

Voicing Racism and Resistance through Hip-Hop: A Critical Discourse Analysis of Selected Song Lyrics

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ABSTRACT

Racism may show itself in more covert ways, such as via the reverberation and rebuttal of racist ideas in cultural materials such as music. This study's objective is to investigate whether or not current hip-hop music contains anti-racism messages or portrayals of racist themes. The methodology of this study is a qualitative description technique, and the Critical Discourse Analysis (CDA) theory developed by Fairclough is used. The Critical Conversation Analysis (CCA) asserts that conversation takes place on three distinct levels: the textual, the discursive, and the sociocultural. An analysis of song lyrics was conducted as part of a documentary project to collect data. Among the many ways in which racism presents itself, the results indicate that some of the manifestations include institutional violence, historical suffering, racial stereotypes, and uneven frames. The employment of a wide range of language methods, including metaphor, group pronouns, humor, and disjunctive syntax, is used by artists in order to question the racial assumptions that are prevalent in the mainstream and to develop alternative resistance ideas. The songs, which were popular among certain cultural groups, are ideological interventions at the level of speech practice. They reflect the social origins of the writers and were popular among those groups. There are bigger political and historical fights that are addressed in the songs, such as those against racism, colonialism, and the harshness of the regime. Hip-hop songs are a fertile ground for critical conversation, according to the findings of the study. In addition to serving as a form of artistic expression, the lyrics of these songs simultaneously challenge the concept of racial superiority and advocate for identities that are oppressed.

Keywords: *racism; critical discourse analysis; hip-hop lyrics; ideology; resistance.*

INTRODUCTION

The expression of racism is rooted in language that promotes hierarchies of superiority and inferiority. It is shown by acts of violence that are obviously violent. The framework of social control that is formed by racism is hierarchical. It is the contention of Van Dijk (1993) that the rhetorical methods used by dominant groups against minority groups are responsible for the perpetuation of racism. There is a common practice among the dominant groups to conceal their actions by using rhetoric like democracy and liberty. This kind of racial hegemony is said to exist in the United States of America, and it

manifests itself in the form of disproportionate social representation and inequitable educational practices, as stated by Traylor et al. (2023). The idea of "Chinese privilege" in Singapore is a great illustration of how racism presents itself in Asia as a kind of majority ethnic advantage, as stated by Liu and Huang (2022). Chinese privilege is a term that was coined by the Chinese government. Raghuram (2022) draws attention to the fact that "new racism" materializes in a covert way via structural differences that are concealed by cultural norms and language. This is something that Raghuram identifies as a phenomenon. According to Wodak (2015) and van Dijk (1992), racism has expanded beyond the arena of hate speech and has entered both institutional and media practices. As a consequence of this, racist narratives have been accepted on a global scale. Wodak and van Dijk came to this conclusion. As a result of this, discourse studies are significant since they shed light on the ways in which language functions as a communication channel while simultaneously hiding social and racial inequalities.

The significance of music as a medium for the spread of ideas is becoming more acknowledged, and this awareness is continuing to expand. There is evidence shown by Sukma et al. (2025) that songs act as vehicles for combating cultural marginalization and that they represent the identities of groups who are marginalized. The use of storylines, intricate metaphors, and lyrics that are purposefully symbolic are all ways in which music has the potential to challenge oppressive societal institutions. According to Cheung and Feng (2021), songs are more than just a source of amusement; they also serve as a kind of cultural discourse that inspires people to gather together and establish their own sense of identity. Songs are a source of entertainment. Song lyrics have the capacity to successfully transmit strong ideological beliefs and criticisms of society, according to the findings of a number of research that have been conducted on the subject. In their study, Raihan and Winduwati (2023) stress the role of metaphor in music as a channel through which social injustice may be communicated via the medium of song. Sukma et al. (2025) undertook an analysis of the musical works of Anwar Beck, an Indonesian musician, using Critical Discourse Analysis (CDA). They used a technique that was close to the one that is being discussed here. The results of their study indicate that music has the potential to be used in a manner that is both expressive and challenging of viewpoints.

Music is a potent instrument that is used in social movements which are taking place all over the globe. It is possible to see, for example, how the music of Bob Dylan and Woody Guthrie exemplified the fight against racism and war (Rydell & Bienvenu, 2021). Specifically, the Critical Discourse Analysis (CDA) technique, which was first presented by Fairclough (2010), is used in this inquiry. Textual practices, discursive practices, and social practices are suggested to be the three interconnected components that make up text, according to this theory. Wodak and Meyer (2015) highlight the fact that the critical approach in discourse studies aims to examine the power dynamics that have been formed inside language. Academics have the ability to explore the interaction of ideologies, social structures, and language in the process of creating and interpreting texts such as song lyrics by using a technique known as Critical Discourse Analysis (CDA). Among the fundamental information is music composed by Milo (titled "Take Advantage of the Naysayer"), JPEGMAFIA (titled "I Might Vote 4 Donald Trump"), and Bambu (titled

"Chairman Mao"). In addition to the direct confrontation with racism, the selection of these songs was strongly affected by the various socioeconomic positions and origins of the artists that contributed to the project. Each of these musicians has a distinct background of being persecuted, and this is reflected in their music. His songs are both sophisticated and philosophical, and they often investigate topics such as racial identity, social injustice, and introspection (SOLEcast, 2016). Rory Ferreira, better known by his stage name Milo, is a rapper and poet who is himself of African American descent. Barrington Hendricks, an African-American rapper and producer, is better known by his stage moniker, JPEGMAFIA. Over the course of his remarkable career in the United States Air Force, he has served his country with honor. Pitchfork (2018) makes the observation that his music takes a forceful and combative approach to addressing fundamental political issues such as racism, nationalism, and the military of identity. Bambu, a Filipino-American activist and rapper, is vociferous in his opposition to colonialism, pushes for immigration, and uses his songs to show his sympathy with the working class. Uprising Records (n.d.), National Public Radio (2012), and his diasporic identity are all prominently shown in his songs, which often combine Tagalog and English styles of music. Bambu, the artist considers herself to be of Filipino and American descent. This inquiry is particularly applicable to the works of these artists of color and social critics, particularly when analyzed through the lens of a discourse analytical framework that emphasizes the significance of context, power, and ideology.

Given that they convey racism in a nuanced and authentic way, the songs serve as useful instructional aids because of their subject matter. In addition to expressing artistic importance, the songs also engage in ideological critique. These works include a considerable amount of parallelism, political satire, and the collective experiences of populations who have been oppressed. The authors Tambunsaribu and Sigalingging (2022) said that the lyrics of songs had the capacity to effectively represent ideology via the use of imagery and figurative language of the lyrics. As a consequence of this, the findings of this research lend credence to the concept that songs are texts of critical discourse, which may be examined more effectively via the lens of Critical Discourse Analysis (CDA). By using this method, one is able to get a more profound understanding of the ways in which musical language both constructs and destroys racial discourse. There has been a limited amount of research conducted on the topic of how songs and the words they contain might serve as platforms for resistance against racial injustice. Despite the growing number of research that have been conducted on the connection between racist rhetoric and a variety of other fields, this condition continues to exist. Despite recent research conducted by Raihan and Winduwati (2023) and Sukma et al. (2025) suggesting that song lyrics may serve as a medium for social criticism, there has not been a systematic study of Critical Discourse Analysis (CDA) that investigates the creation and contestation of racial attitudes via the medium of music. This is a notable absence. However, there are still investigations into politically charged and independent bands like Bambu, JPEGMAFIA, and Milo. This is even though the bulk of CDA study is focused on mainstream or local popular music. Through the application of Fairclough's CDA model

to the analysis of the lyrics of these three singers, it is possible to investigate the ways in which their music use language to both represent and challenge racial preconceptions.

When taking into consideration the theoretical discrepancy and research shortage that was mentioned before, the purpose of this study is to conduct an in-depth investigation into the genesis, representation, and contestation of racism via the medium of musical discourse. The purpose of this research is to shed light on the several racial ideologies that are shown in the selected songs as well as the language strategies that the musicians used in order to challenge these ideas. In order to achieve this goal, the lyrics of songs will be classified as texts that have ideological value. As part of this study, the Critical Discourse Analysis developed by Fairclough is used to explore the link between ideology, power, and language in the context of musical discourse. As a consequence of this, the research is regulated by the following inquiries: In what ways does racism manifest itself in the lyrics of the songs that Milo, JPEGMAFIA, and Bambu have written? What are some ways in which the language components of these music lyrics might both question and mimic racial ideologies via the use of critical discourse?

METHOD

This research involves use of a qualitative descriptive methodology with the objective of gaining a comprehensive understanding of the meaning and social representation that are inherent in song lyrics. According to Creswell (2009), when researchers seek to investigate social meanings and ideologies inside complicated cultural settings that cannot be measured, a qualitative approach is the most suitable method to use. The use of this technique makes it possible to conduct a flexible examination of the discourse that emerges from song texts as a component of the social experiences of the artist and the community. The use of Critical Discourse Analysis (CDA), which is based on the model developed by Norman Fairclough (2010), is the theoretical framework that is utilized. According to this concept, speech is seen as a kind of social activity that has the capacity to establish and perpetuate power relations as well as religious beliefs. Textual analysis, discursive practice, and social practice are the three primary aspects of analysis that Fairclough suggest should be considered. Through the use of these aspects, one may get an understanding of how the language employed in songs not only transmits literal meanings but also plays a part in either supporting or questioning societal institutions. Wodak and Meyer (2015) highlight the fact that CDA makes it possible for researchers to discover the connections that exist between text, context, and the power systems that exist in society.

For the purpose of data gathering, a documentary study of song lyrics as cultural texts within the framework of social discourse was carried out. According to Creswell (2009), the term "documentary data collection" is used in qualitative research to describe the method of gathering information via the use of pre-existing written documents, digital recordings, or archives. Texts that are not created via interviews or direct observation but are instead already prepared and accessible for study are referred to as textual documents. Song lyrics are included in this category of documents. As far as this inquiry is concerned, the songs "Take Advantage of the Naysayer" (Milo), "I Might Vote 4 Donald Trump" (JPEGMAFIA), and "Chairman Mao" (Bambu) are the main points of the investigation.

These songs were chosen because of their blatant critique of racism as well as their description of circumstances that are omitted. That was the primary factor in the selection process. For the purpose of the research, it was necessary to conduct a comprehensive reading of the songs. During this reading, figurative language, metaphor, and narrative frameworks that are reflective of racial injustice were discovered. The lyrics were analyzed using Fairclough's layered CDA approach, which consisted of analyzing everything from textual characteristics to wider social behaviors. The objective of this research was to demonstrate how the language that is contained within these songs simultaneously incorporates and resists racism in a variety of contexts, including global but also local situations.

FINDINGS AND DISCUSSION

The Representation of Racial Resistance Discourse in Contemporary Hip-Hop Lyrics

.....

A strong black man, moonlights as a cattle thief

A strong black man, two-stepping through banality

A strong black man, who can't seem to grasp the handling Of reality, dog.

There's white people on spaceships, bare chests and face lifts

.....

data 1 (Milo – Take Advantage of the Naysayer)

Methods such as direct address and imperatives are not used in the lyrics of the song "Take Advantage of the Naysayer" by Milo, which is included in data 1. When speaking directly to the audience, words such as "you" or "your" are often used. This helps the audience feel as if they are a part of the conversation. On the other hand, imperatives such as "Get this" or "Try now" encourage the audience to take action. It is not possible to use such an approach in these lyrics. However, the emphasis is placed on portraying the subject, who is referred to as the "strong black man," as well as his experiences. An invitation is extended to the listener to watch and contemplate the life of the character, rather than being given instructions or being questioned about it. It is because of this lack of direct contact that the influence switches from being persuasive to being contemplative, and as a result, the lyrics behave more like stories or social commentary than they do like commands.

The use of disjunctive syntax and repetition is one of the characteristics of these lyrics that stands out the most. Lines such as "A strong black man moonlights as a cattle thief" and "A strong black man, two-stepping through banality" are examples of sentence fragments. This means that they do not adhere to the typical subject-predicate structure that is seen in normal sentences. Instead, they concentrate on the most important concepts or imagery, which lends the writing a cadence that is lyrical. Through the use of parallelism and anaphora, the phrase "A strong black man" is repeated numerous times, so attracting attention to the subject matter while simultaneously relating different facets of his life. The words are simpler to recall as a result of this repetition, which also generates a melodic or chant-like aspect. The listener's comprehension of the character is made more complicated

as a result of this, since it highlights the contrast between the character's strength and the behaviors that he participates in that are either ethically ambiguous or commonplace. In the lyrics, the words and phrases that are employed are very descriptive and evaluative, which results in the creation of powerful visual and emotional impressions. Phrases such as "moonlights as a cattle thief," "two-stepping through banality," and "bare chests and face lifts" have been selected with great care in order to illustrate the difference between reality and dream, as well as struggle and luxury. While the phrase about white people riding spaceships creates a strange and privileged vision, the "strong black man" is shown as a complicated individual who navigates both every day and ethically difficult conditions. By highlighting socioeconomic and racial differences without explicitly saying them, this contrast gives the listener the opportunity to come to their own conclusions about what the message is. The lyrics have a layered impact as a result of the language choices, which combine imagery, assessment, and societal criticism in a manner that is both succinct and forceful. In terms of grammar, the lyrics mostly make use of present tense verbs, such as "moonlights" and "two-stepping," which imply that the event is continuing or taking place right now. The use of this tense option gives the impression that the experiences of the "strong black man" are in the present and relevant, rather than being historical or hypothetical. In addition, the lyrics make almost little use of linking words such as "and" or "because," allowing the connections between concepts to be inferred indirectly. Due to the fact that listeners are required to actively evaluate the link between pieces, this facilitates the process of reflection. The grammatical simplicity, in combination with repetition and parallelism, contributes to a rhythmic quality that is almost melodic in character. This is in addition to the fact that it conveys a meaningful tale. The structure of spoken-word poetry or rap is comparable to that of spoken expression poetry. In both forms of poetry, emphasis, rhythm, and flow are equally as important as grammatical precision.

For the purpose of conveying a sense of emotion and a deeper meaning, the songs make considerable use of figurative language and lyrical themes throughout their whole. As an illustration of a metaphor, "Moonlights as a cattle thief" is an example of a phrase that indicates a hidden or morally questionable aspect of the character. On the other side, "two-stepping through banality" generates a sense of rhythm and movement across the mundane aspects of everyday life. By using the term "A strong black man," which also makes an impression that is fascinating and memorable, the concept of identity is brought to the forefront. Using the statement "white people on spaceships, bare chests and face lifts," which calls attention to the advantages and dreams that are linked with society, contrast and irony are injected into the conversation. The use of these strategies not only makes the songs more visually appealing, but it also makes them more thought-provoking. Because of this, listeners are able to comprehend the social and political connotations without being provided with them explicitly.

In conclusion, the lyrics convey a distinct ideological message, despite the fact that they do not convince in the conventional sense. The lyrics are a criticism of racial and societal inequality. They do this by comparing and contrasting the realities of the "strong black man" with fantasy notions of affluence. They demonstrate how the character

navigates a world in which reality and privilege are unequally distributed, and they invite the audience to think on the discrepancies that exist throughout this process. The words of Milo's song stimulate critical thinking via the use of contrast, vivid imagery, and repetition. This is in contrast to advertising, which is designed to influence desire or construct a favorable concept of oneself. As a result of the audience being free to interpret the meaning and think about societal concerns, the songs are creative as well as socially active. This mix of lyrical style, lexical richness, grammatical choices, and ideological opposition demonstrates how language may transmit profound meaning, emotion, and societal criticism in a manner that is both memorable and compelling.

The overall message of "Take Advantage of the Naysayer" is that racism is not conveyed by overt criticism or direct charges, but rather through fragmented self-narratives that reveal the unequal reality that Black individuals encounter in a society that is stratified according to race. Milo creates a contrast throughout the song between the surreal, privileged, and almost fanciful world associated with whiteness and the experienced, grounded, and often unsettling reality of a Black man. This contrast is constructed throughout the song at various points. The representation of racial disparity is primarily accomplished via the use of this contrast as a primary method.

There is more to the picture of the "strong black man" than simply a single character; it is a depiction of a racialized identity that is developed by expectation, conflict, and contradiction. This image is repeated over and over again until it becomes obsolete. The concept of strength is not shown in this context as heroic or triumphant; rather, it is portrayed as something that is burdened by the necessity to survive. A challenge to stereotypical narratives that demand extraordinary conduct from Black identities is presented by lines that depict the Black subject engaging in actions that are morally problematic or routine. For example, "moonlighting as a cattle thief" or "two-stepping through banality" are examples of such lines. Ordinariness, confusion, and fragility are the themes that are communicated via the song, rather than sentiments of empowerment or good results which are the themes that are transmitted. This is a representation of how racism operates not just via acts of violence or exclusion, but also through the expectation that is placed on individuals of African ancestry to consistently show strength despite navigating unpredictable situations. This is a reflection of how racism works.

The notion of whiteness, on the other hand, is portrayed in the song via imagery that is overdone and impossible. The phrase that most prominently illustrates this is "There are white people on spaceships, bare chests and face lifts." This image does not portray the real world; rather, it is a metaphor for the freedom to roam around freely and the opportunity to access one's imagination on one's own terms. At the same time as the idea of "spaceships" suggests that one is able to break free from the confines of earthly life, the idea of "face lifts" suggests that one is able to reimagine themselves without any adverse effects. By juxtaposing this visual with depictions of degradation, pain, and captivity, the song highlights racial inequality as a difference in lived reality rather than only a difference in economic position that exists between people of different races. The terms "peeling wallpapers" and "staircase piss" are two instances of depictions that fall within this category respectively. As a consequence of this, racism is presented as a system that allows

white people to dream of escape and reinvention, but blackness continues to be connected with financial misery and existential unease.

When it comes to the portrayal of racism, the broken structure of the song is another important feature that adds to the overall effect. Milo does not provide a linear story or a clear conclusion; rather, he presents memories, observations, and speculations in sequences that are not related to one another. Milo's work is not transparent. The psychological effects of racial marginalization, which are defined by the ongoing negotiation of identity and the difficulties in sustaining coherence, are reflected in this. This is part of the psychological impact of racial marginalization. It is a reflection of the fact that racism is regarded as a continuous background condition rather than a single identifiable occurrence. This is because there does not seem to be any obvious causal connection between the lines, which is the reason for this development. In the same way that individuals who are oppressed are continually presented with the challenge of grasping and navigating social realities that are influenced by race, the listener is forced to piece together meaning in order to adequately comprehend and negotiate these realities. Furthermore, the hook extends the portrayal of racism to include an extra layer of communication across different generations, which is a major contribution. There is a generational comprehension of the racial warfare that may be seen in questions like "Is it real, son?" and "Do you know the deal, son?" There is a discussion that seems to be taking place between a father and his kid, and these questions are being posed. The idea of racism is not shown as a unique incident; rather, it is presented as something that is passed on from one generation to the next via the development of cultural sensitivity and oral traditions within the community.

The fact that this is the case is just another piece of evidence that demonstrates that racial inequality is a ubiquitous and eternal phenomena that has shaped identity over the course of history. In the conclusion, "Take Advantage of the Naysayer" depicts racism in a more subtle way, throwing light on it via contrast, fragmentation, and real-life experiences rather than through overt protest. This is because the film is a more nuanced portrayal of racism. This song places a significant amount of focus on the idea that racial inequalities are the primary factor in determining socioeconomic circumstances, as well as the limits of personal potential and creative expression. In order to get at this conclusion, it investigates the difficulties that black people have in terms of material possessions and compares them to the creative advantages that white people experience. Milo encourages listeners to critically engage with the subtle, everyday processes of racism by using thoughtful and lyrical rhetoric in his writing. In order to do this, he avoids giving overt moral lectures and instead gives speeches that are artistic and reflective. The process leads in the construction of a persuasive image of racial injustice as an issue affecting perception, identity, and the structure of society. In contrast to the prevalent viewpoint, which believes that racial disparity is an issue that can be easily discovered and rectified, this runs against the grain of public thought.

.....

*I just popped 20 xan's so the crackers wouldn't find
them I might vote for Donald Trump just to say I*

did it Shanking these crackers for ice

.....

data 2 (JPEGMAFIA – I Might Vote 4 Donald Trump)

Data 2 in the preceding line demonstrates how often the first-person perspective is throughout JPEGMAFIA's song "I Might Vote 4 Donald Trump." The narrator urges the viewer to join them right away by saying things like "I just popped 20 xan's so the crackers wouldn't find them" and "I might vote for Donald Trump just to say I did it." The constant usage of the word "I" makes this feasible. This point of view makes the audience feel that they are seeing the narrator's thoughts and decisions in real time, which makes them feel close and creates the idea that things are happening right away. The first-person narrative is great for getting people to pay attention because it puts them in the narrator's shoes instead of talking to them directly. This is the case even when second-person pronouns are not used. This focus on the narrator's personal point of view helps us understand what the narrator does and how they feel.

The lyrics portray the narrator's actions with conviction and passion, even though they don't provide any clear instructions. The statement "Shanking these crackers for ice" is an example of an activity that is risky and too much without telling the audience to do it themselves. The declarative style of these sentences not only builds suspense and interest, but it also makes it easier for the narrator to explain their choices clearly and quickly. The opening paragraph gives the impression that the narrator is delivering a personal narrative. This sensation is even stronger by the fact that listeners can see how the narrator's actions affect society and morals.

The lyrics don't include any questions, just statements. This makes the narrator seem even more sure of themselves. Instead of being framed as questions, things like "I might vote for Donald Trump just to say I did it" are presented as clear verdicts. There are no questions, therefore the focus is exclusively on the narrator's point of view. This lets the audience see the story as a separate world of choices. Because of this, listeners are more like spectators than participants. This strengthens the sense that there is a single, strong voice throughout the songs.

The sentence forms that are used contribute to the enhancement of the effect that these declarative assertions have. A few lines are fragments or short sentences, and "Shanking these crackers for ice" is one of the most well-known ones. This syntax provides a rhythmic and snappy style that sounds like real conversation. The narrator focuses on actions instead than grammar, which makes the events more dramatic and emotionally strong. The short, broken sentences also help connect to the next feature, which is the usage of terminology. This makes the narrator's voice stand out even more.

The songs include a lot of slang and everyday language, which makes their word selections culturally unique and emotionally powerful. Words like "popped 20 xan's," "crackers," and "shanking" have a lot of social and emotional meaning. These choices make the narration seem real and let the listener see clear images. The lyrics keep a rhythm and tone that match the narrator's situation and the music's expressive style. This naturally leads to a discussion of grammatical and temporal choices. This is done by combining broken syntax with slang.

The use of the present tense and active voice in grammar, among other things, backs up the immediacy of the lyrics even further. The words make you feel like you need to do something right now and that it's genuine. For example, "I might vote for Donald Trump just to say I did it." These phrases put the storyteller in the role of someone who is making decisions. The grammar's simplicity and directness not only make the plot clearer, but they also make it easier to see the metaphorical language and slang. The way the words and sentences are put together helps us grasp the cause-and-effect relationships in the music.

The statement "I just popped 20 xan's so the crackers wouldn't find them" shows a causal link by using the word "so." This sentence shows a cause-and-effect relationship. This one word that connects indicates cause and consequence, which is what the storyteller accomplishes. It doesn't really matter, but it gives the tale a logical framework and helps others understand why individuals do such terrible things. As the lyrics get more emotionally and socially charged, this cause-and-effect relationship naturally leads to the function of figurative and metaphorical language.

"Shanking these crackers for ice" is an example of figurative language and poetic tropes. This phrase might mean that the narrator is dealing with difficulties or going for objectives in a forceful manner. These strategies make the story more vivid and hard to forget, and they also make the emotional effect greater. The use of figurative language, slang, and rhythmic syntax not only maintains the narrator's voice, but it also makes the listener ready for the lyrics' focus on quantity and numerical imagery. Last but not least, it talks about size and power when it comes to numbers, like "20 xan's." Figures are used to make the narrator's actions real and alarming, which makes the tale more dramatic and shows how bad the conduct is. This use of numbers and figurative language helps create a character that is rebellious, aggressive, and socially controversial.

The song as a whole paint a fuller picture of how racism is a natural and built-in aspect of American life. This description goes beyond the few words we looked at previously in the song. In the fourth part of I Might Vote President Donald Trump, racism is not shown as an isolated action or sentiment; instead, it is illustrated as a pervasive influence that infiltrates politics, social relationships, and the quotidian lives of individuals. In general, the repeated references to racial terms, political figures, and violent imagery constitute a critique of how racial power is used in different parts of society.

The song is a deliberate counterpoint to the usual racist rhetoric, and the use of the racial term "crackers" throughout the song accomplishes this aim. The statement doesn't only offend someone; it also shows that racial classification usually puts people of color in a negative light. The lyrics utilize a racist word to define whiteness, which shows how racial categories are constructed and used in society. This inversion does not eradicate racism; instead, it underscores the profound entrenchment of racism within language and power structures. Because of this, listeners have to deal with the unpleasantness of racial categorization from the other person's point of view.

Another example of racism is how Donald Trump's name is sometimes utilized as a controversial issue in politics, rather than as a real preference for a certain political party. Statements like "I might vote for Donald Trump just to say I did it" depict political

engagement as an act of irony and defiance, reflecting disconnection from a system seen to be inherently biased against those of color. Donald Trump's presidency is an example of institutional racism, nationalist language, and rules that keep certain people out. The lyrics make voting seem unimportant, which makes it seem like democratic processes don't protect or represent poor people well enough in a system that is racially discriminatory.

The recurring imagery of violence and criminality, including "shanking," drugs, and firearms, correlates with racial representation by reflecting stereotypes historically associated with African descent populations. The song, on the other hand, uses these ideas as a sort of resistance by making them bigger and taking them back instead of merely copying them without thinking about whether they are true. The strong language is meant to show that people of color are already seen as dangerous or deviant in mainstream discourse, no matter how they really act. In this way, the song shows how racial prejudices are reintroduced back into society in a way that is more intense and confrontational.

When I think at it as a whole, I may vote 4 Donald Trump's racist beliefs are systemic, cyclical, and closely linked to political power and cultural discourse. The song does not provide a resolution or a moral conclusion; instead, it invites listeners to confront chaos, contradiction, and challenge. JPEGMAFIA uses this strategy to show that racism is not merely a problem that can be solved by changing someone's thinking; it is a systemic problem that shapes identity, resistance, and expression in American society today.

.....
*I rumble with colonization's effects on my people, homes”
Nooses around our neck / Made Malcolm drop the ‘Little’ and capitalize the ‘X’
We don't need those cops
We need the hood on lock
We need the murders of our people by our people to stop
Put bullet holes in the White House and connect the dots
My rifle is a little scrappy it's my A-K-K-K-K*

.....

data 3 (Bambu – Chairman Mao)

The words in the song "Chairman Mao on Data 3" by Bambu are an excellent example of how language can be used to foster social critique, political awareness, and civic participation. Throughout the whole of the song, Bambu skillfully combines individual and group speech by using pronouns such as "I," "my," and "we." For example, words such as "We need the hood on lock" and "We need the murders of our people by our people to stop" are examples of comments that communicate directly to the audience. It is because of these phrases that the members of the audience receive the impression that they are all in this together and that they have a part to play. In addition to expressing his personal point of view, Bambu uses collective pronouns to talk about the problems and objectives that his community is working toward. The audience is given the idea that they are directly engaged in the things that are being addressed as a result of this.

Another key component of the lyrics that will be explored is the use of imperative sentences. Requests such as "Put bullet holes in the White House and connect the dots" are very effective in capturing the attention of readers and evoking strong emotions. In the same way that they would if they were urging the audience to take action, these imperatives generate a sense of urgency and compel people to think about the problematic

situations. In the line "Nooses around our neck / Made Malcolm drop the 'Little' and capitalize the 'X,'" for example, the use of disjunctive syntax or sentence fragments gives the text a tone that is conversational yet introspective. By putting an emphasis on major historical and social issues, these portions provide the lines a greater sense of drama, memorability, and rhythmic consistency with the instrumental accompaniment.

This song has a powerful emotional effect, which is enhanced by Bambu's choice of words. There is a significant association between the words "rumble," "scrappy," and "colonization's effects" with the concepts of oppression, struggle, and resistance. Utilizing the phrase "We need..." on a regular basis is one method for establishing parallelism. This not only makes each issue more significant and urgent, but it also makes it easier for everyone listening to understand what is being said. "Nooses around our neck" is an example of a metaphor that illustrates the entire oppression of the system, whereas "bullet holes in the White House" is an example of a metaphor that highlights the rage and criticism of the political system. The use of figurative language is widespread. The song "A-K-K-K-K" has a melodic and rhythmic effect because to the use of alliteration, which enhances the flow of the words and makes them simpler to recall.

Furthermore, the lyrics adhere to a logical framework and have a strong semantic tie with one another. Conjunctions such as "and" are used to link ideas, so producing additive interactions that illustrate the relationship between cause and effect. For instance, the phrase "Made Malcolm drop the 'Little' and make the 'X' big." When individuals are aware of the links that exist between events and results, it is much simpler for them to appreciate the historical and social context of the issues that are being discussed. Even if there is no scientific or technical terminology in the lyrics, the songs nonetheless have strength and weight because they include expressions that have historical and cultural significance with regard to them. By doing so, the songs are able to transmit not just deep feelings but also great knowledge.

In conclusion, it is evident from the lyrics that they include elements that are both ideological and compelling. Increasing social awareness, fostering community solidarity, and encouraging critical thought on themes such as systemic injustice, police brutality, and internal conflict may be accomplished via the use of figurative language, direct address, imperatives, parallelism, and terminology that is emotionally charged. The language used by Bambu generates a compelling plea for awareness and action, engages listeners on both an intellectual and an emotional level, and helps to establish a feeling of unity between the speaker and the audience. The lyrics presented here are an excellent illustration of how music can be used to not only express oneself musically but also to affect the views of individual listeners. They are able to communicate difficult ideas in a manner that is not only emotionally captivating but also easy to remember and comprehend even for those who are not linguists.

It is clear that racism is a significant problem in Chairman Mao's society, as shown by the linguistic features that were mentioned before, which are not restricted to certain lines. When seen from a more thorough and all-encompassing interpretive vantage point, this is indeed the case. The cumulative effect of these instances presents racism as a systematic problem that shapes identity, language, and lived experience. This is the case

despite the fact that the songs include clear references to violence, political critique, and historical struggle. There is a possibility that the song's use of pronouns, imperatives, metaphorical language, and word choices serve to illustrate how racism is a pervasive structure that is constructed on the foundation of media narratives, government authority, and power relations.

Throughout the whole of the song, the pronouns "we," "our," and "my" are used to illustrate the concept that racism is not limited to a select few but rather affects all individuals. As a result of this pervasive mentality, racism is transformed from a personal problem into a problem that affects all oppressed people, particularly those who have been damaged by racist state violence and colonial history. The lyrics present racism as an issue that motivates social awareness, collective consciousness, and resistance. This is accomplished via the use of a full voice.

As a further point of interest, the frequent use of imperatives and parallel structures, such as "We need....," is not just a rhetorical strategy but also a response to the systemic racism that exists in our culture. The establishment of these organizations makes it clear that racism has been a contributing factor in the development of important problems in society that need fast and methodical solutions. This view suggests that the imperatives are a representation of the perceived extent and pervasiveness of racial injustice. In addition, they provide validity to the idea that racism is a systemic issue that cannot be addressed by the efforts of a single person operating alone.

The use of metaphorical language in the song contributes to the overall enhancement of this picture. The phrases "Nooses around our neck" and "bullet holes in the White House" are examples of metaphors that, in addition to their literal implications, depict racial dread, political marginalization, and the battle against powerful white institutions. Collectively, these pictures illustrate how racism is institutionalized and violent, using both physical force and symbolic power. When seen collectively, they show how racism is violent.

In addition, the lyrics of the song include historical and geopolitical references that establish a connection between the racism that is prevalent in the present day and the patterns of colonialism and imperialism that continue to exist all over the globe. This song provides evidence that racism has been a problem throughout history and on a worldwide scale for a considerable amount of time. It does this by linking the United States' oppression of racial minorities to conflicts that took place in Vietnam, the Philippines, and other countries that were once colonies. This way of framing reinforces the idea that racism is not something that is exclusive to a certain location or period of time. Rather than being an isolated incident, racism is a component of a greater global system of inequality that exists on a worldwide scale.

When all of the linguistic tactics that were covered before are taken into account, it becomes abundantly evident that racism is a force that is not just persistent but also persistently structural and ideological. Chairman Mao offers a critical discourse that elucidates the ways in which racism operates in the narratives of the media, via political institutions, through historical memory, and through community culture. Not like the majority of people, who only display anger or protest, this is not the case. In the last

portion of the song, the need of working together to combat this prevalent system is emphasized. In addition to this, it highlights the relevance of music as a powerful vehicle for opposing and speaking out against racial injustice.

Discourse Practice

As far as Fairclough is concerned, discourse practice refers to the manner in which texts are produced, disseminated, and understood, as well as the manner in which both producers and listeners participate in conversations on the meanings that are conveyed by these texts. The arena of hip-hop music is characterized by a lively environment in which lyrics are made. These lyrics are affected by the socioeconomic statuses, historical settings, and ideological viewpoints of the artists who make them, and they are disseminated via a variety of cultural and technical channels. In spite of the fact that they originate from different creative and political settings, the songs that were investigated in this research were influenced by the common experiences of racial inequality, systematic brutality, and marginalization that are prevalent in the United States. These tracks were composed by Milo, JPEGMAFIA, and Bambu respectively. As a result, their songs function not only as musical expressions but also as critical interventions within hip-hop culture. Hip-hop culture has constantly operated as a counter-discourse to the dominant narratives represented by white people and institutions.

The vocabulary that Milo uses in Data 1 exemplifies a music production style that is synonymous with alternative hip-hop and underground hip-hop. Rather than focusing on direct political declarations, this method places a greater emphasis on abstract notions, irony, and poetic disjunction. The phrase "a strong black man" is repeated many times, while the remark "There are white people on spaceships" presents an unusual contrast to the previous assertion. The examples presented here demonstrate how Milo transforms everyday racial encounters into a type of symbolic criticism. Instead of concentrating merely on making a profit, his production style places an emphasis on self-reflection and literary innovation. This places the song in a cultural category that is distinct from those of other songs. As a consequence of this, the majority of this debate is disseminated via independent platforms and digital media, such as Bandcamp and YouTube, where individuals actively seek out material that is both politically conscious and intellectually interesting. When listeners interpret the songs as representing social criticism rather than direct direction, meaning arises as a result of the collaborative process that occurs during the act of consuming. By doing so, conscious hip-hop groups are able to build a shared understanding of racial criticism, which represents a significant step forward in the process.

On the other hand, the song that JPEGMAFIA performs in Data 2 is written in a manner that is aggressive and cutting. It makes use of shock, exaggeration, and a feeling of indignation on purpose. The production environment has seen significant changes since 2016, a year that was characterized by increased political polarization in the United States. These changes are obvious in the predominance of harsh language, racial insults, and politically charged comments. Because of his history as a Black artist and a former member of the United States Air Force, JPEGMAFIA's involvement with both liberal and

conservative beliefs is strongly influenced by his past. He would say something like, "I could consider voting for Donald Trump just to claim that I did." as an example of someone who might voice such ideas. The song is directed for those who have an interest in experimental rap and the wider sphere of internet culture. In order to reach its audience, the song makes use of digital distribution and online performance venues. A significant number of individuals choose to read the lyrics as a type of black comedy rather than interpreting them as a plain endorsement or challenge. The cultural information that people possess is a crucial factor that plays a considerable role in the interpretation of the text. The employment of irony and extremism as vital tools, as opposed to just making political remarks, is becoming more common.

The lyrics that Bambu included in Data 3 are reflective of his experiences as a Filipino-American, his position against colonialism, and his dedication to community organizing. The songs that he wrote were inspired by the events that he had. Instead of most of his work being distributed via traditional commercial channels, the majority of it is distributed through activist networks and independent record companies. Both the gravity of his speech and the breadth of his words are impacted as a result of this. Individuals that are marginalized, advocates for social justice, and young people who are politically engaged are the target audience for these songs. These folks have the perception that the songs are texts that are both educational and entertaining at the same instance. Through the repetitive performance and circulation of its language, Bambu's language functions as a type of communal resistance. This kind of resistance is characterized by the use of symbolic representations of violent images rather than the resorting to actual measures. The practice of discourse reveals how the production, sharing, and interpretation of hip-hop lyrics function as dynamic processes that enable people from certain cultural groups to express, negotiate, and transmit their ideological views. This is shown in each of the three situations.

Social–Cultural Practice

It is the historical and structural realities of racial oppression, colonial brutality, and socioeconomic disparities in the United States that served as the inspiration for the production of these hip-hop compositions. The social and cultural practices that provide the basis for these songs are intricately linked to one another and are the source of their beginnings. Hip-hop emerged as a cultural response as a result of the experiences of individuals who were marginalized and who were subjected to institutional injustice, economic challenges, and antagonism from the government. These individuals were the catalysts that led to the formation of hip-hop. It is still true that hip-hop is a useful medium for expressing opposition and developing identity in the current day and age. The lyrics, "A strong black man moonlights as a cattle thief" and "I rumble with colonization's effects on my people, homes," serve as a potent articulation of lived racialized experience, illustrating resistance to a societal framework that legitimizes white supremacy while sidelining Black and other minority populations. These lyrics perhaps include some of the most profound creative statements that have ever been written. Hip-hop, according to this point of view, is more than just a form of musical expression; it is a social activity that is

directly tied to larger concerns like as power, representation, and justice. Hip-hop is a style of expression that has originated in the United States.

It is abundantly obvious that the historical legacy of lynching, slavery, and colonial persecution has had a substantial effect on the substance of the songs throughout the course of their creation. There are phrases in the poem that lend credence to this assertion, such as "Nooses around our neck / Made Malcolm drop the 'Little' and capitalize the 'X'." These sentences provide evidence that the statement is accurately stated. These statements establish a connection between the racial tensions that are present in the present and the acts of violence and resistance that took place in the past. They do this by evoking a collective memory and a great melancholy that has been passed down through generations. Through the usage of these allusions, the songs are able to dispute the popular historical narratives, which in turn adds to the reproduction of cultural memory. Anyiwo et al. (2021) came to the conclusion that hip-hop may provide impoverished young people the chance to acquire critical consciousness and voice their resistance to institutional racism. This is according to the results of some academics. Hip-hop serves as a vehicle for these young people to express themselves, and they depend significantly on it. When seen from this perspective, the music industry is transformed into a political arena, where language is used in a strategic way to challenge the power structures that have been constructed and developed.

Political movements and post-colonial ideas have a significant impact on the social practice that surrounds the creation of hip-hop. This impact is significant enough to be considered a significant quantity. The purpose of Critical Race Theory and hip-hop is to bring to light institutional injustice and to elevate the voices of people who are oppressed. Hip-hop and Critical Race Theory share this objective. This may be shown by examining the correlation that exists between the two methods of approaching the problem. It is very evident that there is a relationship between the history of Filipino colonialism and the resistance that was demonstrated by African-Americans, and the artwork of Bambu does a wonderful job of portraying this connection. Hip-hop has the ability to encourage collaboration among individuals who come from a broad range of racial and national origins, as shown by the following example. In other words, phrases that signify violence, such as "Put bullet holes in the White House and connect the dots," do not represent genuine incitements to violence; rather, they serve as rhetorical devices that express discontent, opposition, and a repudiation of state institutions that have historically been linked to being associated with racial supremacy.

Hip hop has become an indispensable vehicle for political protest and social criticism in today's culture, particularly in the wake of tragedies such as the passing of artist George Floyd, who was well recognized for his contributions to the music industry. For the purpose of this investigation, the lyrics that are presented below serve as an illustration of how language may be used as a tool for resisting injustice and claiming one's individuality. These songs are illustrative of the ongoing conflicts that exist between mainstream culture and subcultures that are steadfastly fighting against it. Within this more comprehensive socioeconomic setting, hip-hop continues to be a form of resistance that is maintained. The point of confluence between creative expression and political activity is what defines

hip-hop music. As a consequence of this, the topic that is being examined should not be seen to be separate textual entities; rather, it should be understood as a component of a more extensive socio-historical continuum that both affects and is formed by continuing conversations about issues of racism, power, and representation.

CONCLUSION

This research comes to the conclusion that racism is clearly reflected in a variety of diverse but interrelated ways throughout the works of Milo, JPEGMAFIA, and Bambu. This conclusion is based on the examination of the chosen song lyrics. Rather of portraying racism as only an overt hate or outright prejudice, the songs highlight racism as a lived, structural, and historical experience that impacts the daily lives of oppressed populations. This representation of racism is more accurate than the traditional depiction of racism. The artists provide insight into the subtle ways in which racism manifests itself via socioeconomic inequity, political power, cultural stereotypes, and collective memory through the songs that they have written.

Irony and contrast are used to illustrate racism in Milo's play *Take Advantage of the Naysayer* [Take Advantage of the Naysayer]. A prevailing stereotype that reduces black identity to either strength or crime is challenged by the term "a strong black man," which is repeated several times. The fantastical picture of "white people on spaceships" represents racial privilege and social distance, while the lyrics depict a Black individual negotiating complicated circumstances that are both mundane and ethically challenging. It is not clearly stated that racism is present in this song; rather, it is inferred via the use of uneven reality and symbolic contrasts. This is meant to convey the idea that racial disparity is accepted and often made invisible in daily life.

I Might Vote 4 is from the JPEGMAFIA. Trump's presentation of racism is more combative and disorderly than that of previous presidents. The use of strong language, racial insults, and political allusions is a reflection of the rage, frustration, and alienation that marginalized persons feel within a society that is racially divided. In this context, racism is shown as a system that results in psychological pressure, conduct that is damaging to oneself, and political foolishness. In this context, the provocative tone and exaggerated acts do not serve as literal affirmations of violence or ideology; rather, they serve as a criticism of a political and social milieu in which racial tension has grown intense and commonplace.

In the meanwhile, Chairman Mao of Bambu provides the clearest representation of racism as a battle that has occurred throughout history and is a community effort. The lyrics include obvious references to colonialism, lynching, police brutality, and internal community struggle. This helps to frame racism as a systemic heritage rather than an individual mindset. The song places an emphasis on solidarity, resistance, and shared responsibility via the use of collective pronouns such as "we" and repeated imperatives. There is a representation of racism as both an external oppression and an internalized condition that affects oppressed populations.

In order to eradicate racism, it is necessary to have knowledge and to take collective action. The idea that racism is not a singular, uniform entity but rather a multifaceted social reality that may be experienced emotionally, politically, and historically is shown

by the three songs when they are taken together. In the lyrics, racism is shown as a factor that molds identity, restricts social mobility, and impacts views of both the individual and the community. The artists translate their individual and communal experiences of racism into potent tales of resistance by using metaphor, irony, satire, and language that is emotionally charged. The fact that these songs serve as cultural testimonies that bring to light racial injustice and offer a voice to viewpoints that are excluded demonstrates that music has the potential to be an effective medium for portraying and combating racism in today's society.

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