

Reclaiming Betawi Identity: A Critical Discourse Analysis of *Si Doel Anak Sekolah* Original Soundtrack

Mengembalikan Identitas Betawi: Analisis Wacana Kritis terhadap Lagu Tema *Si Doel Anak Sekolah*

Cysakaren Diva Pratiwi¹, Edi Dwi Riyanto², Dewi Meyrasyawati³

^{1,2,3}Airlangga University, Indonesia

Penulis koresponden: cysakaren.divapратиwi-2021@fib.unair.ac.id

Abstrak

Artikel ini menganalisis signifikansi budaya dalam lirik lagu tema *Si Doel Anak Sekolah* dengan pendekatan etnomusikologi, khususnya fokus pada penggambaran masyarakat Betawi. Masalah yang diangkat adalah bagaimana lirik lagu tersebut mencerminkan identitas, nilai, dan perubahan sosial masyarakat Betawi dalam konteks perkotaan. Selain itu, artikel ini mengeksplorasi bagaimana musik digunakan sebagai sarana narasi budaya untuk merepresentasikan pengalaman sehari-hari dan dinamika sosial masyarakat Betawi. Tujuan penelitian ini adalah memahami peran musik sebagai media ekspresi budaya yang mencerminkan realitas sosial serta mempertahankan identitas budaya di tengah modernisasi. Metode yang digunakan adalah analisis teks lirik dengan pendekatan kualitatif untuk mengidentifikasi tema budaya yang menonjol. Hasilnya menunjukkan bahwa lirik lagu ini bukan hanya sekadar hiburan, tetapi juga sarana untuk memperkuat identitas komunitas dan merefleksikan dinamika sosial yang kompleks.

Kata kunci: betawi; budaya; identitas; lirik; masyarakat musik

Abstract

This article analyzes the cultural significance of the theme song of *Si Doel Anak Sekolah* using an ethnomusicological approach, specifically focusing on the representation of Betawi society. The main problem addressed is how the song's lyrics reflect the identity, values, and social changes of the Betawi people within an urban context. Additionally, this study explores how music functions as a form of cultural storytelling, representing the daily experiences and social dynamics of the Betawi community. This research aims to understand the role of music as a medium of cultural expression that mirrors social realities while preserving cultural identity in the face of modernization. The method used is a qualitative lyrical text analysis to identify prominent cultural themes. The findings reveal that the lyrics are not merely entertainment but also a means to reinforce community identity and reflect complex social dynamics.

Keywords: betawi community; culture; identity; lyrics; music

Riwayat Artikel: Diajukan: 27 April 2025; Disetujui: 19 Agustus 2025

1. Introduction

Si Doel Anak Sekolah is a television series directed by Rano Karno, first produced in 1994. The series is adapted from a feature film titled *Si Doel Anak Betawi*, released in 1973 and directed by Syumanjaya (Abdullah, A., Mahameruaji, J. N., and Rosfiantika, E., 2018). The film also featured Rano Karno in the lead role, who at the time was still in elementary school. Airing in the late 1990s and early 2000s, the series not only portrayed the life of a Betawi family navigating the complexities of modern Jakarta but also brought Betawi culture into mainstream popular consciousness. Among its most memorable

elements is the show's original soundtrack, whose lyrics serve not only to entertain but to construct and circulate cultural meaning. *Si Doel Anak Sekolahan* has an iconic original soundtrack with a touch of typical Betawi music and lyrics that describe the stigma given to the Betawi people. The song was performed by Rano Karno, who also stars as Doel, the main character in the story. Even though the song exists in two versions. The television series used the original, classic version, while the commercial release featured a newer version where the word “Betawi” was replaced with “Sekolahan”. However, his version was never used during the actual broadcast of the series.

The writing of these lyrics is not without reason because in the series, it is described how Betawi people, especially young Betawi people, find it difficult to have a bright future. Doel, the eldest son of the Sabeni family, pursues higher education in mechanical engineering, a path shaped by his lived experience and the influence of his father, a bus driver. His mother, Lela, contributes to the family's livelihood through a small home-run shop, while his sister, Atun, had limited access to education and completed only elementary school. The family's patriarch, Babeh Doel, dreams of a better future for his children. He hopes that at least one of them can rise above their current situation and achieve something meaningful in life. His son, Doel, is a young Betawi boy who is determined to go to university. For him, it is not just about getting a degree. It is about challenging the negative stereotypes often associated with native Betawi people, such as the belief that they are lazy, uneducated, and should be pushed aside.

Doel proudly calls himself a village boy and has never felt the need to blend into the image of a modern city youth. What matters most to him is becoming the first scholar in his family and in the neighborhood where he grew up. This ambition is not just personal; it reflects a quiet resistance and a desire to prove that people like him, from communities like his, also deserve a chance at a brighter future (Tobing, 2013). This inner drive shows just how deeply Doel values education, not only as a tool for personal change but also as a way to uplift his identity and his roots. He is aware that breaking into academic spaces means carrying the expectations of his family and his entire community. That awareness does not weigh him down. Instead, it fuels his persistence, even as he navigates a world that often overlooks people from his background. Through Doel, we witness how higher education becomes a quiet but powerful act of defiance, shaped by love for one's heritage and the hope of rewriting what is possible for the next generation. Unlike many popular programs that

exoticize or stereotype minority ethnic groups, *Si Doel* presents its Betawi characters with emotional nuance and social depth.

Popular music that people consume often shares striking similarities in certain aspects. This idea was emphasized by Adorno (1953), who argued that pop music tends to be "standardized," both in its musical patterns and its lyrics (Khadavi, 2014). In recent years, scholars have noted a resurgence of interest in Betawi culture, not in its original, lived form, but in commodified or symbolic renditions such as batik patterns, culinary branding, and staged performances (Rujiyanto and Widyokusumo, 2021). These symbolic markers are increasingly mobilized as a form of cultural assertion amidst narratives of loss and marginalization. However, it is through popular media, particularly television and music, that cultural narratives gain the widest traction. In this landscape, even standardized forms of pop music can carry layered meanings. When a show like *Si Doel Anak Sekolah* incorporates Betawi musical elements into its soundtrack, it disrupts the sameness that Adorno warned about. Instead of just replicating familiar formulas, it uses sound to express cultural identity, memory, and emotion. This kind of musical storytelling offers a way for marginalized communities to speak within mainstream formats, subtly challenging dominant narratives while still remaining accessible to a broad audience. In this way, media becomes more than just a platform for entertainment, it becomes a space where identity is negotiated, expressed, and sometimes reclaimed. For communities like the Betawi, whose presence in the capital city has often been overshadowed by rapid urban development and shifting cultural trends, representation in media takes on added significance. Representation, which translates to "act as delegate for," refers to the social elements of society that stand for or represent something (Alfadlilah, 2025). Which in this case, it offers a chance to assert identity in ways that are emotionally resonant and culturally grounded. Shows like *Si Doel* do not just portray Betawi characters; they invite viewers to understand their worldviews, values, and experiences from the inside. This kind of representation matters because it goes beyond surface-level inclusion. It humanizes communities that are often reduced to stereotypes, allowing them to be seen as complex and evolving rather than static symbols of the past.

While some cultural theorists argue that the structured rhythms of pop music mimic the repetitiveness and control of industrial labor under capitalism, this paper takes a more discourse-oriented approach. Popular music, as a form of discourse, does not merely entertain; it also reflects, reinforces, and occasionally subverts dominant social ideologies (Edensor, 2020). When embedded in mass media like television, music becomes a powerful

tool in reinforcing cultural narratives. In the case of *Si Doel Anak Sekolah*, the soundtrack lyrics offer a unique space through which Betawi identity, values, and struggles are articulated. Apart from the show, this study explores how the lyrics of *Si Doel Anak Sekolah* original soundtrack, negotiate Betawi identity within the broader narrative of urban modernization and national belonging. Cultural identity, particularly within urban centers like Jakarta, is often caught in a dynamic interplay between tradition and modernization. For the Betawi people, the original inhabitants of Jakarta, this negotiation has become more pressing in the face of increasing urban displacement, political marginalization, and the dominance of national or global cultural narratives (Waliyyayasi, 2021). These tensions are visible not only in social spaces but also in symbolic forms like television, music, and clothing. In such environments, the media becomes a powerful conduit through which identity is either erased or reasserted.

When music is embedded within storytelling, as seen in *Si Doel*, it creates a layered discourse in which cultural identity, social critique, and emotional memory are interwoven. Understanding how the Betawi identity is constructed and represented in these lyrical narratives thus offers a critical window into broader sociocultural dynamics. The series does not present Betawi culture as static or purely nostalgic. Rather, it actively negotiates between the past and present, between tradition and modernity, in a manner that mirrors the lived tensions of Jakarta's indigenous communities (Miharja et al, 2020). In doing so, *Si Doel Anak Sekolah* not only documents but also participates in the cultural politics of identity in Indonesia. This participation becomes especially clear in the way music signals changes in character growth, generational tensions, and the shifting social landscape of Jakarta. Traditional Betawi melodies are often blended with more modern musical styles, creating a soundscape that feels both rooted and current. In these moments, the music does not just accompany the story, but it also speaks for it. It becomes a way for the characters, and by extension the community they represent, to hold onto a sense of self while also adapting to the demands of a changing world (Hanan, 2021). The emotional weight carried in these songs connects viewers not just to the characters, but to their own memories and experiences of place, identity, and change. In this way, *Si Doel Anak Sekolah* uses music as both a form of cultural memory and a living, breathing dialogue about what it means to be Betawi today.

This study adopts Norman Fairclough's model of Critical Discourse Analysis (CDA) as its primary theoretical framework, as it offers a comprehensive lens for examining how

language both reflects and shapes social realities. This theory works as a way of studying language that connects it to broader social issues. It looks at how language reflects and shapes things like power, ideology, institutions, and social identities. Critical Discourse Analysis does not just describe how things are, but it also asks whether they should be that way. In this sense, it is both analytical and judgmental. It examines how well the social realities align with core values that many believe are essential for a fair and decent society, including human well-being in material, political, and cultural terms (Fairclough, 2013). Fairclough's approach, which situates discourse within a dialectical relationship between text, discursive practice, and social practice, is particularly relevant to analyzing how the lyrics of *Si Doel Anak Sekolah* construct, negotiate, and potentially contest Betawi cultural identity. By embedding linguistic elements within broader socio-political contexts, Fairclough's CDA enables a critical exploration of how popular music mediates tensions between tradition and modernity, marginalization and visibility, and local identity and national belonging in the urban landscape of Jakarta.

2. Method

This study uses a qualitative approach informed by Fairclough's three-dimensional model of Critical Discourse Analysis (CDA), which enables a multilayered reading of cultural texts. This model dissects language use through three interrelated lenses: textual analysis, discursive practice, and sociocultural context. Textual analysis involved identifying recurring linguistic patterns, metaphors, and culturally specific terms within the lyrics. Discursive practice analysis examined how the songs relate to the show's narrative structure and production context, including key scenes and creator intentions. Sociocultural analysis situated the soundtrack within broader discussions on urbanization, ethnicity, and cultural revival movements like the Betawi Brotherhood Forum.

The primary data for this study consist of the original soundtrack (OST) of *Si Doel Anak Sekolah*, performed by Rano Karno, who is also the actor of Doel in the series. The lyrics were transcribed directly from audio recordings obtained via official television reruns and digital streaming platforms (e.g., YouTube and Spotify) to ensure authenticity and consistency. Both the opening and closing themes were analyzed. Secondary data were collected from scholarly literature, cultural studies journals, books on Betawi identity and urban Jakarta, as well as archival newspaper articles and online forums. These contextual sources supported the interpretation of discourse patterns and sociocultural meanings. In addition to lyrical analysis, the study also considered the broader media and cultural context

in which the soundtrack was consumed. Viewer reception, cultural resurgence movements (e.g., the Betawi Brotherhood Forum), and recent preservation initiatives were factored into the interpretation. This multi-method approach allows for a more holistic reading of how popular media articulates and reframes cultural identity.

3. Results and Discussion

The results of the discourse analysis point to three key thematic functions of the lyrics: (1) textual analysis, (2) discursive practice, (3) sociocultural practice.

3.1 Textual Analysis

Based on Table 1, the lyrics of *Anak Betawi* rely heavily on repetition, informal diction, and rhetorical questioning to engage listeners in a conversation about identity, stereotypes, and pride. Drawing from the breakdown in the previous table, several patterns and features emerge that help us understand how the text functions at the linguistic and symbolic level. The lyrics frequently quote external voices using the phrase “katenyee” (they say). This stylistic choice sets up a clear contrast between dominant societal views and the perspective of the speaker. The repetition of lines like “Anak Betawi ketinggalan zaman... katenyee...” exposes widespread assumptions about Betawi people being behind the times or lacking culture. However, the tone of delivery, often exaggerated or sarcastic, shifts the meaning entirely, it mocks these assumptions rather than legitimizes them. The song is deeply embedded in Betawi dialect, with phrases such as “pade betingke,” “buaye,” “sembayang mengaji,” and “sakit hati.” These expressions not only localize the identity of the speaker but also reaffirm a sense of familiarity and belonging for Betawi listeners. Using dialect in this way counters the dominance of standardized Indonesian, asserting that Betawi language and culture are valid and expressive forms of identity.

Rhetorical questions such as “Siapa bilang anak Betawi pade buaye?” serve to challenge the legitimacy of stereotypes in a performative way. These questions are not meant to be answered; rather, they expose how absurd and baseless these characterizations are. The repeated call-and-response style simulates a street performance, involving both the singer and an imagined or real audience. This structure adds dynamism to the lyrics, transforming them from static text into active discourse. The character of Doel is described in both religious and assertive terms: “Kerjaannya, sembayang mengaji / Tapi jangan bikin die sakit hati.” This juxtaposition portrays Doel as devout and disciplined, yet capable of defending

his dignity. It complicates simple stereotypes, showing that piety does not equate to passivity. The line “die beri sekali, orang bisa mati” adds a layer of hyperbole often found in traditional oral performance. It metaphorically communicates that while Doel is composed, he should not be underestimated. The exaggeration functions as both humor and warning.

The repetition in the lyrics plays a crucial textual role. It reinforces the message, creating a rhythm that aligns with Betawi oral traditions. Each stanza builds upon the last, gradually layering pride, resistance, and cultural affirmation. The song reads almost like a chant or cultural mantra, designed to be memorable and powerful when spoken aloud. In a media landscape where minority voices are often fragmented or diluted, such lyrical strategies become a form of cultural anchoring, reminding both Betawi and non-Betawi listeners of a shared narrative that insists on visibility, dignity, and continuity.

3.2 Discursive Practice

The lyrics are not isolated from context; they exist within a broader narrative framework shaped by the television series *Si Doel Anak Sekolah*. In the show, Doel is a symbol of both modernity and tradition, a young Betawi man pursuing higher education while staying rooted in his cultural and religious values. This dual identity adds a second layer of meaning to the lyrics, giving them not only entertainment value but also ideological weight.

Within this context, the lyrics serve as a narrative reinforcement. Doel’s personal qualities in the show, his modesty, spirituality, and resilience, are mirrored in the song. This alignment between narrative and lyrics strengthens the impact of the cultural message, ensuring that audiences not only hear about Betawi pride but also see it embodied through the character on screen. The performance aspect of the song also reflects traditional Betawi storytelling techniques, including the use of satire, interactive dialogue, and rhythmic speech. These features suggest that the song is intended not only for passive listening but for active engagement. They echo, respond, and internalize the refrains. The circulation of this song across various media such as television, radio, live shows, YouTube broadens its reach and embeds its message into multiple layers of cultural life. It becomes more than just a soundtrack; it turns into a cultural artifact, one that educates, entertains, and empowers.

Audience reception further shapes the meaning of the lyrics. For Betawi listeners, the song acts as a corrective force, reclaiming narratives often distorted in public discourse.

For non-Betawi audiences, the song may offer insight or challenge preconceived notions. Its hybrid format, part protest, part prayer, part joke, makes it accessible and impactful across social boundaries. This wide appeal is reflected in its online presence; by May 2025, the song had reached over 990,000 views on YouTube. Such numbers suggest more than casual interest; they point to a deeper resonance, where music becomes a bridge between cultural expression and public engagement. In the comment sections, listeners often express a sense of nostalgia, recognition, or newfound respect, showing how digital platforms allow songs like this to carry emotional and cultural weight far beyond their immediate community.

The lyric's integration of Islamic values (e.g., prayer, Quran recitation) resonates with the increasing use of religious identity as a tool for cultural reaffirmation within Betawi communities. In recent years, groups such as the Betawi Brotherhood Forum (FBR) have mobilized faith to reinforce both political and cultural standing in Jakarta (Miharja, Mulyana, and Izzan, 2020). The lyrics contribute to this movement, reinforcing the idea that Betawi identity is inseparable from moral and religious depth.

3.3 Sociocultural Practice

The song emerges in a sociopolitical context marked by the ongoing marginalization of the Betawi people in their own city. As urban development intensifies and Jakarta becomes increasingly cosmopolitan, Betawi communities face spatial displacement, cultural erosion, and economic disenfranchisement. This marginalization is often justified through negative stereotypes, portraying Betawi as lazy, uneducated, or culturally stagnant (Pangesti, 2021). By framing these accusations as jokes or exaggerations, the lyrics disarm their power. When the song declares “anak Betawi nggak berbudaye... katenyee...” and then follows it with examples of faith and strength, it transforms accusation into affirmation. The speaker does not argue with the stereotype directly but undermines it with counterexamples rooted in daily life.

Doel, described as both *anak Betawi asli* and *anak sekolahan*, becomes a symbol of resilience. He proves that Betawi identity does not need to be abandoned to engage with modernity. On the contrary, his education, piety, and strength coexist with his cultural heritage. This challenges the binary framing that often separates tradition from progress. The song also reflects the performative culture of Betawi society, where humor, storytelling, and community interaction form essential modes of resistance. The mock dialogues embedded

in the lyrics are a form of social theater, acting out public rejection of harmful narratives. These spoken segments turn stigma into satire, empowering the community through shared laughter and cultural validation. The religious undertones of the lyrics reflect broader socio-cultural shifts, where faith becomes a platform for asserting identity. The emphasis on “sembayang mengaji” grounds Betawi culture in spiritual discipline, countering the idea that indigenous or local identities are somehow less moral or less structured than modern lifestyles. It redefines what it means to be a respectable, urban citizen from the standpoint of Betawi values. This redefinition is subtle but powerful. Through prayer, study, and moral conduct, the lyrics challenge dominant images of modernity that often equate progress with material success or Western ideals. Instead, they present a version of urban respectability rooted in spiritual commitment, community responsibility, and cultural continuity

The song responds not just to words but to systems. It critiques the way Jakarta’s modernization has redefined success, visibility, and worth in ways that often exclude its original inhabitants. Through melody, humor, and repetition, the lyrics offer a different vision, one where identity is not something to overcome but something to defend with pride. While city planners and developers reshape Jakarta’s skyline, the song reshapes its emotional landscape, reminding people of whose stories were there first. In this way, the music does not only resist exclusion; it offers a different idea of what growth can look like. One that includes memory, belonging, and the right to be seen as part of the city’s future, not just its past.

Based on these results, the discussion is divided into several points as follows:

3.4 Cultural Affirmation through Everyday Symbols

The soundtrack lyrics frequently invoke everyday markers of Betawi life: traditional foods, localized speech, family structures, and musical instruments like the tanjidor. As Jakarta continues to grow and modernize, many of these cultural elements risk fading into the background. But through music, especially songs tied to popular shows or films, these small yet meaningful details remain alive. For those who remember the days when an oplet (public minibus) was more than just an old vehicle, or when evenings were spent chatting on the front porch, the soundtrack becomes a bridge to the past. In this way, music becomes not only a form of entertainment but also a quiet act of cultural preservation. This kind of preservation is not loud or dramatic, it happens quietly, folded into the rhythm of everyday life. But that quietness is also where its strength lies.

In a city like Jakarta, where change comes quickly and old neighborhoods disappear almost without warning, these familiar sounds and stories offer something steady, something grounding. When a song mentions the old public transport vehicle or the front porch of a traditional wooden house, it does more than bring back a memory, it brings back a feeling. It brings back the warmth of a time when the city felt smaller, more personal, when people still gathered in the evenings to talk, and life moved at a pace that allowed for connection.

For older generations, these musical moments can feel like a return home, a reminder of who they were and the communities that shaped them. And for younger people, who may never have experienced that version of Jakarta, the lyrics offer small windows into a world they have only heard about. In that way, the music does not just entertain, it teaches, it connects, and it keeps something important alive. It reminds listeners that cultural identity is not only found in museums or textbooks, but also in the sounds, stories, and everyday memories passed from one generation to the next.

3.5 Resistance and Social Critique

While the lyrics reflect Betawi pride, they also subtly critique the systemic barriers faced by Betawi people, especially regarding education and employment. In this way, the songs not only reflect lived experience but also act as soft resistance to social inequality. They give voice to a community that often feels like a stranger in the place it has long called home. Doel's journey is not just his own. It represents the hopes and hardships of many Betawi families who continue to navigate the tension between tradition and modernity, between pride in their heritage and the push to adapt. Through these songs, listeners are invited to feel that struggle, to recognize its truth, and to question why some voices are still pushed to the margins in a city that promises opportunity for all. This emotional honesty is what gives the music its quiet strength. The lyrics do not need to shout to make their message heard. They speak in the language of everyday life, through missed opportunities, long bus rides, family expectations, and quiet perseverance. The simplicity of the lyrics that conveyed the stories of everyday life is what makes the song memorable and enjoyable to the listener, as it is easier to remember and digest (Varnum et al., 2021). Listeners hear Doel's story and recognize parts of their own: the pressure to succeed without the resources to do so, the feeling of being invisible in spaces that are supposed to belong to them. These songs become a mirror, reflecting both the beauty and the difficulty of holding onto one's identity in a city that often prioritizes speed, profit, and modern appearance over cultural

roots. For Betawi youth, this musical narrative can be both a comfort and a call to awareness. It shows them they are not alone in their experience. For others, it opens a window into a world they may not see—reminding them that progress in Jakarta has not been shared equally. In this sense, the music carries more than emotion; it carries meaning.

3.6 Intergenerational Negotiation

Doel's journey also reflects a larger generational negotiation within Betawi society, between older expectations rooted in communal life and younger ambitions for education and professional success. In many ways, Doel becomes the symbol of a generation caught in between. He carries the weight of tradition, the values of family and neighborhood loyalty, yet he also yearns to step into a future shaped by his own choices. His desire to pursue higher education does not mean rejecting his roots, but rather trying to carry them with him into spaces where Betawi voices are rarely heard. This tension, between staying grounded and reaching upward, is something many young people in similar communities can relate to, as it is a result of cultural norms and religious belief (Rahmaniah, 2019). It shows how identity today is not about choosing one over the other, but learning to move between both worlds with care and intention.

3.7 Emotional and Spiritual Resonance

The emotional tenor of the lyrics often aligns with Islamic values of humility, perseverance, and family devotion, key elements in Betawi culture. Together, these findings suggest that the soundtrack of *Si Doel Anak Sekolahan* functions as more than just a media accessory. It is an emotionally and ideologically loaded text that plays a role in shaping, contesting, and reaffirming Betawi identity in modern Indonesia. It challenges the narrative of cultural and language disappearance by inserting Betawi voices, values, and aesthetics into the heart of Indonesian popular culture (Siregar and Susanto, 2023). This connection to Islamic values adds another layer of meaning to the songs, grounding them in the everyday spirituality that shapes much of Betawi life. Humility is expressed in the quiet strength of Doel's character, perseverance in his long journey to build a better future, and devotion in the deep ties he maintains with his family, even as life pulls him in different directions. These themes do not feel forced or symbolic, instead, they feel lived. They reflect how many Betawi families navigate their faith, not through grand gestures, but through patience, care, and resilience in the face of hardship. By aligning the emotional world of the soundtrack with religious and cultural values, the series deepens its connection

with its audience. The songs become more than just emotional cues; they become moral reflections, carrying wisdom passed down through generations. In this way, the soundtrack helps push back against the idea that tradition must disappear in the face of modern life. Instead, it shows that values like humility and devotion are not outdated, but they are deeply relevant. They offer a moral framework that continues to shape Betawi identity, not only in private spaces but also within the broader narrative of Indonesian public life.

4. Conclusion

The soundtrack of *Si Doel Anak Sekolahan* is more than just background music to a popular TV series, it is a reflection of identity, memory, and resistance. Through its lyrics, the show offers a powerful commentary on how Betawi people, often seen as left behind in the face of modernization, reclaim their voice and pride. Using humor, local dialect, and references to everyday life and faith, the songs speak directly to the stereotypes Betawi communities face and turn them on their head. By blending religious values with everyday struggles and joys, the songs speak to the heart of a community that is often overlooked. The soundtrack of *Si Doel Anak Sekolahan* does not merely accompany the story, it amplifies it. It carries with it the memories, hopes, and beliefs of Betawi people. In doing so, it inserts their voices into the larger national narrative, pushing back against marginalization through art that feels both personal and powerful. This study offers a novel contribution by applying Fairclough's CDA to a television soundtrack, a medium rarely analyzed in relation to ethnic identity in Indonesia. By foregrounding the role of music as a discursive site, it expands the understanding of how popular culture participates in the construction and negotiation of marginalized identities, specifically Betawi identity in urban media narratives. Doel, as a character, represents this balancing act between holding onto tradition and stepping into modernity. He is religious, respectful, but also educated and strong. His story, supported by the soundtrack, becomes a reminder that being rooted in one's culture does not mean being outdated. It shows how culture can evolve without losing its essence. In a time where Jakarta continues to grow and change, and where local cultures risk being pushed aside, songs like these remind us of whose stories deserve to be heard and how powerful those stories can be.

References

- Abdullah, A., Mahameruaji, J. N., and Rosfiantika, E. (2018). *Si Doel Anak Sekolah*, Sinetron Indonesia Paling Fenomenal (Tinjauan Ilmu Komunikasi Atas Sinetron *Si Doel Anak Sekolah*). *ProTVF*, 2(2), 209–219.
- Alfadlilah, M. (2025). Analisis Wacana Cerpen “Pada Suatu Hari, Ombak, Dan Camar” Karya Ramayda Akmal Dan “PSBB” Karya Kedung Darma Romansa. *Arif: Jurnal Sastra dan Kearifan Lokal*, 4(2), 380–399.
- Edensor, T. (2020). National Identity, Popular Culture and Everyday Life. In *National Identity, Popular Culture and Everyday Life*. Routledge. <https://doi.org/10.4324/9781003086178>
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language*. Routledge.
- Hanan, D. (2021). Songs and Films of the Betawi Comedian, Benyamin S, in the 1970s: A Popular Culture of the Poor. In *Moments in Indonesian Film History: Film and Popular Culture in a Developing Society 1950–2020* (pp. 165–216). Cham: Springer International Publishing.
- Khadavi, M. J. (2014). Dekonstruksi musik pop Indonesia dalam perspektif industri budaya. *Jurnal Humanity*, 9(2).
- Miharja, A. S., Mulyana, D., and Izzan, A. (2020). Islam, ethnicity, and the politics of cultural identity. In Jakarta. *Jurnal Komunikasi Islam*, 10(2), 221–240.
- Pangesti, A. W. (2021). Betawi Ethnic: Critical Discourse Study. In *Living the New Normal: Achieving Resilience and Ensuring Sustainable Future*, 7th ICIIS Virtual International Conference of Interreligious and Intercultural Studies (pp. 488–95).
- Rahmaniah, B. I. (2019). Intergenerational Contacts and Young Adults Attitudes toward Older People in Indonesia (Doctoral dissertation, 서울대학교 대학원).
- Rujiyanto, A., and Widyokusumo, B. S. (2021). Narrativizing Indonesia: Putting space on Batik Betawi. *Cultural Studies Review*, 27(1), 45–61.
- Siregar, I., and Susanto, A. (2023). Primary Elements Impacted by the Risk of Disappearance and Deterioration of the Betawi Language in the Community. *LingLit Journal Scientific Journal for Linguistics and Literature*, 4(3), 154–166.
- Tobing, S. H. (2013). Stereotip Etnis Betawi dalam Sinetron Studi Kasus: *Si Doel Anak Sekolah*. *IMAJI*, 5(2), 93–100.
- Varnum, M. E., Krems, J. A., Morris, C., Wormley, A., and Grossmann, I. (2021). Why are song lyrics becoming simpler? A time series analysis of lyrical complexity in six decades of American popular music. *PloS one*, 16(1), e0244576.
- Waliyyayasi, B. M. (2021). Abang-None As an Attempt of the Government To Introduce the Betawi Culture To the World. *International Review of Humanities Studies*, 6(2), 917–931.