric portrays them as a broader collective of people who continue to resist and express their frustration, reinforcing the song’s message about questioning power and demanding freedom from oppressive structures.

B. Discussion

This sub-chapter explores the ramifications of analysing the depiction of social actors in LAUNG's songs. In the previous chapter, we looked at data by putting exclusion and inclusion strategies into Theo van Leeuwen's (2008) framework. In this chapter, we want to build on that by looking at how these language choices affect the text's representation, power dynamics, and ideologies. This presentation not only connects the results to the theory used, but it also looks at how the results affect society as a whole, compares them to those of previous studies, and gives complete answers to the research questions. The Discussion therefore serves as a platform for the critical analysis of emerging patterns of representation, contextualizing them within the broader framework of meaning construction, both as a form of social critique and as a reflection of the socio-cultural conditions that inform the musical performance.

Table 1 The Summary of SAR Representation Used in the Lyrics of the Album "Not For Majority"(2024)

No.	SAR Strategies	Song Title	Data	Total
1.	Suppression	Not For Majority	2	14
		Killed in a Subtle Way	2	
		People Who Try to Change the Order	1	
		Nobody's Fool	7	
		Clear That Way	2	

2.	Backgrounding	Not For Majority	3	10
		Killed in a Subtle Way	2	
		People Who Try to Change the Order	3	
		Nobody's Fool	2	
3.	Objectivation - Abstraction	Not for Majority	2	4
		People Who Try to Change the Order	1	
		Nobody's Fool	1	
4.	Determination - Indetermination	Not for Majority	2	6
		Killed in a Subtle Way	1	
		People Who Try to Change the Order	2	
		Nobody's Fool	1	
5.	Nomination - Categorization	Killed in a Subtle Way	1	4
		Nobody's Fool	3	
6.	Assimilation - Individualisation	Killed in a Subtle Way	2	2
7.	Nomination - Identification	Killed in a Subtle Way	2	4
		Clear That Way	2	

Theo van Leeuwen's Social Actor Representation paradigm shows that there are 24 data points that relate to the exclusion strategy and 20 that relate to the inclusion strategy. The exclusion method mainly includes suppression (14 points) and backgrounding (10 points). This means that the lyrics of the album *Not for Majority* often push particular social actors to the side. Van Leeuwen's theory posits that suppression occurs when an actor is completely excluded, making the activity appear to unfold independently, without the perpetrator (van Leeuwen, 2008). At the same time, backgrounding puts the performer in a lower position. The fact that these two approaches are so common shows that the album's lyrics are meant to be impersonal social criticism, focusing on social structures, situations, or conditions without naming any people or organizations. This form lets the vocalist make deep criticisms without naming names, which makes the message more universal and avoids confrontation.

At the same time, the inclusion category showed up in 20 data points. The main approach is determination–indetermination (six data sets). Van Leeuwen's thesis posits that indeterminacy emerges when actors are turned generic, exemplified by the pronouns "they" and "we." This study shows that when social actors are introduced, they are usually seen as part of a broader group rather than as separate people. This strategy aligns with the narrative style of protest songs, which emphasize social solidarity or opposition ("us" vs "them") without focusing on individual concerns. Furthermore, the presence of objectivation–abstraction (4 data

sets) and nomination-categorization (4 data sets) highlights the utilization of abstract concepts to critique social structures rather than particular beings. The portrayal of social actors in the album's lyrics reflects a systemic, communal, and less individual-focused approach to critical discourse, aligning with the essence of protest music, which seeks to reveal structural injustice via broad and symbolic representation.

Another method identified in the data is nomination–identification (two data sets). According to van Leeuwen, identification happens when social actors are described by features, characteristics, or descriptive qualities instead than by their full names or formal titles. The lyrics that were looked at show this strategy in lines like "a man who's wearing a badge" and "who sees himself as the embodiment of absolute justice." These sentences talk about the performance in a way that makes it clear what his social rank and views on authority are.

The songwriter's use of nomination-identification in these songs seems to focus more on the conduct and mindset of those in power than on specific people or organizations. The lyrics highlight the arrogance and tendency for power abuse among some authority figures by depicting the actor through symbolic and psychological characteristics, such as wearing a badge or perceiving oneself as the personification of absolute justice. The lack of specific identification allows the critique to remain wide and general, showing that the issue is not limited to one person but is part of a larger pattern of authoritative figures abusing their status. This technique

strengthens the song's message of challenging authority and unjust systems of control.

The assimilation-individualization strategy is the least used representation. The lyrics only show two data sets: "about millions of people voicing fanaticism" and "hundreds of people were trampled and died." In these two cases, the participants are referred to by numbers ("millions" and "hundreds") together with the plural noun "people." This emphasizes the size of the group rather than the names of the people who are involved. This approach highlights the scale of social participation or trauma, depicting individuals as parts of a large group rather than as separate beings.

The infrequent use of this strategy in the lyrics suggests that the composer does not primarily focus on representing society through numerical or statistical means. The songwriter puts more emphasis on symbolic, ideological, and sensory descriptions of actors, which better support the critical and expressive nature of protest music. When used, the assimilation strategy has a specific rhetorical purpose: to highlight the far-reaching effects of extremism or violence on society, which makes the songs more emotionally and politically charged. Still, this strategy is less common than other ways of showing social actors since the lyrics focus on systemic critique and collective resistance instead than showing crowds or deaths in numbers.

The fact that concealing is the most common strategy shows that the album's lyrics want to bring attention to social problems without putting the blame on any one group. Van Leeuwen's thesis (2008) posits that suppression functions as a more abstract, universal, and introspective kind of critique, enabling the reception of social signals while reducing opposition to specific entities. Furthermore, the emergence of inclusion strategies indicates that, while specific players remain, they are often cited in nonspecific terms, utilizing pronouns or broad categories such as "they," "we," or "a young man." This pattern highlights the characteristics of resistance discourse, prioritizing collective experiences above individual ones. The interaction of dominance and exclusion, along with extensive inclusion, aligns seamlessly with van Leeuwen's (2008) thesis, which asserts that representations of social actors may shape perspectives, focus attention, and influence audience views of relevant social issues.

LAUNG's frequent use of exclusionary techniques affects how they talk about social concerns in their songs. The songs often leave out the person who caused the problem and focus on the system or situation instead. The criticism is aimed at big societal structures, including corruption, abuse of power, or injustice, instead than a single person. The songwriter could think that listeners already know who the actors are, as many of these problems happen all around the world including in the United States. Because they both understand each other, the songs don't have to mention the actors directly. Listeners may understand the message

on their own and connect it to real problems in society. This approach makes the criticism more generic and useful for a wider range of people. Even if the people who caused the problems are sometimes hard to see, the lyrics nonetheless focus on groups like victims, everyday people, or "we" as a whole who have to deal with the effects of unfairness. LAUNG's lyrics show how power is unevenly distributed in society and urge people to work together to fight for change. As a result, the songs serve not only as a form of artistic expression but also as a vehicle for raising awareness and encouraging critical examination of social realities.

This research demonstrates a significant deviation from prior studies utilizing Van Leeuwen's Social Actor Representation (SAR) theory, as the majority of those investigations concentrated on news discourse rather than music lyrics. Previous studies, including Evayani & Rido (2019), Purwaningsih & Gulo (2021), Sholihah & Degaf (2020), and Prastika & Suprayogi (2021), focused on journalistic texts and the media's representation of social actors through strategies of exclusion and inclusion related to issues such as sexual violence, crime, elections, or public protests. Additionally, subsequent studies, such as Qowim & Degaf (2024) and Erdiana (2023), persist in analysing the media's framing of social actors during political events and national disasters. SAR is utilized to explain media ideology and the power relations among institutions, governments, and social collectives. This study utilizes SAR to examine song lyrics, a medium distinguished by heightened expressiveness,

metaphorical language, and a departure from journalistic norms. This results in a different way of representing things: exclusionary approaches are used not to maintain "media objectivity," as they are in news, but as artistic and rhetorical choices to encourage social criticism, ambiguity of actors, and an emphasis on shared situations. This study broadens van Leeuwen's argument to include art and popular culture, demonstrating that representations of social actors not only construct social reality, as seen in the media, but also communicate ideological concepts through stylistic language and musical creativity.

Also, LAUNG often uses exclusionary strategies in their songs since they deal with delicate social and political issues. Their songs talk on things like the abuse of power, unfairness, and manipulation by people in charge. Because of this, the band doesn't often name specific people or groups. Instead, they use linguistic techniques like suppression and backgrounding, which show the actions but hide or just hint at the actors. This way, the songs may make strong criticisms without directly accusing somebody. This method lets the band get their point out and bring attention to social concerns without having to face the people they are criticizing directly. So, exclusion is a practical way for LAUNG to use their music to express resistance and societal criticism.

This strategy is common among independent musicians or bands who talk about politics or social issues. In certain cases, artists who publicly criticize powerful people or institutions may face negative

repercussions, such as public pressure, condemnation, or different kinds of restrictions. Because of these possible dangers, some musicians choose to express their disapproval in a less direct way. They don't name people or groups directly; instead, they talk about the problem using examples, actions, or symbolic language. By using exclusion strategies, artists may get their point over without being too harsh or blatant in their critique. This lets individuals protect themselves while expressing their concerns about social problems. The use of exclusion techniques in LAUNG's lyrics is not just a creative choice, but also a practical way for independent musicians to keep speaking out against problems in society and making their voices heard.

LAUNG places social and political issues at the centre of their artistic expression. Their album “Not for Majority” was created as a response to the realities of oppression, injustice, and abuse of power that continue to happen in society. One of the strongest motivations behind this album was the Kanjuruhan Stadium disaster in 2022, which became one of the darkest moments in Malang’s recent history. The tragedy caused the deaths of hundreds of people and raised serious public criticism regarding excessive force, poor decision-making, and the lack of accountability from authorities. For LAUNG, this event was not only a sports disaster but also a clear example of how systems of power can fail the people they are supposed to protect.

Because LAUNG is also from Malang, the tragedy had a strong emotional and social impact on them. They were not observing the event from a distance, but as part of the same community that experienced the grief, anger, and disappointment. This closeness made the album feel more personal and urgent. The release of “Not for Majority” in 2024, two years after the tragedy, shows that the issue was not forgotten and that the need for criticism remained strong. The band uses this album to speak about wider issues beyond Kanjuruhan, such as religious fanaticism, manipulation of public opinion, social inequality, and the silence of authorities in the face of injustice. These themes reflect how repression and misuse of power are not isolated events, but part of larger structural problems that affect many people.

Through their lyrics, LAUNG gives voice to frustration and resistance, especially from ordinary people and marginalized groups who are often ignored in dominant discourse. Their songs challenge the normalization of violence and oppression by questioning authority and exposing social contradictions. In this sense, music becomes more than artistic expression; it becomes a political statement and a tool of collective awareness. Since both the band and the Kanjuruhan tragedy come from Malang, the album also carries a local significance, functioning as a call for young people in the city to be more aware, critical, and courageous in expressing protest. LAUNG’s work shows how independent music can

become part of youth movements and social activism, where songs are not only heard, but also understood as acts of resistance against injustice

In a broader social and cultural context, these findings demonstrate the tendency of Indonesian alternative/independent music to express the concerns of the younger generation on social, political, and moral uncertainty. LAUNG creates a resistance philosophy by using representational strategies that depict regular people as oppressed and power structures as unclear but always present. This study demonstrates that LAUNG's lyrics function as a medium for social critique, encouraging listeners to re-evaluate reality, question the legitimacy of authority, and see that instances of injustice are not isolated events but systematic phenomena. The main point is that LAUNG's songs use poetic and intellectual language to show how social actors may help build collective consciousness and change the way power works in society.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents conclusions and recommendations as the final part of the research conducted. The conclusions are formulated based on the analysis and discussion in the previous chapter to answer the problem statement and achieve the research objectives. Meanwhile, the suggestions are formulated as academic and practical recommendations, expected to contribute to further studies and to stakeholders involved in the research.

A. Conclusion

The lyrics of LAUNG's album "Not for Majority" consistently depict a social reality characterized by power inequality, oppression, and resistance to dominant structures, as evidenced by the analysis and discussion of the lyrics using Theo van Leeuwen's theory of social actor representation.

The results indicate that exclusion strategies, particularly suppression and backgrounding, are employed to eliminate or obscure powerful actors, such as state officials or institutions, in order to direct the discourse toward the effects of repressive actions on the community. This critique of power practices that operate systemically and are not always explicitly visible is reflected in the omission of actors.

Additionally, inclusion strategies, including abstraction, identification, and categorization, are employed to depict community groups as social actors who are subjected to oppression. This

representation portrays the community, particularly marginalized groups, as active, conscious, and empowered individuals who are capable of expressing resistance. The song lyrics establish a narrative of social injustice and the delegitimization of repressive power by employing specific grammatical structures and lexical choices.

In conclusion, this investigation demonstrates that the language used in song lyrics serves as both an ideological and political instrument and a medium for artistic expression. The album "Not for Majority" exemplifies the potential of music as a tool for social critique, capable of challenging the dominance of mainstream discourse and fostering a sense of collective consciousness.

B. Suggestion

Based on the results of this study, it is recommended that future research develop a multimodal approach, such as combining analysis of song lyrics with visual elements in music videos, album designs, or stage performances. This approach is expected to provide a more comprehensive understanding of the construction of meaning, ideology, and representation of social actors in musical works. Furthermore, further research could conduct comparative studies with other musicians or musical genres to broaden perspectives on the use of exclusionary and inclusionary strategies in musical discourse as a form of social critique.

Beyond academic suggestions, this research is expected to increase public awareness, particularly among music listeners, of the social and ideological messages implicit in song lyrics. For musicians and creative industry practitioners, the results of this study can provide material for reflection on the roles of language and music as media for expression, resistance, and the conveyance of the aspirations of marginalized groups. Thus, musical works should be understood not merely as entertainment but also as a means of social communication that has a critical impact on existing realities.

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CURRICULUM VITAE



Hafiz Bagas Riantama was born on July 12, 2001. He started his higher education in 2019 at the English Literature Department in UIN Maulana Malik Ibrahim Malang, and he is currently pursuing his studies. During his early years at the university, he actively participated in student organizations, particularly the English Letters Student Association (ELSA). He also engaged in internal campus organization, namely UKM KOMMUST. He served in the organization not just as a member, but also served one year as vice general chairperson and another year as the general chairperson. Through these organizations, he gained valuable experience in leadership, teamwork, human resources, and event management. Throughout his bachelor's degree, he has been exploring the working life by taking on a part-time position as a waiter and a barista, where he developed customer service skills and gained practical work experience. Currently, he is working as a tour operator and tour guide, and he is willing to search for broader opportunities and more experience in a professional working environment.

APPENDIX

A. Types of Exclusion Strategies Used by LAUNG in The Album “Not for Majority”

No.	Data	Types of Strategies
1.	<i>With pulling a problem, pulling a bullshit and start the game.</i>	Suppression
2.	<i>If it's just with words, it's as easy as just turning the hand.</i>	Suppression
3.	<i>Killed in a subtle way.</i>	Suppression
4.	<i>They're not allowed to kill each other.</i>	Suppression
5.	<i>Fight against them, fight against all.</i>	Suppression
6.	<i>Trapped and imprisoned in it.</i>	Suppression
7.	<i>Repelled and silenced with gunfire.</i>	Suppression
8.	<i>The smart are left behind, the stupid are carried away.</i>	Suppression
9.	<i>Kissed with the shoes, caressed with the stick.</i>	Suppression
10.	<i>Hugged with a doctrine, fucked with a bullshit.</i>	Suppression
11.	<i>Burned with the rules, sprayed with the lies.</i>	Suppression
12.	<i>Solved with money, fooled with the power.</i>	Suppression
13.	<i>Come with foolishness story, trapped and imprisoned in it.</i>	Suppression
14.	<i>Shouted something uncertain, moving aimlessly.</i>	Suppression

15.	<i>Inviting problems that never end, shackled our minds with the game.</i>	Backgrounding
16.	<i>Taking taboo thought into certainty.</i>	Backgrounding
17.	<i>Using short thinking and try to change a system.</i>	Backgrounding
18.	<i>Shouting discontent by raising a fist.</i>	Backgrounding
19.	<i>To save himself from the plague.</i>	Backgrounding
20.	<i>By putting up that fucking billboard.</i>	Backgrounding
21.	<i>And pull the trigger easily like pulling a bitch's panties.</i>	Backgrounding
22.	<i>Change the unity be founded by the ghosts from the past.</i>	Backgrounding
23.	<i>Creating chaos and fear throughout country.</i>	Backgrounding
24.	<i>Raise your fist, fight that dominating.</i>	Backgrounding

B. Types of Inclusion Strategies Used by LAUNG in The Album "Not for Majority"

No.	Data	Types of Strategies
1.	<i>Based on low reason and which never gives certainty.</i>	Objectivation - Abstraction
2.	<i>With a fist in the air, in the land of hypocrisy.</i>	Objectivation - Abstraction
3.	<i>Are we swim in the sea of people? Or swim in the sea of bullshit.</i>	Objectivation - Abstraction

4.	<i>And in black campaign, green flag, human rights.</i>	Objectivation - Abstraction
5.	<i>Cause they have teaches us to fight and teaches us to right.</i>	Determination - Indetermination
6.	<i>But what we want is not just your rubbish and bullshit.</i>	Determination – Indetermination
7.	<i>We call it killed in a subtle way.</i>	Determination – Indetermination
8.	<i>Without thinking about what you're getting into.</i>	Determination – Indetermination
9.	<i>How they try to change the order.</i>	Determination – Indetermination
10.	<i>Foolishness perpetrated by our protector.</i>	Determination – Indetermination
11.	<i>Create hell for those who want peace.</i>	Nomination - Categorization
12.	<i>But we just a street fighter man.</i>	Nomination – Categorization
13.	<i>Nobody's fool and we know what we can.</i>	Nomination – Categorization
14.	<i>Just a mad people think this is fine.</i>	Nomination - Categorization

15.	<i>About millions people voicing fanaticism.</i>	Assimilation - Individualization
16.	<i>Hundreds of people were trampled and died.</i>	Assimilation - Individualization
17.	<i>By a man who's wearing a badge.</i>	Nomination - Identification
18.	<i>Who feels himself is an absolute justice.</i>	Nomination - Identification
19.	<i>From a young man, who never give up and keep on living up.</i>	Nomination - Identification
20.	<i>But, those who had survived, were now screaming in the cage.</i>	Nomination - Identification