

CHAPTER II

REVIEW OF LITERATURE

A. Review of Literature

1. Sociological Approach

The sociological approach in literary studies views literary works as social products that cannot be separated from the social context in which they were created. This approach aims to understand the reciprocal relationship between literary texts, authors, and the social conditions that underlie them. Through a sociological approach, literary works are analysed not only in terms of aesthetics, but also in terms of their social and ideological functions (Ahmadi, 2021). Thus, this approach allows researcher to reveal how social realities, including socio-political conflicts, are represented in literary works.

Methodologically, the sociological approach generally uses descriptive qualitative methods with text analysis as the main data. This method is applied by identifying themes, symbols, and language in literary works related to specific social phenomena. The textual data is then linked to the social, political, and historical context through literature studies and relevant social fact tracing. With this method, the sociological approach is able to provide a deep and contextual understanding of the meaning contained in literary works.

Sociological approach also emphasizes the importance of the relationship between literary works and the social reality that underpins their creation. Literary works are viewed as social products that reflect the values, ideologies, and conflicts that develop within society during a particular period (Zulfitriani et al., 2024). Through this approach, researcher can examine how authors respond to socio-political conditions through language and symbols in literary texts. Thus, the sociological approach not only helps to reveal the internal meaning of a text, but also explains the role of literary works as representations and critiques of social reality.

Based on the above theoretical understanding, literary works are social products that reflect values, ideologies, and conflicts within society. Therefore, a sociological approach is relevant for use in research that examines socio-political conflicts, particularly in song lyrics. This approach allows researcher to connect the lyrics with the social and historical realities that underlie the process of their creation. Through sociological analysis, song lyrics are understood not only as a form of entertainment, but also as cultural documents that represent the socio-political dynamics of a particular period. Therefore, a sociological approach was chosen as the theoretical basis in this study to reveal the socio-political conflicts contained in songs.

2. Socio-Political Conflicts

Socio-political conflict is one of the important phenomena in society that arises due to differences in interests, ideologies, and power, both between individuals and between countries. These conflicts often affect the social, political, and economic stability of a society (Dinia, 2024; Hassan et al., 2024). In addition to impacting social structures, socio-political conflicts also influence the way societies express their collective views and experiences. Therefore, socio-political conflicts have become a central issue that is widely studied in various disciplines, including literature.

In literary studies, socio-political conflict is often raised as a major theme because literature serves as a medium for reflecting social reality. Many literary works are created in response to specific political situations and attempt to represent the tensions and injustices that occur in society (Zulfitriani et al., 2024). The purpose of raising socio-political conflicts in literary works is to voice criticism, build social awareness, and encourage critical reflection among readers. Thus, literature is not only aesthetic in nature, but also has a strong social and ideological function.

One form of literature that is effective in representing socio-political conflict is song, because song lyrics are rich in symbolic meaning and social messages. Songs are able to convey social criticism and reflection in an emotional way that is easily accepted by the wider community. Through lyrics, socio-political conflicts can be conveyed implicitly or explicitly in communicative language. Therefore, the study of socio-political conflicts in

songs is important for understanding how social realities are represented in popular culture and expressed through literary works.

In line with this view, the representation of socio-political conflict in songs is also evident in the context of Indonesian local music. Song lyrics that raise themes of social and political injustice often become a medium for criticism of power structures that do not favour the people. Through straightforward and symbolic language, songs voice the anxieties of people who feel marginalized and have no space in the official narrative of the state (Hikmah et al., 2021). Songs thus serve as a channel for collective aspirations that record the tension between the people and those in power. From a sociological perspective, song lyrics can be understood as social records that reflect public dissatisfaction with a system that ignores the value of justice. Therefore, songs occupy a strategic position in cultural dynamics as a form of social documentation as well as a living critique of the socio-political realities developing in society.

It can be concluded that songs have strong representative and reflective powers in raising issues of socio-political conflict. Song lyrics not only function as artistic expression, but are also capable of packaging social criticism in a subtle and aesthetic manner without losing their power to raise public awareness. Through historical approach, songs can be understood as cultural texts that record traces of ideology, social tensions, collective trauma, and the community's aspirations for change. Thus, the analysis of songs does not merely examine their musical beauty, but also opens up a

broader space for interpretation of the dynamics of socio-political conflict that occur in community life.

B. Review of Relevant Research

In this section, the previous research on socio-political conflict in literary works is reviewed. This review is important to show the position of this research among previous studies and to identify similarities and differences. By reviewing the results, approaches, and focus of previous studies, this subchapter helps strengthen the theoretical and methodological foundations of this study. In addition, the review of relevant researches also serves to identify research gaps that underlie the importance of analysing socio-political conflict in a song.

In line with this objective, several previous studies using a sociological approach have shown that literary works, including song lyrics, often serve as a medium for social criticism. A research conducted by Zulfitriani et al. (2024), for example, proves that socio-political conflicts can be represented through the use of symbols, metaphors, and narratives in literary works. Through this approach, previous studies have successfully revealed how literary works voice issues of injustice, oppression, and demands for social change in society. Thus, the sociological approach has proven to be effective in interpreting the socio-political messages implied in literary works and is relevant as a basis for analysis in this research.

In addition to literary works, socio-political conflicts emerge as one of the dominant themes often represented in song lyrics as a form of expression and criticism of social reality. Songs not only serve as a means of entertainment, but also as a medium for voicing injustice, oppression, and various forms of social inequality. This can be seen in the research by Hikmah et al. (2021), which examined songs with Palestinian conflict themes, such as “*We Will Not Go Down*” and “*Palestine Will Be Free*,” which show that the lyrics contain criticism of military aggression, human rights violations, and ideological conflicts. In these lyrics, the suffering of women and children and the powerlessness of civilians are symbolically represented in the face of military force. Using Roland Barthes' semiotic theory, songs are analysed as a system of signs that convey connotative meanings about structural inequality. Therefore, the song can be understood as a form of symbolic resistance that is capable of raising collective awareness among the public about socio-political conflicts.

In line with these findings, expressions of socio-political conflict through songs can also be found in the context of Indonesian local music. Indonesian song lyrics often reflect tensions between the people and power structures that are considered unfair. Firmansyah's (2016) research on Iwan Fals' song shows that lyrics such as “*Oemar Bakrie*” contain sharp criticism of social injustice, political inequality, and the state's failure to fulfill the rights of its citizens. In this context, songs serve as a channel for the aspirations of community groups who feel marginalized and unrepresented by the dominant

power system. Through a sociological approach to literature, Firmansyah asserts that these songs serve as social records that capture public dissatisfaction with a system that ignores the value of justice. Therefore, song lyrics can be understood as a representation of marginalized voices that are strategically positioned in cultural dynamics, as well as a form of documentation and social criticism that continues to live on in society.

Complementing these findings, a research of other songs also shows that song lyrics play an important role in representing socio-political conflicts as a form of criticism and symbolic resistance to social reality. The lyrics of “*Wind of Change*,” for example, describe socio-political conflicts arising from ideological tensions and social change, and serve as a medium for reflection and criticism of the social conditions of the time. This is in line with Mahardika's (2021) research, which emphasizes the representation of socio-political conflict in songs by the band Kapital, such as “*Gegap Gempita*,” “*Gaza*,” “*Terror Dari Belantara*,” “*Mutu Manikam*,” and “*Klausa Hipokrit*.” These songs contain strong socio-political messages and reflect the surrounding social reality, such as discrimination, the dominance of certain ideologies, and oppressive practices that have the potential to divide society. Through a historical approach, Mahardika shows that music can serve as a means of symbolic resistance against social oppression that often cannot be voiced openly. Thus, song lyrics can be understood as cultural documents that contain deep social and political criticism and record the dynamics of conflict within society.

Based on these researches, it can be concluded that songs have strong representative and reflective powers in raising socio-political conflict issues. Song lyrics are able to package social criticism aesthetically and symbolically, while remaining effective in raising public awareness of shared social realities. Various approaches, such as semiotics, literary sociology, and history, have proven that songs can be understood as cultural texts that record traces of ideology, collective trauma, and society's aspirations for social change. Therefore, the analysis of a song does not only focus on its musical aspects or artistic beauty, but also opens up a broader space for interpretation of the dynamics of socio-political conflicts developing in society.

C. Theoretical Framework

This research uses a literary sociology approach to analyse the representation of socio-political conflicts in literary works (songs). This approach is relevant because literary works, including song lyrics, not only function as aesthetic expressions, but also as reflections of social reality. Through this approach, songs are seen as texts that contain ideologies and values related to social change, political tensions, and community expectations. In addition, literary works (including songs) form part of a grand historical narrative that conveys meaning through symbols, metaphors and narrative structures. In this context, songs can be read as cultural text documents that record the spirit of change, hope, and ideological tensions that occurred at the time. By combining these two approaches, this research aims to understand

how song lyrics represent socio-political conflicts, as well as how songs act as a means of articulating ideology and history.

In simple terms, the concept of the theoretical framework in the research is depicted in the following chart.

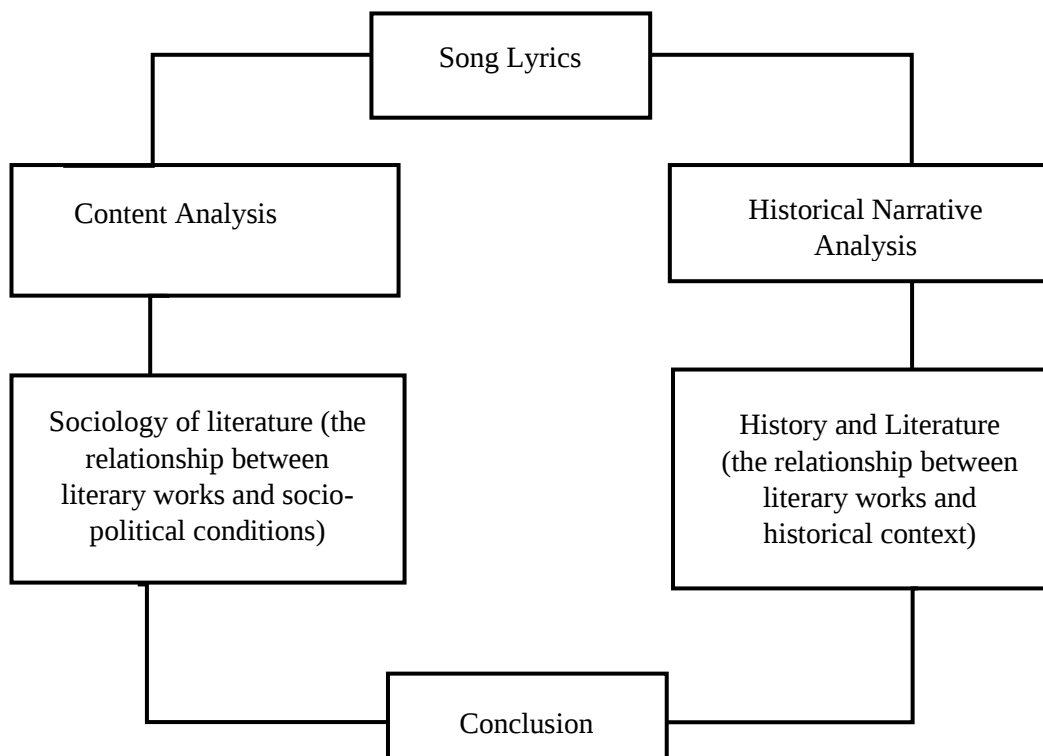


Figure 1. *Conceptual Framework*

Based on the framework above, the lyrics of *Wind of Change* were used as the main source of data for analysis because lyrics are a form of literary text that contains symbolic representations of socio-political conflicts. The lyrics are analysed through the perspective of literary sociology to reveal the relationship between literary texts and the socio-political conditions that led to their creation, particularly the social changes and ideological tensions at the

end of the Cold War. Furthermore, historical and literary approaches are used to link the meaning of the lyrics to the relevant historical context, so that the song can be understood as part of a historical narrative that reflects the political and social dynamics of its time. The analysis process is carried out through content analysis to identify the themes, symbols, and socio-political messages contained in the lyrics, followed by historical narrative analysis to interpret how these conflicts are constructed and conveyed within the framework of historical events. The entire analysis process is then formulated in a conclusion to answer the research question and confirm the position of songs as literary works that serve not only as entertainment, but also as cultural documents that represent socio-political conflicts in a reflective and critical manner.