



## Mic As Weapon: Analysis Of Breaking Silence Through Feast's Lyrics In The Context Of Educational Management

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### ABSTRACT

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This study examines how the Indonesian rock band .Feast uses song lyrics as a form of critical discourse to challenge social, political, and ideological structures in contemporary Indonesia. Analyzing three of their most charged songs—"Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat"—the research employs Critical Discourse Analysis (CDA) with Norman Fairclough's three-dimensional model and Teun A. van Dijk's socio-cognitive framework. The findings reveal that .Feast's lyrics reflect societal frustrations over inequality, corruption, violence, and disillusionment, using elements like metaphor and irony to critique and resist hegemonic political narratives. The songs serve as both representations of social realities and performative interventions in public discourse. The study underscores the microphone as a metaphorical weapon against silence and marginalization, affirming the political value of popular music. It highlights the importance of analyzing music as a legitimate space for civic engagement and discourse. This research has implications for educational management by encouraging critical thinking and civic engagement in students through popular culture. Integrating music into curricula can foster discussions on power dynamics, social justice, and creative expression, empowering students to challenge societal norms and develop as informed, socially conscious individuals.

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## INTRODUCTION

This research is significant because amidst the increasingly complex social and political dynamics in Indonesia, music has become an important medium for expressing social and political critiques. In this context, .Feast, as an alternative rock band, plays a central role in raising social awareness through their lyrics. Their lyrics not only reflect dissatisfaction with social and political inequalities but also build collective awareness about injustice and power

manipulation (Rusu, 2024). This phenomenon highlights the important role of music as a channel to discuss critical issues faced by society (Gaunt et al., 2021). Through their lyrics, .Feast not only criticizes but also offers alternative narratives that challenge the existing power hegemony (Dunkel & Schiller, 2022). This research is relevant to society as it provides valuable insights into how music functions as a tool of resistance and the production of meaningful discourse in a politically engaged context.

The primary issue behind this research is the increasingly limited public space to express critical views on social and political inequalities in Indonesia (Rakhmani & Sakhiyya, 2024). Society often faces obstacles in voicing critiques against government policies and political elites who abuse power and perpetuate social injustice (Shirindzi & Maluleke, 2025). At the same time, mainstream media focuses more on commodifying entertainment rather than providing space for constructive criticism (Juwita, 2023). In this context, music, especially from bands like .Feast, becomes an essential medium for expressing public dissatisfaction. Songs like "Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat" reflect a social reality that is not represented by mainstream media. Music becomes a more accessible platform for raising social awareness, particularly among the youth, who feel underrepresented in formal political discourse (Kaskazi & Kitzie, 2023). Here, music functions as a symbolic resistance to social injustice, driving change through creative and expressive criticism (Yousaf, 2023).

The phenomenon observed in the field is that despite increasing public critique against the government and political elites in Indonesia, much of this criticism is hindered by media control and the limitation of public space. In this situation, music, especially from bands like .Feast, functions as an alternative platform that is more open for voicing such dissatisfaction. Lyrics from songs like "Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat" reflect social realities that are not represented by mainstream media. Music acts as a more effective channel for raising awareness since it is easily accessible to a wide audience, especially among the younger generation who feel disconnected from formal political discourse (Longo & Faraci, 2023). In this sense, music becomes a form of symbolic resistance to injustice, as well as a tool for promoting social change through creative and critical expression.

Previous studies have explored the role of music in social resistance, including critiques of political and social systems (Scrine, 2021). Research on music as a form of resistance has been conducted by several scholars, but the focus on Indonesian music, specifically analyzing the lyrics of .Feast, remains limited. Existing studies have mostly focused on music genres or other forms of media communication, without integrating a deep discourse analysis of lyrics

as representations of power and ideology. This research gap highlights the need to explore how such lyrics not only reflect critiques but also serve as tools for constructing alternative narratives that challenge the dominant ideologies. This study aims to fill this gap in the literature by examining how .Feast's lyrics act as a counter-discourse against the prevailing power structures.

Additionally, although many studies discuss music as a medium of social critique, there is a lack of research that connects music to critical discourse theory as developed by Norman Fairclough and Teun A. van Dijk. Existing studies have generally focused on analyzing music from a cultural or social perspective without delving into the discursive structures underlying it. This creates a research gap that needs to be addressed, particularly in understanding how music can serve as a tool to challenge dominant ideologies and offer alternative narratives. By using critical discourse theory, this research will reveal how .Feast's lyrics intervene in dominant discourses and produce counter-narratives that create space for symbolic resistance.

The novelty of this research lies in the application of critical discourse theory to Indonesian music, particularly in analyzing the lyrics of .Feast. By integrating Fairclough and Van Dijk's theories, this study provides a fresh perspective on how music can be more than just entertainment; it is a powerful medium for critiquing power and dominant ideologies. This research also fills a gap in the literature on Indonesian music, which has not fully examined music's role in political and social discourse. Given that music has a significant potential to function as symbolic resistance, it is crucial to study how it can contribute to the production of alternative discourses focused on social justice.

This research focuses on the main question: how do the lyrics of .Feast's songs produce and represent critical discourses on socio-political power in Indonesia? Additionally, this study will analyze the forms of discursive and social practices contained in the songs, and how these songs function as symbolic resistance against power hegemony and social injustice. The preliminary argument suggests that .Feast's lyrics not only reflect the social reality but also actively shape the public's understanding of that reality. Therefore, their music plays a vital role in building social and political awareness, especially among the youth, who often feel marginalized in Indonesia's political mainstream. This research also contributes to understanding the role of music in political education management, particularly in promoting values of free expression and social justice.

## RESEARCH METHOD

This study focuses on three songs by the Indonesian band .Feast: "Peradaban" (2018), "Kami Belum Tentu" (2020), and "Padi Milik Rakyat" (2020). These songs were selected due to their strong socio-political critique, representing .Feast's ideological stance on issues such as inequality, injustice, and the domination of power in Indonesia. The primary data for this research consists of the lyrics of these songs, which are treated as discourse texts. The lyrics are viewed not just as aesthetic expressions but as forms of social construction that convey ideology, social representation, and resistance.

Beyond the lyrics, this study examines the songs in the context of their production, circulation, and reception. This includes analyzing how the songs are perceived by the public, their position in Indonesian popular culture, and the responses they generate. In addition to the lyrics themselves, secondary data such as interviews with .Feast personnel, live performances, and public reactions on social media are incorporated into the analysis, considering the broader discursive and social practices surrounding the songs. The analytical framework of this research is based on Critical Discourse Analysis (CDA), as developed by Norman Fairclough, which views language as a social practice. This approach allows the researcher to examine texts (in this case, song lyrics) not only as linguistic expressions but as products of wider discursive and social practices, revealing how they relate to power structures, ideologies, and social change. Fairclough divides discourse analysis into three interconnected dimensions: text, discourse practice, and social practice.

In the first dimension—text analysis—the study focuses on linguistic elements such as diction, style, metaphors, repetition, modality, and syntactic structure. This analysis uncovers the explicit and implicit ways in which social criticism is communicated. For example, the language used in the songs may reflect critiques of political corruption, social inequality, or societal injustice. In the discourse practice dimension, the research investigates how the texts are produced, distributed, and consumed, examining the creation of the songs, the narratives in public interviews with the band, and how the songs are received by the audience. Secondary data, such as media articles, concert documentation, and public reactions on social media, contribute to understanding the circulation and consumption of these critical discourses.

The third dimension, social practice, explores how the text is related to the socio-political context in which it exists. This includes the power dynamics, class relations, and dominant ideologies that the songs aim to critique. To enrich this analysis, the study employs Teun A. van Dijk's framework, which highlights the relationship between text, social cognition, and socio-political structures. Van Dijk's approach helps trace how song lyrics shape and reflect

collective societal knowledge and how discourse structures are used to construct ideological positions or challenge existing hegemonic narratives.

The research follows a clear procedural flow: first, the lyrics are transcribed and categorized based on dominant themes such as social inequality, corruption, and resistance. Next, a micro-linguistic analysis is conducted, focusing on word choices and discourse structure to uncover the ideological representations embedded in the lyrics. Following this, the social and historical context of the song production is explored, including the artistic motivations and political stances of the band, as expressed in their public statements. Finally, the research synthesizes the linguistic findings with the socio-political context to understand how the songs function as socio-political critique and symbolic resistance in contemporary Indonesia. Critical Discourse Analysis (CDA) is chosen as the primary method for this study because it not only explains the content of the text but also deconstructs the structures of power, domination, and social inequality embedded in discourse. CDA's ability to view language as a social practice makes it particularly effective in revealing how discourse shapes, reinforces, or challenges power. In the Indonesian context, where music often serves as a space for alternative social critique, CDA offers valuable tools to understand how songs like those of .Feast transcend mere entertainment and act as mediums of symbolic resistance, capable of intervening in public opinion and challenging dominant discourses.

## RESULT AND DISCUSSION

### Result

This study reveals how .Feast's songs serve as powerful forms of socio-political resistance, using language and music to challenge dominant ideologies, critique systemic injustices, and mobilize collective action. Through a Critical Discourse Analysis (CDA) framework, specifically focusing on Norman Fairclough's and Teun A. van Dijk's theories, the study examines the lyrics of "Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat" to understand their role as vehicles of resistance and discourse-shaping tools in Indonesia's socio-political landscape. At the text level, the lyrics of .Feast reveal a strategic use of language that constructs meanings of resistance. In "Peradaban," metaphors of violence, such as "tempat ibadah terbakar lagi" (places of worship burned again) and "nama kita diinjak lagi" (our name trampled again), highlight systemic oppression. However, the recurring line "karna peradaban takkan pernah mati" (because civilization will never die) symbolizes resilience and resistance. The use of emotional diction such as "diledakkan" (blown up) and "luka bakar" (burns) points to collective trauma, contrasting with defiant phrases like "takkan pernah mati" (will never die), suggesting hope and endurance. Through rhetorical devices like anaphora and

repetition, the song builds a rhythm of resistance that conveys both trauma and determination.

In terms of production and reception, .Feast's music is a product of Indonesia's post-Reformasi political environment, characterized by the dominance of oligarchic politics, militarization, and the decline of democracy. These songs, disseminated via digital platforms, also reflect the commodification of protest in digital capitalism. While the lyrics foster reflection, solidarity, and action among listeners, there is a risk that they may be consumed shallowly as mere aesthetics or as part of the band's brand positioning. Despite this, the band's positioning in pop culture, using rock music to convey social critique, makes the message accessible and relevant to a younger, urban audience deeply engaged with social issues.

On a macro level, the songs' lyrics challenge dominant ideologies surrounding power, economic injustice, and social control. "Peradaban" critiques the erasure of historical violence and repression, using phrases like "gapura hancur dibangun lagi" (gates destroyed, rebuilt) to symbolize cultural resilience. It rejects the restrictions on freedom of expression, advocating for a future built on sovereignty and national awakening. Similarly, "Kami Belum Tentu" articulates distrust in political leadership, questioning the legitimacy of future leaders with the line "pemimpin di esok hari, adakah yang cukup mampu?" (will there be anyone capable?). Through irony and satire, the song exposes moral hypocrisy, such as "untuk apa terkoneksi jika masih mati lampu" (what's the point of being connected when the lights are still off?), highlighting the contradictions of modernity in Indonesia.

In "Padi Milik Rakyat," the repeated phrase "Padi Milik Rakyat" (rice belongs to the people) becomes a counter-discourse to elite control over national resources. The critique of corruption and elitism is evident in lines like "Pajak dari rakyat/kursi kiri mobil yang diberikan ayahmu mungkin milik rakyat" (Taxes from the people, the left seat in your father's car might belong to the people), which sarcastically alludes to the privilege enjoyed by the political elite. The song also confronts the manipulative use of the term "rakyat" (the people) by the state, turning it into a weapon of resistance, asserting that the people, not the elites, are the true owners of national resources.

The lyrics of .Feast's songs not only reflect societal realities but actively challenge the power structures that perpetuate inequality, oppression, and exploitation. By leveraging metaphor, repetition, and irony, the band creates a discourse of resistance that critiques dominant ideologies while offering a vision of collective empowerment. The analysis of these songs shows that .Feast's music is not simply entertainment, but a tool for ideological struggle, mobilizing the younger generation to question the status quo and actively

engage in the political process.

Through the lens of CDA, the songs serve as counter-discourses that disrupt dominant narratives and offer new frameworks of understanding. They reframe the meaning of terms like "rakyat," "peradaban," and "pemimpin," challenging the legitimacy of political elites and advocating for a reimagined Indonesia—one that values its people and their sovereignty over the power structures that currently dominate. In this way, .Feast's songs contribute to a larger conversation about the role of music in social change, highlighting its potential to transform cultural symbols into powerful instruments of resistance.

## Discussion

This study has demonstrated that the lyrics of .Feast's songs—"Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat"—serve as potent vehicles for social and political resistance in contemporary Indonesia. Through a detailed analysis based on Critical Discourse Analysis (CDA), particularly using the frameworks of Norman Fairclough and Teun A. van Dijk, it is clear that the band uses its music not just to entertain but to challenge dominant ideologies and power structures. This discussion will elaborate on the significant findings and implications of the study, including the role of these songs in shaping collective consciousness, the intersection of music and political discourse, and the broader impact on Indonesia's socio-political landscape.

At the core of .Feast's lyrical strategy is their use of language to construct resistance (Altieri, 2021). The study found that the lyrics employ metaphors of violence and oppression to depict systemic social issues, such as in "Peradaban," where the phrases "tempat ibadah terbakar lagi" (places of worship burned again) and "nama kita diinjak lagi" (our name trampled again) reflect the violent repressions faced by marginalized groups. These images evoke not only physical but symbolic violence, which has historically been used to silence opposition. However, the song also offers a message of hope and resilience through the refrain "karna peradaban takkan pernah mati" (because civilization will never die), signaling an ongoing struggle against these oppressions. The juxtaposition of emotional and resistive diction—like "luka bakar" (burns) and "takkan pernah mati" (will never die)—demonstrates the dual nature of the band's critique: it is both a recognition of pain and a call for action.

The use of anaphora and repetition, particularly in phrases like "karena peradaban..." (because civilization...) and "suatu saat nanti..." (one day...), creates a rhetorical rhythm that emphasizes the long-term nature of this resistance. This linguistic strategy not only emphasizes the urgency of the critique but also underscores the persistence required for lasting change (Reisigl, 2021). These findings highlight the potential of music as a tool for

ideological critique and as a space where collective identities and movements can form, particularly in the face of state-sanctioned repression.

From the perspective of Discourse Practice—which concerns the production, distribution, and consumption of the songs—the research shows that these songs are not produced in a vacuum. They are responses to Indonesia's socio-political realities, especially the dominance of political oligarchies, the erosion of democracy post-Reformasi, and the rise of authoritarian tendencies. By releasing their music on digital platforms and accompanying it with music videos and live performances rich in symbols of resistance, .Feast strategically positions itself as both an artistic and activist force. The study acknowledges that while this commodification of protest—producing politically charged music within a capitalist framework—may be seen as paradoxical, it also allows for the message to reach a wide audience (Sadler, 2022). This duality highlights the complex relationship between art, resistance, and commercialism in the age of digital capitalism.

Moreover, the consumption of these songs reveals a dynamic process of public engagement. For urban youth and digital activists, these songs function as more than entertainment—they are tools of reflection, solidarity, and, at times, a trigger for political action (Wheatley, 2024). However, there is also the risk that the songs, despite their critical content, might be consumed superficially or simply as part of the band's brand positioning. This tension between authenticity and commercial success speaks to the broader challenge of maintaining the integrity of protest music in a highly commercialized, media-driven landscape.

On a macro level, .Feast's songs serve as a direct challenge to the dominant ideological structures that perpetuate inequality and social injustice in Indonesia. By deconstructing mainstream narratives around nationalism, leadership, and morality, the band provides a counter-discourse that critiques the nation's historical amnesia regarding violence and oppression (Barure, 2025). The line "gapura hancur dibangun lagi" (gates destroyed, rebuilt) in "Peradaban" serves as a powerful metaphor for cultural resilience, suggesting that while systems of oppression may try to erase history, the fight for justice and cultural recognition continues.

In "Kami Belum Tentu," the lyrics express disillusionment with the political system, questioning the legitimacy of the country's leaders and the credibility of democratic institutions. The line "pemimpin di esok hari, adakah yang cukup mampu?" (will there be anyone capable tomorrow?) exposes the failure of political elites to offer meaningful leadership. The song's ironic allusions to modernity, like "untuk apa terkoneksi jika masih mati lampu" (what's the point of being connected when the lights are still off?), reflect the

hypocrisy of a society that claims progress while perpetuating infrastructural and moral failures.

Likewise, "Padi Milik Rakyat" powerfully critiques Indonesia's economic inequality and the concentration of wealth among the elite. The repeated phrase "Padi Milik Rakyat" (rice belongs to the people) functions as a symbolic reclamation of national resources, advocating for collective ownership over food and agricultural systems. This critique is further underscored by the line "Pajak dari rakyat/kursi kiri mobil yang diberikan ayahmu mungkin milik rakyat" (Taxes from the people, the left seat in your father's car might belong to the people), which exposes the privileges of the political elite. The songs by .Feast also exemplify the concept of symbolic resistance—a re-encoding of dominant cultural symbols to challenge power structures (Engström & Semenenko, 2024). By reclaiming the term "rakyat" (people), the band subverts the state's use of this term as a tool of legitimacy and instead, positions it as a force for collective empowerment. In "Padi Milik Rakyat," the repetition of "Padi Milik Rakyat" transforms what is typically a populist slogan into a tool for resistance, declaring that the people, not the elites, should control the resources of the nation. This act of reclaiming language is a direct challenge to the monopoly of state-controlled narratives and a call for social and economic justice.

Additionally, the songs provide a platform for renegotiating the meaning of nationalism, leadership, and morality. In "Kami Belum Tentu," the uncertainty expressed in the lyrics reflects the disillusionment of a generation that feels alienated from the political process. The song critiques the failure of the meritocratic system and the disintegration of intellectual and moral integrity among the country's elite (Tan, 2024). These critiques are not only expressions of frustration but also a call to redefine success and leadership in ways that are more inclusive and just.

## CONCLUSION

This study has critically examined three songs by .Feast—"Peradaban," "Kami Belum Tentu," and "Padi Milik Rakyat"—through the lens of Critical Discourse Analysis (CDA) using Norman Fairclough's three-dimensional framework and Teun A. van Dijk's socio-cognitive approach. The findings reveal that these songs function as rich sites of counter-discourse that challenge dominant narratives in Indonesian political and social life. Textually, the lyrics deploy rhetorical strategies such as repetition, metaphor, irony, and direct address to expose systemic violence, hypocrisy, and injustice. "Peradaban" evokes collective trauma and cultural resilience in the face of religious repression and historical amnesia. "Kami Belum Tentu" articulates generational

disillusionment with leadership and institutional failures, while “Padi Milik Rakyat” denounces economic inequality, corruption, and elite privilege. Discursively, .Feast’s songs emerge from and are consumed within a digital youth culture marked by political skepticism and a hunger for alternative narratives. Socially, these songs reflect and resist Indonesia’s ongoing struggles with oligarchy, moral conservatism, and post-authoritarian control over public discourse.

This research underscores the political significance of popular music in shaping collective consciousness and contesting hegemonic ideologies. .Feast’s lyrical repertoire not only reflects social conditions but actively participates in constructing critical public discourse. By framing the microphone as a symbolic weapon, the band mobilizes language as a tool for ideological intervention, making visible the fractures within dominant socio-political narratives. The use of CDA demonstrates how song lyrics, often dismissed as entertainment, operate as sophisticated forms of socio-political commentary and cultural activism. The study also affirms that music is a legitimate medium of political communication, particularly in societies where institutional avenues for dissent are limited. For scholars of discourse, culture, and power, this analysis offers a model for how cultural texts can be rigorously examined to reveal underlying structures of domination and resistance.

Future studies can expand this research by incorporating audience reception analysis to explore how different social groups interpret and engage with .Feast’s music. Additionally, comparative research with protest music from other regions or periods in Indonesian history (e.g., Iwan Fals, Efek Rumah Kaca) could enrich understanding of how musical resistance evolves across generations. Scholars might also explore how visual media—such as music videos and stage performances—further reinforce or complicate the messages conveyed in the lyrics. Finally, integrating interdisciplinary approaches from sociology, media studies, and political science could deepen insights into the role of music in contemporary social movements and civic discourse in Indonesia.

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