



Art, Ideology, and Language: A Critical Discourse Analysis of Cultural Representation in Anwar Beck's Songs

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Abstract: In the context of Anwar Beck, his lyrics reflect a sensitivity to cultural, social, and local identity issues in Palembang. However, in-depth studies on the influence of personal and social ideology in his works remain scarce. This study examines the ideology underlying the creative process of musician Anwar Beck and how this ideology is represented in the lyrics and themes of his songs. Using a qualitative approach and critical discourse analysis, this research explores Beck's ideological views through in-depth interviews, an analysis of the lyrics of five selected songs: *Musimu Musiku*, *Raso-raso*, *Keladi Tumbuh di Lebak*, *Kemano Pegi*, and *Kembang Sriwijaya*, as well as a literature review on the theory of ideology in art and music. The data analysis techniques used include thematic analysis to identify ideological patterns in the song lyrics and interviews, along with data validation through source and method triangulation. The study results show that Anwar Beck's songs embody a complex ideology, blending criticism of local culture's marginalization with efforts to preserve and empower Palembang's cultural identity. *Bahasa Palembang Halus* and *Sari-sari* serve as mediums for Beck's artistic ideology and strategies for preserving Palembang's cultural and linguistic values.

Keywords: anwar beck; cultural representation; ideology; palembang language; song lyrics

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INTRODUCTION

As an art form, music reflects and shapes a society's cultural identity (Akhtabi & Puryanti, 2022; Anwar & Zaidi, 2024). Musicians often channel emotions, memories, and social critiques through their compositions, using melodies and lyrics to communicate personal and collective experiences (Decenteceo, 2024). Through this process, music serves as entertainment while reinforcing cultural narratives and strengthening a community's sense of identity. In Indonesian music, works by musicians such as Anwar Beck stand out due to their lyrics and themes, which reflect a sensitivity to social, cultural, and local identity issues. As a prominent figure in Palembang music, Anwar Beck uses music as a medium to voice social critique while strengthening awareness of the importance of preserving local culture amidst the pressures of modernization. His music is not merely entertainment but a means of conveying an ideology deeply connected to local society and culture (Lu, 2024; Plotnitskiy, 2024; Sukma, 2021; Sukma et al., 2024).

Ideology in creating art refers to the collection of ideas, beliefs, values, or worldviews that underpin an artist's creative process (Kokaisl & Hejzlarová, 2023; Wisman, 2023). Sunarto (2013) explains that one of the existential pillars of art creation is the knowledge used by the artist, which is a blend of various elements, including beliefs, concepts, and methods grounded in a particular understanding or ideology. Ideology can influence how the artist perceives the world and interprets social or cultural phenomena, affecting how they develop concepts and models for their works (Potocco, 2018). In this sense, ideology serves as a foundation or worldview that influences the creative process of art-making, including choices of material, themes, and messages within the artwork (Liu, 2024; Nurrachman et al., 2019).

An artist's ideology plays a crucial role in shaping the character and direction of their creative works (Luo, 2021). For instance, Iwan Fals, with his social critique ideology, created songs such as "Bongkar" and "Wakil Rakyat," which became symbols of resistance against injustice and political systems that neglected the ordinary people (Waruwu et al., 2022). Similarly, Ebiat G. Ade infused his works with spiritual and humanitarian reflections, creating poetic and heartfelt lyrics such as "Berita Kepada Kawan," which calls for greater empathy toward human suffering (Wibowo & Jacky, 2019). Gesang, with his nationalism and romanticism for local culture, created Bengawan Solo, which became both an iconic representation of Indonesia's natural beauty and a source of national pride (Wang, 2021). On the global stage, Bob Dylan loudly voiced resistance to war and injustice through songs like "Blowin' in the Wind," which became an anthem for the civil rights struggle in the United States (Antosz-Rekucki, 2023). In the case of Anwar Beck, his ideology concerning the preservation of

Palembang culture and his critique of modernization provide direction for his works, which are rich in local values and serve as a medium for advocating cultural identity amidst globalization.

Existing research demonstrates various relationships between music and ideology across the globe, such as subcultures in Suriname (Ghyselen et al., 2022), nationalism in North Korea (Hoare, 2021), religious ideological transformation in China (Tan, 2002), and political resistance in an Oromo protest song (Jebessa & Abdeta, 2022). However, the study of music and ideology in Indonesia remains underexplored, including the work of musicians like Anwar Beck. Although Anwar Beck's works are rich in cultural values and social critique, research into the ideology behind his creative process is still limited. Music research in Indonesia often focuses on technical or musical aspects, while the ideological analysis behind the lyrics and themes of songs has received less attention. However, themes such as the marginalization of culture and the empowerment of cultural identity in his works indicate significant ideological perspectives. This research is crucial to understanding how ideology influences the construction of lyrics and themes and the role of music as a medium for ideology in Indonesia.

Therefore, this study aims to fill this gap by thoroughly examining the influence of ideology in Anwar Beck's creative process. Several songs, such as "Musimu Musiku," "Raso-raso," "Keladi Tumbuh di Lebak," "Kemano Pegi," and "Kembang Sriwijaya," are analyzed as they represent Beck's stance on local cultural issues and his social critiques that resonate with the Palembang community. The focus of this study is: (1) What ideologies influenced Anwar Beck's creative process in composing his songs, and (2) How are these ideologies represented in the lyrics and themes of his music? This research also presents an important discussion of art, ideology, and language in Anwar Beck's songs, exploring how the interplay of these three concepts serves to represent and preserve Palembang culture.

This research is significant because it provides a fresh perspective on music as a form of ideological expression and its relation to socio-cultural aspects. By employing a critical discourse analysis approach, this study reveals the role of ideology in Anwar Beck's artistic work, particularly in the local context of Palembang. Unlike previous studies that primarily focus on musical techniques or general socio-cultural themes, this research investigates how ideology shapes a musician's work's creative process and thematic construction. The novelty of this study lies in its focus on ideological representation in Anwar Beck's music, filling a gap in Indonesian music studies by analyzing how local musicians articulate cultural identity and social critique through their compositions. This research contributes to the scientific field by expanding discourse on the intersection of music and ideology, particularly in the Indonesian context, which remains underexplored. Furthermore, the findings provide a theoretical foundation for understanding how music functions as a tool for cultural preservation and resistance against globalization. The results of this study are expected to enrich academic discussions in ethnomusicology, cultural studies, and media studies while offering valuable insights for musicians, scholars, and policymakers in fostering local cultural sustainability through music.

METHODS

This study employs a qualitative approach and critical discourse analysis (CDA) to explore the ideologies influencing Anwar Beck's creative process in composing his songs (Fairclough, 2023; Xie, 2018). We aim to understand how these ideologies are represented in the lyrics and themes of his music and how they relate to broader social and cultural contexts. Data were collected through in-depth interviews, document studies, and literature analysis. A set of questions was designed to explore Anwar Beck's background, the inspiration behind his works, and his views on the importance of preserving local culture. The interviews focused on his creative process, selecting cultural elements to convey, and balancing modern relevance with preserving tradition. Several questions also addressed the potential social critiques embedded in his songs and the role of music in influencing audiences. After the interviews, the transcripts were reviewed with Anwar Beck to ensure accuracy, and both parties signed the transcripts as confirmation of mutual agreement.

We analyzed the lyrics of Anwar Beck's songs, which were selected purposively based on their relevance to the themes under investigation, such as local cultural preservation, social critique, and modernization. Songs like "Musimu Musiku," "Raso-raso," "Keladi Tumbuh di Lebak," "Kemano Pegi," and "Kembang Sriwijaya" were chosen because they strongly reflect social, cultural, and identity issues that characterize Anwar Beck's ideology. As part of the data analysis, we adopted a critical discourse analysis (CDA) approach to delve deeper into how ideology is reflected in the lyrics of Anwar Beck's songs. CDA allows us to examine how language and power interact in artworks, revealing how cultural, social, and political ideologies manifest through word choices, themes, and narrative structures in Anwar Beck's songs (Ramos, 2024; Wang, 2024). We will refer to critical theories, including Antonio Gramsci's cultural hegemony theory, which discusses how dominant ideologies manifest in popular culture, including music, and how they relate to power dynamics. Additionally, Stuart Hall's theory of representation will be used to understand how cultural and social identities are presented in artworks.

Furthermore, we will examine how the lyrics of Anwar Beck's songs can be seen as resistance to modernization or as a way of preserving local cultural values within a broader context. This approach will focus

on the textual analysis of the lyrics while also considering how the existing socio-political context, such as social changes and cultural preservation, may influence the production and reception of these artworks. We will also review the literature on the role of art and music in communicating ideologies and power and how cultural discourse operates in music (Eze, 2020; Huang, 2021). Studies on local cultural preservation through music and how art can be used to uphold or challenge social norms will enrich our understanding. Relevant literature will help place Anwar Beck's work within the framework of critical discourse theory, which views language and culture as products of larger social and political structures. Utilizing a qualitative approach alongside critical discourse analysis (CDA), this methodology directly supports the research objectives by providing a framework to explore and analyze the ideological influences on Anwar Beck's creative process and the manifestation of these ideologies in his music (see Figure 1). The in-depth interviews allow us to uncover Beck's perspectives on cultural preservation and social critique, while the CDA method helps us examine how these ideologies are embedded within the lyrics and themes of his songs. This dual approach ensures that we can address both the creative process and the ideological content, offering a thorough understanding of how Beck's music serves as a tool for ideological expression and cultural resistance. Thus, the methodology aligns with the research objectives while comprehensively analyzing the intersection between art, ideology, and social change.

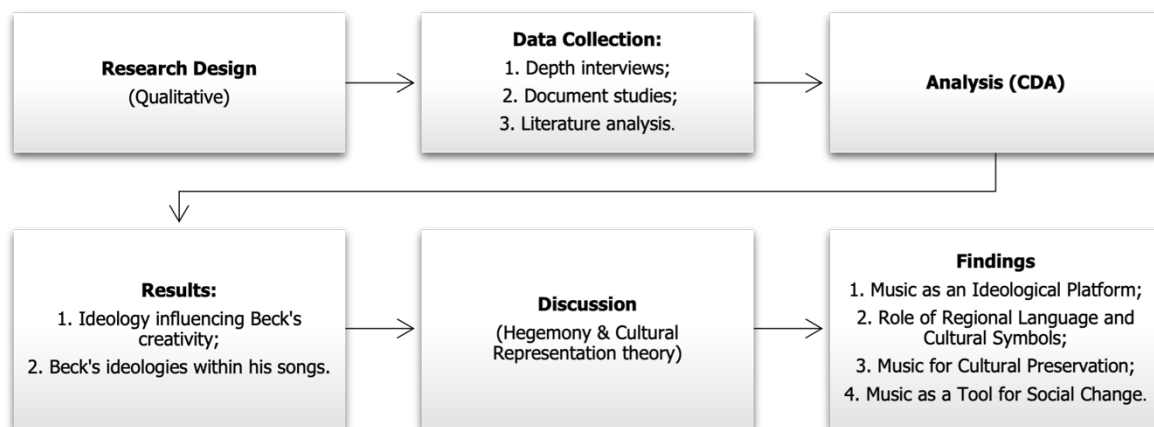


Figure 1. Flowchart of the research methodology.

RESULT AND DISCUSSION

Based on the interview conducted, it was revealed that Anwar Beck believes the social and cultural beauty of Palembang, along with its local values, forms the core of his musical ideology (Interview, January 2, 2025). For Beck, music reflects the social realities within the Palembang community, viewed as part of a collective identity (Clark & Lonsdale, 2023; Espada-Brignoni, 2024). He believes that local culture, such as customs, the environment, and traditions, plays a crucial role in shaping the character and identity of the Palembang people, and this must be preserved and protected through music. The songs created by Beck, such as "Musi Mu Musiku," "Raso-Raso," "Keladi Tumbuh di Lebak," "Kemano Pegi," and "Kembang Sriwijaya," demonstrate a deep appreciation for the local values embedded in the daily life of the Palembang community. He portrays the natural and social environment, which is closely tied to the sustainability of local culture, and emphasizes the importance of communal responsibility and social solidarity in maintaining the environment and cultural heritage (Interview, January 2, 2025).

Beck also believes that the natural beauty of Palembang is one of the key identities of the unique Palembang culture. In the song "Musimu Musiku," Beck conveys an ontological message that the Musi River and its surrounding nature are integral parts of Palembang's cultural identity that must be preserved. Lyrics like "Yeng mesti kito jago, dari kotorannyo, supayo lemak nyingoknyo" reflect the awareness that environmental cleanliness is a collective responsibility to maintain the beauty of both the natural environment and the cultural identity of Palembang (Interview, January 2, 2025). Thus, Beck sees the beauty of nature and local culture as fundamental aspects of the Palembang community's identity that must be safeguarded. Furthermore, Beck emphasizes that music can serve as a medium to strengthen social bonds within the community, as reflected in the song "Keladi Tumbuh di Lebak," which raises themes of cooperation and social relationships in achieving common goals. Lyrics such as "Dak terjadi amen nandak, Tinggal tecogok di bucu dapur" suggest that in order to create change and development in society, active participation from each individual is necessary (Interview, January 2, 2025). From the interview results and analysis of his song lyrics, it is evident that Anwar Beck's creative process is strongly influenced by efforts to preserve culture, raise environmental awareness, strengthen

social solidarity, and maintain the collective identity of the Palembang community. Beck believes that the socio-culture of Palembang is a cultural heritage to be respected and a force that can shape and direct the community's way of life (Abdulnabi, 2024; Kim, 2024; Liu & Gu, 2024). By exploring and conveying these values through music, Beck aims to strengthen the collective consciousness of the importance of preserving local culture and natural beauty as part of Palembang's ontological identity (Interview, January 2, 2025). His lyrics' beauty goes beyond physical beauty, encompassing the beauty of preserving, nurturing, and reinforcing the social and cultural values inherent in the community.

In summary, Anwar Beck's creative process in composing his songs is fundamentally shaped by his commitment to preserving Palembang's cultural heritage, fostering environmental awareness, and reinforcing social solidarity. His music serves as both a reflection and a reinforcement of the collective identity of the Palembang community, where local customs, traditions, and natural landscapes are deeply intertwined. By embedding these values in his lyrics, Beck celebrates the beauty of his cultural roots while also mobilizing music as a tool for social consciousness and communal responsibility. His ideological stance views music as more than just an artistic expression—it is a medium for sustaining cultural continuity, advocating for environmental stewardship, and strengthening the social fabric of his community. Thus, Beck's creative process is guided by a deep-rooted belief in the power of music to uphold local identity, ensuring that Palembang's cultural and environmental legacy remains integral to its people's way of life.

Anwar Beck's epistemological perspective on the ideology in his song lyrics reflects a deep thinking process and understanding of the social, cultural, and environmental conditions surrounding him. Beck's epistemology in music extends beyond technical knowledge of music; it involves an intuitive and practical understanding of the socio-cultural phenomena experienced by the Palembang community. Through his lyrics, Beck aims to convey educational and reflective messages, encouraging his listeners to appreciate and preserve culture while safeguarding the environment. In songs like "Musimu Musiku," Beck reveals his epistemological views on the relationship between humans and nature, specifically the Musi River, which symbolizes Palembang's identity. By selecting lyrics such as "cindo dipandang mato, bebas dari polusinyo," Beck imparts a deeper understanding of the importance of maintaining the cleanliness of the Musi River to keep it beautiful and free from pollution for a better future. He believes music plays a significant role in delivering moral and social messages to the public, shaping thought patterns, and fostering better habits. Through this lyric, Beck instills knowledge about the importance of collaboration in preserving the environment to protect culture, which is intrinsically connected to nature.

Epistemologically, Beck believes that music is an effective tool for building a collective understanding of social and cultural values. He views his lyrics as a medium to educate the community about maintaining harmony between social life and nature. This is reflected in the song "Raso-Raso," where lyrics such as "Endak ngarepke burung terbang, Burung ditangan dilepaske" carry the message that expectations and reality often do not align, and this is a part of the dynamics of life that must be accepted with an open heart. Beck uses music to foster this understanding in society, engaging his listeners' emotional and rational aspects. Beck's epistemological views align with those of other artists, both in Indonesia and globally, who also use music to communicate ideology and raise social awareness. A relevant example is Iwan Fals, a legendary Indonesian singer whose songs such as "Bento," "Potret," and "Oh Ya" subtly but sharply critique social and political conditions in Indonesia (Fokaaya, 2015; Suparman, 2024). Iwan Fals uses music to educate the public about the importance of social justice and government policies that favor the underprivileged. Like Beck, Iwan Fals conveys his views through lyrics that are easy to understand yet rich in meaning.

On the international scale, Bob Dylan and Woody Guthrie are examples of artists who used music to communicate social and political messages. Songs such as "Blowin' in the Wind" and "The Times They Are a-Changin'" by Dylan and "This Land Is Your Land" by Guthrie became symbols of resistance to social injustice during the Vietnam War and the civil rights movement in the United States (Nainggolan et al., 2024; Guthrie, 2023; Weiss, 2019). Dylan and Guthrie conveyed their views on social issues through their lyrics while awakening the public's consciousness to take action. In this regard, the lyrics of Dylan and Guthrie became tools that inspired social change on a global scale (Dai & Liu, 2024). Thus, like Iwan Fals and Bob Dylan, Beck uses music to communicate a larger ideology that focuses on cultural preservation, environmental sustainability, and social values. Music becomes a medium that touches emotions while inviting listeners to think, understand, and act according to the conveyed values.

In summary, Anwar Beck's lyrics and themes embody his ideological stance, presenting a comprehensive message on the interconnection between culture, environment, and society. Through his songs, Beck reflects his epistemological perspective while communicating a collective responsibility for preserving the Palembang community's identity and natural heritage. His lyrics function as a tool for social education, encouraging listeners to engage with cultural preservation, environmental sustainability, and social solidarity. By using music as a platform for ideological expression, Beck follows in the footsteps of other socially conscious musicians, locally and internationally, who have used their art to raise awareness and inspire change. Through his thoughtful and

reflective lyrics, Beck reinforces that music can be a powerful vehicle for emotional connection and intellectual reflection, ultimately fostering a more informed and proactive society.

The relationship between ideology and art has long been fascinating in studying arts and culture. Art is not merely an aesthetic expression but also a medium for conveying profound ideologies that reflect a group or individual's worldview, values, and social goals. In this context, Antonio Gramsci's theory of hegemony and Stuart Hall's theory of representation offer valuable insights into how art functions to shape and reproduce ideology in society and how these ideologies interact with broader cultural dynamics. Through his concept of hegemony, Gramsci explains how dominant ideologies are maintained through political or economic power, cultural influence, and social consciousness (Bures, 2023; Sardar, 2024). Hegemony, as viewed by Gramsci, is the process by which dominant classes establish and sustain social control through persuasion rather than coercion (Koch, 2022). In this sense, art serves as a vehicle for disseminating and upholding ideologies that benefit those in power (Anderson, 2023). For example, art can reinforce social norms that support inequality or, conversely, be used to resist dominant ideologies and challenge the status quo (Martins, 2017).

In the era of globalization, the ideologies embedded in contemporary art often reflect global values that overshadow local cultures. Consumerism, capitalism, and individualism—dominant forces propagated through mass media—frequently marginalize traditional practices and local identities. In contrast, Anwar Beck's songs offer a counter-narrative, advocating for preserving local culture and nature—elements often neglected amid globalization. His music promotes local values and communal solidarity, positioning itself as an ideological resistance to cultural homogenization driven by external hegemonic forces. Beck underscores their role in maintaining cultural diversity against global influences by encouraging the safeguarding of local traditions. This form of resistance aligns with research by Sakakeeny (2024) and Mahmood (2024), which examine how artists across various global contexts use their work to counter the erosion of indigenous cultures under globalization. For instance, Sakakeeny (2024) explores how music and sound serve as tools of resistance against dominant political structures, particularly in neoliberal contexts characterized by political fatigue and restricted civic participation. Similarly, Mahmood (2024) investigates the complexities of cultural identity in globalization, highlighting the tension between cultural homogenization and the preservation of cultural uniqueness. While these studies emphasize resistance and cultural preservation, Beck's work is distinct in its explicit integration of environmental sustainability as a core component of cultural identity. His music extends beyond cultural preservation, emphasizing the interconnectedness of cultural and ecological heritage. This environmental advocacy differentiates his approach from those focusing solely on cultural identity. Thus, Beck's ideology offers a novel perspective on music's role in resisting globalization, framing environmentalism as a key pillar in protecting local culture. The ideological resistance reflected in Beck's music can be further examined through the lens of representation, as theorized by Stuart Hall. His songs do not merely preserve cultural identity; they actively construct new meanings of local pride and environmental advocacy through artistic expression. This aligns with Hall's argument that representation is not a passive reflection of reality but an active process that shapes cultural narratives (Devi & Panmei, 2024).

Stuart Hall's theory of representation adds another dimension to understanding how ideology is articulated through art (Platonov, 2024). Hall focuses on how meaning is constructed through representation in media and art (Radja & Sunjaya, 2024). According to Hall, representation reflects reality and constructively constructs it, shaping social identities, groups, and individuals through existing sign systems (Lu, 2023). In art, this implies that depicting a group or idea through symbols, images, or narratives is profoundly influenced by the underlying ideology driving the creative process (Shahrad, 2023). Hall also emphasizes that the process of representation is always shaped by broader political, social, and cultural forces, closely linked to Gramsci's theory of hegemony (Arifin et al., 2024). Dominant ideologies influence how a culture or group is represented in art (Shakoor et al., 2024). For instance, in his song *Musi Mu Musiku*, Anwar Beck represents his love for the Musi River as a symbol of local pride and resistance against modernization-driven environmental exploitation. In this context, the song can be interpreted as representing Palembang's culture, aiming to revive a sense of responsibility toward nature and local heritage, which is often marginalized in the face of globalization.

The phenomenon of globalization, while enabling the exchange of cultures and ideologies across the globe, also poses significant challenges to the preservation of local cultures (Wang, 2024). As dominant mass cultures penetrate local contexts, many traditional cultural values risk eroding (Osipov, 2024; Pastel, 2024). Globalization often promotes commercialization in art, where aesthetic value is more frequently judged by market appeal rather than the depth of cultural meaning. This is where the use of local languages becomes particularly relevant (Hou & Lim, 2021; Lee, 2024). Anwar Beck's use of *Bahasa Palembang Halus* and *Bahasa Palembang Sari-sari* in his songs is a highly significant strategy in art and ideology, especially in conveying the depth of cultural and social messages. This approach is rich cultural representation, where language is more than a communication tool (Gao, 2021; Popescu & Pudenko, 2024). In essence, language becomes a medium for preserving and disseminating local ideologies that align with traditional and modern values (Akpınar et al., 2025; Komppa et al., 2024). The use of *Bahasa Palembang Halus* in Beck's work can be seen as a way to

connect society with a more elevated or aristocratic cultural heritage (Agustiani et al., 2022). This refined language is often employed in formal, customary, and spiritual contexts, carrying deeper and more elegant meanings (Houtman, 2013; Kusrini, 2022). By incorporating this language into his songs, Beck underscores the noble values of Palembang culture, which are passed down through generations and must be preserved in everyday life despite globalization's tendency to overshadow local traditions. From an ideological perspective, using *Bahasa Halus* reinforces the concept of social beauty rooted in tradition, custom, and politeness within Palembang culture (Desmalinda et al., 2016). By deliberately including this language in his music, Beck reminds the people of Palembang of the importance of upholding these noble values, using art as a platform to advocate for cultural preservation.

On the other hand, *Bahasa Palembang Sari-sari*, commonly used in everyday conversations, allows Beck to connect more directly with the community (Atika & Mayrita, 2024). This language reduces the distance between the songs and their listeners, fostering a more intimate connection accessible to the general public. *Bahasa Sari-sari* reflects the casual social reality and resonates with the working class or urban communities (Wahyuni & Mayrita, 2024). From an ideological standpoint, the use of *Bahasa Sari-sari* can be seen as a way to engage a broader audience with the messages Beck aims to convey. It enables him to deliver social critiques and communicate local values without appearing elitist or disconnected from the grassroots culture. In this context, Beck appears to champion an inclusive ideology that amplifies the people's voices and advocates for social justice in a world increasingly shaped by globalization.

Using these two language variants in Beck's songs demonstrates how art, specifically music, can be a flexible medium to communicate diverse layers of ideology (Roosen et al., 2018). By combining *Palembang Halus* and *Sari-sari*, Beck successfully addresses two distinct audience groups: those who resonate with elite cultural values through *Halus* and those connected to everyday society through *Sari-sari*. This approach creates a space where ideological messages are accessible to a broader audience, ranging from the educated elite to the general public. The dual use of these language forms can also be interpreted as a strategy of resistance against global cultural hegemony (Sudartini, 2024). In a world increasingly marked by cultural homogenization, Beck's reclamation of the local language as a valuable cultural expression reminds us that language is not merely a tool for communication but also a cultural identity marker that must be preserved, not just as a source of pride but as a form of resistance against external cultural domination. This phenomenon parallels the use of local languages in art across various parts of the world. For example, Eminem and his group often employ local slang and African American dialects in their lyrics to articulate social and political experiences (Suyudi et al., 2023). This linguistic choice asserts their identity, exposes injustice, and advocates racial equality. Similarly, just as Beck uses the Palembang language to promote cultural and social consciousness, these artists advance their ideologies through language familiar to their audiences.

In Indonesia, artists like Iwan Fals have also used everyday language in their lyrics to address social issues and injustices (Fathoni et al., 2023; Pratiwi et al., 2023; Suparman, 2024). This shared characteristic underscores art's ability to engage directly with society and convey ideologies relevant to social contexts, even through straightforward language. Beck's use of *Palembang Halus* and *Sari-sari* in his music carries significant implications for understanding art as an ideological medium in the era of globalization. Through language, Beck communicates the cultural values of Palembang while also revitalizing ideologies rooted in local traditions, which are at risk of erosion due to modernization. This highlights the importance of preserving local language and culture as integral aspects of national identity in the face of global cultural hegemony, which often disregards cultural diversity. Language in art is a powerful tool to convey profound ideologies, whether in the context of cultural preservation or the struggle for social justice. By choosing Palembang Halus and Sari-sari, Beck effectively employs art to champion local cultural values and strengthen the relationship between art, language, and ideology within the increasingly globalized social and cultural landscape. Furthermore, this study reveals how the ideologies embedded in Beck's art shape society's self-perception and its relationship with the environment and culture. Applying theories of hegemony and representation makes it evident that art reflects reality while constructing it, shaping collective identity, and creating space for resistance against dominant ideologies. The findings of this study on Anwar Beck's ideological approach illustrate how he uses music to advocate for local values amidst globalization. Beck does more than create songs that preserve Palembang culture; he also utilizes art to deliver moral messages about the importance of environmental stewardship and communal solidarity. For instance, in his song *Keladi Tumbuh di Lebak*, Beck reflects on sustainability and interdependence between society and nature. Lines like "*Dak terjadi amen nandak, Tinggal teduduk di maro lawang*" express a sense of powerlessness without the will to act. This serves as a call to action, urging collective effort to address pressing challenges. From a global perspective, the art created by artists like Beck acts as a form of resistance against external cultural hegemony, which often overlooks local values. This aligns with trends in the international art world, where many artists strive to revive or strengthen their local identities amidst global cultural domination. For example, artists from Africa and Latin America frequently use art to celebrate the richness of their cultures and challenge stereotypical representations perpetuated by global media (das Neves

Barbosa et al., 2023). This study highlights how Anwar Beck's ideology, centered on preserving local culture and the environment, serves as a form of resistance against the dominance of global cultural hegemony. His music transcends mere artistic reflection, becoming a medium of advocacy with profound social and cultural impact. The following key points can be drawn from the discussion:

Art as a Medium of Ideology

Art, particularly music, is a channel to express and advocate for ideologies. In the context of Anwar Beck's works, art becomes a tool for preserving local cultural values and conveying moral messages about the significance of life, cultural heritage, environmental preservation, and fostering community solidarity.

Art as Cultural Resistance and Social Identity

Art often serves as an effective means to counter the dominance of external cultures that threaten local traditions. Beck utilizes his music as cultural resistance, focusing on preserving traditions and the natural environment while opposing global cultural hegemony. For instance, in *Kembang Sriwijaya*, Beck highlights values of feminism and local beauty, which are also reflected in *Cek Ayu*, a song emphasizing the distinctive feminism of Palembang. Through these works, Beck asserts that the image of Palembang women remains unshaken by global beauty standards. The identity of Palembang women is preserved through cultural symbols such as wearing songket fabric, neatly styled hair, and kebaya attire—emphasizing the resilience and elegance of local culture against external influences.

The Role of Language in Art and Ideology

Anwar Beck underscores the importance of the refined Palembang language (*Palembang Halus*) as both an aesthetic medium and a vehicle to express emotions and spirit, particularly in his songs. He also highlights the vital role of the government, cultural preservers, and traditional leaders in collaborating to sustain the Palembang language (Interview, January 2, 2025). This collaboration is crucial in maintaining the relevance and use of local language and culture amidst modernization and urbanization.

Globalization and Social Awareness

The globalization era significantly impacts local arts and culture, often threatening the preservation of traditional identities. However, as Beck illustrates, art can revive and strengthen local identity while instilling awareness among younger generations about cultural values (Interview, January 2, 2025). Beck hopes that using *Palembang Halus*, *Palembang Sari-sari*, and other local cultural elements will encourage communities to continue appreciating and preserving their cultural heritage despite the growing forces of globalization. Beck's songs celebrate local cultural pride while raising broader social awareness, including addressing social injustice and environmental exploitation. In this context, art becomes a powerful tool to foster collective consciousness about pressing social and environmental issues.

This study recommends concrete steps for cultural advancement through musical experimentation that bridges traditional and modern genres. These recommendations align with Beck's expressed hope, as shared in an interview, for the sustainability of his songs by fostering empathy among younger generations to preserve cultural heritage (Interview, January 2, 2025). One approach involves experimenting with Anwar Beck's Classic Malay and Pop Malay songs by translating them into alternative genres such as R&B, Keroncong, or electronic music. This approach introduces these legendary works to broader audiences, particularly younger generations. Such experimental processes preserve the essence and richness of the original cultural heritage while offering a fresh and more accessible appeal in the digital era. For instance, youth music groups could adapt these works with more contemporary styles. A notable example is *Yogyakarta*, originally by Kla Project, which the group reimagined "Remember Entertainment" in 2017. This modern rendition became a significant success on YouTube, providing a fresh perspective on the song through a modernized Keroncong arrangement. Once a melancholic pop ballad, the song was revitalized with a new arrangement that resonated with a broader audience, capturing widespread attention on YouTube.

Similarly, *Titip Rindu buat Ayah* by Ebiet G. Ade, remixed by CF RMX in 2022, demonstrates how emotionally profound classic songs can be blended with electronic music elements to produce a new interpretation. This remix retained the song's original values while presenting it in a context more relatable to contemporary audiences. The remix received positive responses from netizens, who appreciated the diversity in genres that reintroduced classic songs in a modern, refreshing manner. The experimental approach to integrating traditional music with modern influences makes it more accessible to younger audiences and fosters innovation among young artists. By blending local cultural elements with global musical trends, these efforts create new opportunities for cultural exchange. Digital platforms like YouTube have become a primary means for reaching international audiences, further promoting the global spread of local traditions. The music of artists like Beck, who integrates cultural symbols and language, challenges global hegemony and advocates for

preserving local identities. This approach highlights the potential for traditional arts to thrive in a globalized world. This research suggests that contemporary art, including music, plays a crucial role in fostering cultural preservation amid globalization. Beck's example demonstrates how art can be a powerful tool for resisting the dominance of global culture, allowing for preserving local traditions while engaging with global concerns such as environmental sustainability. This study provides insights into the intersection of art, ideology, and resistance, offering a framework for future artists to navigate the complex dynamics of global culture while staying rooted in local identities.

CONCLUSION

This study identifies that Anwar Beck uses his music to express his ideologies, mainly focusing on preserving Palembang's local culture and critiquing the adverse effects of modernization. Through a critical discourse analysis of his lyrics, it was found that Beck's use of regional language and cultural symbols is integral to promoting local identity and addressing social issues like cultural diversity, environmental conservation, and the marginalization of local traditions. His songs, such as "Musimu Musiku," "Raso-raso," "Keladi Tumbuh di Lebak," "Kemano Pegi," and "Kembang Sriwijaya," illustrate his commitment to cultural preservation amidst the threats posed by globalization. The research concludes that Beck's music functions as both artistic expression and a tool for ideological critique, reinforcing music's role in advocating for cultural values, resisting cultural erosion, and promoting social change. His songs serve as vehicles for social transformation, raising collective awareness of cultural identity and social justice issues. While the study provides valuable insights into the ideological dimensions of Beck's lyrics, limitations exist. The analysis is based on a selection of songs and does not explore other potentially significant works. The focus on lyrics and themes also leaves out musicality and composition, which could offer further insights into Beck's ideological expression. Future research should consider the responses of Beck's audience and the broader social impact of his music, evaluating how effectively his works influence collective awareness and social transformation in Palembang and beyond.

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