



**PROTEST OF SINGAPOREANS TOWARD
INDONESIAN FOREST FIRES THROUGH PARODY SONG
“HAZE SO SUSAH”**

THESIS

Written by
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**MASTER OF LINGUISTICS PROGRAM
FACULTY OF HUMANITIES
JEMBER UNIVERSITY**

2017



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THESIS

Presented to the Master of Linguistics Program,
Faculty of Humanities, Jember University,
as one of the requirements to obtain
the award of Master degree
in Linguistics

Written by

Asep Samsudin

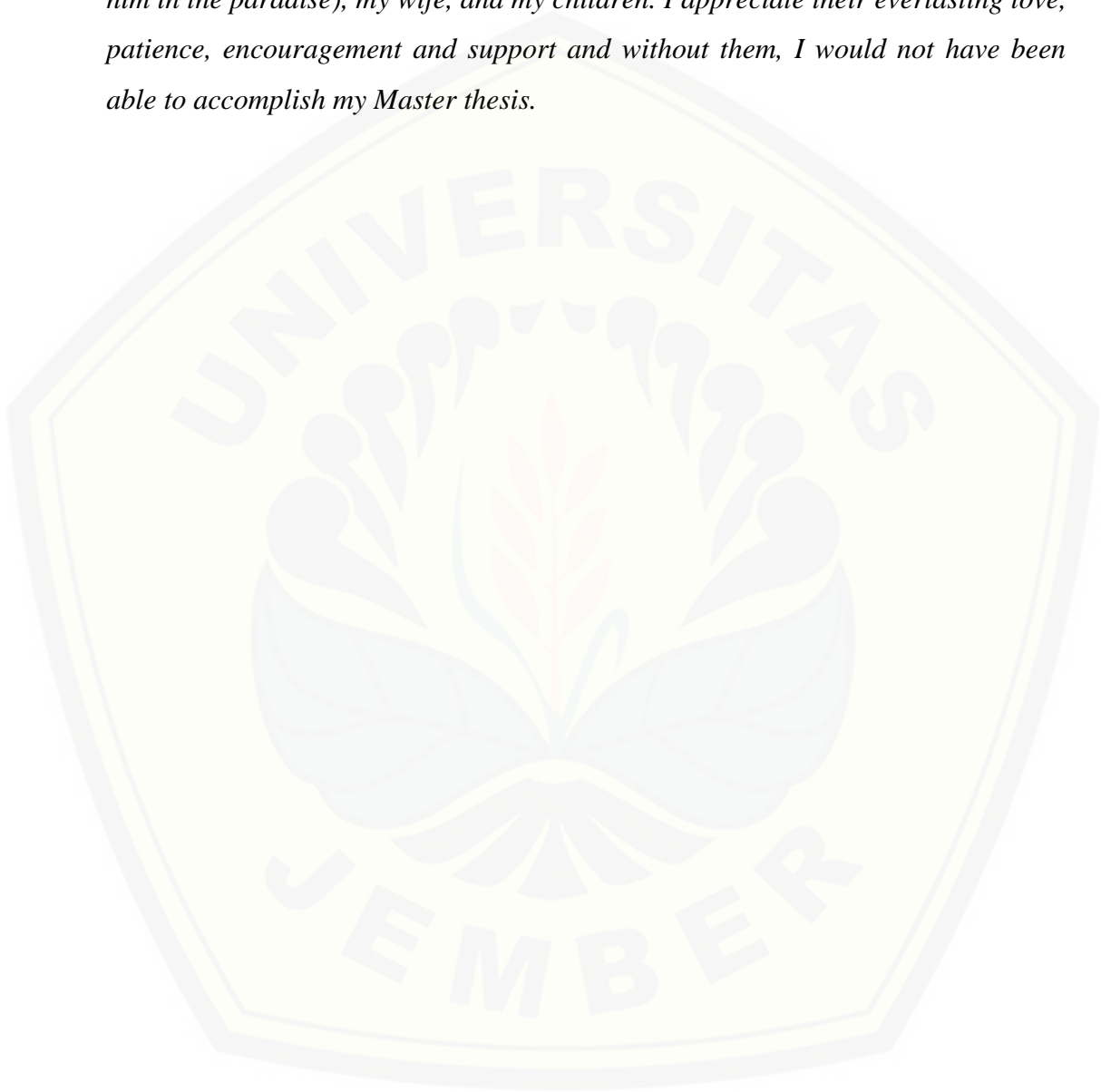
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DEDICATION

This thesis is dedicated to my mother and my late father (May Allah accept him in the paradise), my wife, and my children. I appreciate their everlasting love, patience, encouragement and support and without them, I would not have been able to accomplish my Master thesis.



MOTTO

وَإِذَا قِيلَ لَهُمْ لَا تُفْسِدُوا فِي الْأَرْضِ قَالُوا إِنَّمَا نَحْنُ مُصْلِحُونَ

And when it is said to them, “Do not spread corruption on the earth,” they say, “We are only reformers.” (Al Baqoroh:11)



DECLARATION

I hereby state that this thesis entitled: “Protest Of Singaporeans Toward Indonesian Forest Fires Through Parody Song *Haze So Susah*” is an original piece of writing. I declare that the analysis and result described in this thesis have never been submitted for any degree or any publications.

I certify to the best of my knowledge that all sources used and any help received in any preparation of this thesis have been acknowledged.

Jember, December 12, 2017
The Writer,

Asep Samsudin, S.Pd.
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APPROVAL SHEET

A thesis entitled “Protest Of Singaporeans Toward Indonesian Forest Fires Through Parody Song *Haze So Susah*” has been approved and accepted by the examination committee of Master Linguistics Program, Faculty of Humanities, Jember University, on:

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SUMMARY

“Protest Of Singaporeans Toward Indonesian Forest Fires Through Parody Song *Haze So Susah*”;

Asep Samsudin, S.Pd., 150120201001; 2015: 65 pages; Master of Linguistics Program; Faculty of Humanities; Jember University.

In this thesis the researcher reveals the message of parody song *Haze So Susah*, the motivation and the ideology of composer, Alvin Oon, and The causes of forest fires by human errors. The research of this thesis uses Fairclough Critical Discourse Analysis theory consisting of three dimensions. The first, textual dimension reveals the message of parody song lyrics of *Haze So Susah* by using systemic functional grammar particularly transitivity system. The second, discourse dimension including text production, distribution and consumption reveals motivation and ideology of composer. The last, socio-cultural dimension reveals human error causes of forest fires.

The parody song lyrics of *Haze So Susah* have 29 clauses divided into clause simplex and clause complex. The analysis result of clauses in systemic functional grammar, transitivity on the process and participants and protest expressions. They have material, relational. Mental and existential process. Relational process reaches 14 processes out of 29 processes. It turns out that relational process is the dominant process. The second dominant process is material process with 7 processes. The next process is mental process with 5 processes. Other process occurs as 2 processes for existential process. Based on the analysis, verbal and behavioral process does not occur in the lyrics of “*Haze So Susah*”.

The result of transitivity analysis also concerns on the participants of the processes. They are I, Haze, My throat, You, the air, my nose, everything, my life and it. The number of carriers in Relational process reach 14 participants out of 27 participants. It turns out that carrier is the dominant participant. The second dominant participant is senser with 6 participants. The next participant is actor with 5 participants. Other process occurs as 2 participants for existent participant. The last, This parody song tells ecological or environmental problem that make

Singaporeans protest. The protest is in a package of parody song *Haze So Susah* including some expressions of complaint, frustration, surrender and hope. However, this message of protest does not make anyone offended since the lyrics are unique, funny and entertaining. Finally, The message of this parody song is do not make destruction on the earth, since it will make people trouble and always keep our earth harmony, it will make us safe and peaceful in life

The researcher deeply interviewed the composer of parody song “*Haze So Susah*”, Alvin Oon, about text production and distribution. The researcher deeply interviewed the composer of parody song “*Haze So Susah*”, Alvin Oon, about text production and distribution. The interview was held through social-media particularly fb messenger due to the distance of countries, Indonesia and Singapore. It was on November 22nd, 2016, November 24th, 2016, February 26th, 2017, September 28th, 2017 and October 8th, 2017. . The motivation of Alvin Oon in composing the parody song “*Haze So Susah*” is to entertain Singaporeans those were suffered from haze covering their country because of Indonesian forest fires. Alvin Oon has the ideology of social humanism especially ecological humanism or environmental humanism and local wisdom lover since he really cares of Singaporeans suffered from haze or health issue and he loves his local wisdom by promoting peranakan culture through the parody song “*Haze So susah*”. Being with his ideology and considered the representative of Singaporeans, Alvin Oon also expresses their protest implied on “*Haze So susah*” toward Indonesian forest fires. The composer, Avin Oon, needs media to make his ideology more legal and to distribute it. He uses one of mass media, youtube, for up loading his parody song “*Haze So susah*”. He uses youtube for distributing his creative art and legalizing his ideology since it is more simple, practical and cheaper than recording in the studio, on air, or show on the stage. The audiences in the whole of the world can enjoy his production as long as they have internet connection. Moreover, they are able to share and connect to other people in the world.

The researcher can conclude that the human error causes of forest fires in Indonesia. The first, There is lenient or unstrict government regulation of burning forest for palm oil area in Indonesia. The second, capitalists or big foreign

companies support local people or their workers to burn the forest due to profit oriented.



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The writer would like to thank Allah SWT, the almighty for the mercy and blessing to the writer so that the writer is able to finish the thesis entitled “Protest of Singaporeans toward Indonesian Forest Fires through Parody Song *Haze So Susah*”

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6. Alvin Oon, composer of parody song of *Haze So Susah* for inspiration, chat time, and spirit in accomplishing this thesis,
7. all of the related sides that cannot be mentioned one by one.

I will accept all of the criticism and suggestion from all sides for the perfection of this thesis. Finally, I hope that this thesis can give much contribution for the writer himself and for other sides.

Jember, December 2017

The writer

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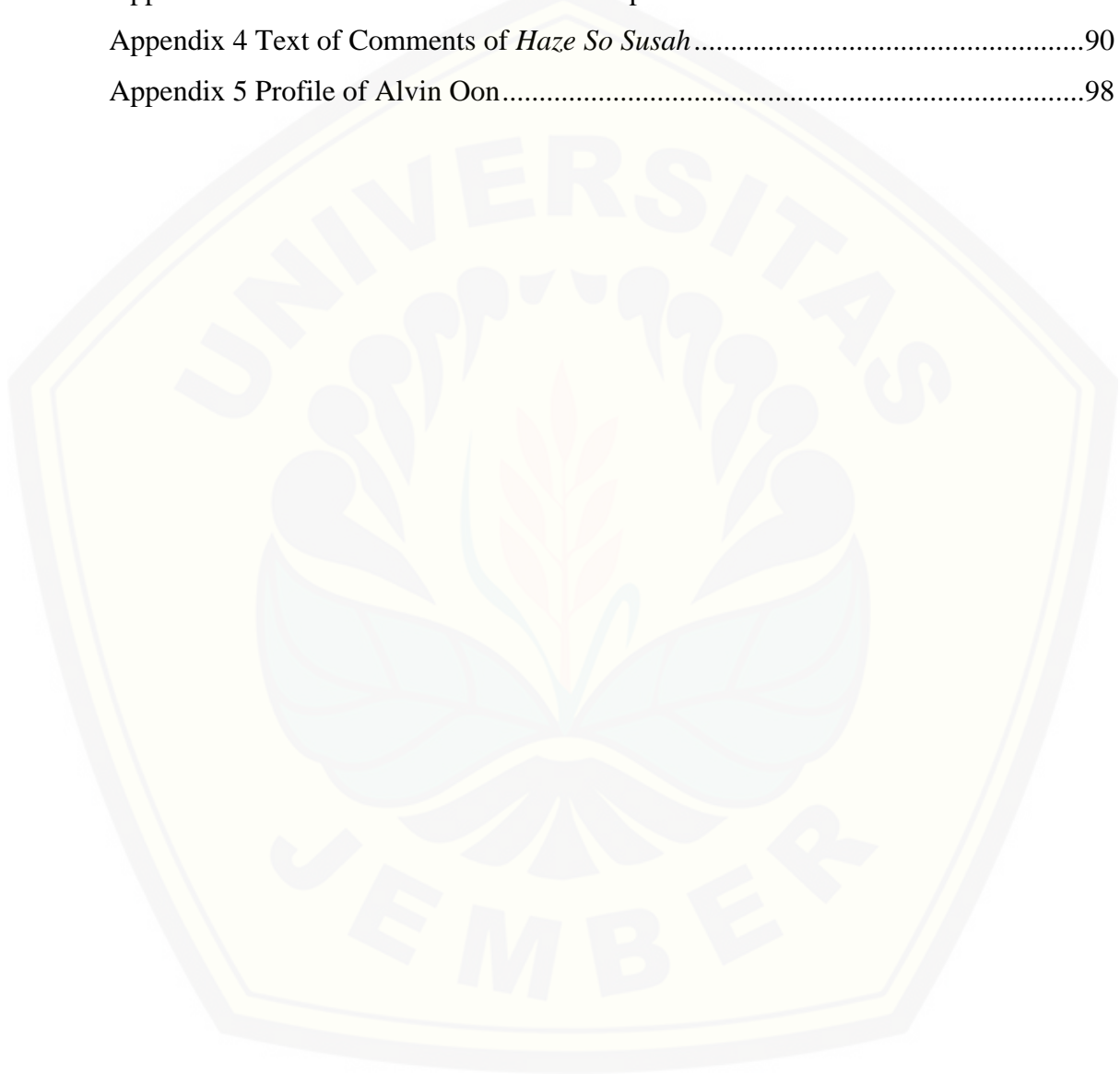
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CHAPTER 1. INTRODUCTION

This chapter describes the background of study, the research topic, the research problem, the research questions, the research objectives, the study scope, the research significances, and the thesis organization. Furthermore, this thesis is constructed and appropriately served for academic writing.

1.1 The Background of Study

Singapore is the smallest country among ASEAN countries and Singapore has one of the world's richest populations, very favorable demographics and a growing economy, but investors should be aware that its focus on trade leads to some level of economic dependence on global foreign trade (Kuepper, 2016). This leads to the increasing number of international visitors who increase the crowd of communication lane among the cooperated countries. For that reason, the government always maintains the relationship between those countries. In addition, the government constructs a mechanism and a system in society in many aspects of social, politic, economy, and education. Hence, they live on the track of government's regulation.

The government, however, provides public facilities and services for Singaporeans very well. As the result, they are really satisfied with the services and the facilities. Certainly, the citizens and the visitors feel comfortable whenever they come and stay in this country which is discipline, comfortable, peaceful, clean, and beautiful.

The comfort and the beauty of the country, however, are often disturbed by the haze covering the country caused by Indonesia forest fires, especially the forest in Riau which is so closed to Singapore. Indonesia forest fires are phenomenon that often occur (Gellert, 1998; Stole et al, 2003) which are of concern to local and global (Herawati and Santoso, 2011).

Wildfires are not new, in Borneo forest fires have occurred since the 17th century (Barber and Schwiehelm, 2000). Thick smoke covers the area along the equator in Asia (Equatorial Asia) from September to October 2015 may be the episode incidence of smog worst since 1997 when fire from land use resulted in

losses of billions of dollars and thousands of premature deaths. Degraded peat is normally burnt during times of such organic matter flammable significant. As a result of certain fine particles released in unusually large amounts (PM_{2,5}), which became the cause of global mortality due to pollution. As the case in previous episodes, the winds blow in 2015 bringing the smoke into densely populated areas throughout Indonesia and the Malay Peninsula, including Singapore and Kuala Lumpur.

This condition completely disturbs and harms Singaporeans socially, culturally, and psychologically. In other hands, they have ecological problem. The forest fires take place relatively long time and make Singaporeans upset, irritated, restless, depressed and frustrated. They are also really worried that this condition will threat the image of Singapore as a tourist and business destination that provides comfortable, peaceful, clean, and beautiful and the most global place in the world. Furthermore, many Singaporeans complain to Indonesian Embassy in Singapore due to Haze of Indonesian Forest fires. They called and wrote the Embassy about it (Ledysia, 2015).

Based on the description above, Singaporeans particularly creative people produce and arrange their art idea to convey their emotion and resistance symbolically or *symbolic resistance* through entertaining things. Their art products are such as parody songs and drama uploaded into a social media *YouTube* which can be watched and enjoyed by people in the world. Djohan (2003) explains that music is a complex social behavior contained within a universal expression of the human mind, ideas, and the ideas of the brain that contain a significant message signal. Messages or ideas conveyed through music or songs usually have relevance to the historical context. Furthermore, they believe that their art products especially parody songs have the function as the communication to whom responsible for forest fire in Indonesia. Maddel (2002) also explains “it is peculiar genius of music to capture and evoke patterns of intentional feeling such as expectations, desires, joyful, sadness even madness”. In other words, Music is an integral part of human life. In any circumstance, music always fills human life. As the universal language, music bridges the background

of the various expressions of feelings and situations. Lovely music is able to make listeners pound their feet to the rhythm. As a system, music can represent the feelings, the atmosphere and even the language in conveying universal message.

Someone likes a song because of a melody or lyric. People like the song because the lyrics are absolutely wonderful, touching and self-experience, as well as their ideology (Setiowati and Wahyuningtyas, 2011). The lyrics can not necessarily exist by themselves. There are things that create lyrics made. How the creation of lyrics or songs happen and how to get an audience consumes song are a process. The creation of a song made is based on the tastes of the market, which refers to the public to sell, and some lyrics created are based on the ideology of the creator of the song. The song is a product of the interaction between composer with the ideology he brings and the reality. Reality is observed by the composer and absorbed in the consciousness of the composer and then poured into song lyrics.

A Singapore professional presenter, comedian, voice actor and entertainer, Alvin Oon (Oon,2010), has arranged and converted three English songs into parody songs; *Hey, Soul Sister* song by *Train* into *Haze So Susah*, and *L.O.V.E* song by *Nat King Cole* into *Haze*; ; and the last *All I Ever See Is Haze*. Alvin Oon is also a productive and talented artist since he does not only rearrange the lyrics and the musics, but he also sings his parody songs beautifully and uploads them in to *YouTube* (https://www.youtube.com/channel/UCRr_gCs928FI02xoMRvMPKQ). For updating the data, a parody song *Haze So Susah* has been played more than 18.396 times; and has 1.384 subscribers (<youtube.com/watch?v=uHvhTNaXqhY>).; then a parody song, *H.A.Z.E* has been played more than 1.914 times (youtube.com/watch?v=phK_QDmm6h8); and the last parody song, *All I Ever See is Haze* has been played more than. 128.007 times (<youtube.com/watch?v=AKirAvSum2U>).

Alvin Oon, however, composed these parody songs as media of conveying Singapore people emotion and resistance, protesting and requesting responsibility for haze disaster caused by Indonesia forest fires. The content of the songs tell about Singapore people suffering from haze. He composes the parody songs in

different years or not in the same time. In other words, he composes the parody songs when the fire forest occurs in every year. Finally, the parody songs are one of Singapore people effective ways to convey their symbolic resistance for the fire forest in Indonesia.

The parody song *Haze So Susah* (https://www.youtube.com/channel/UCRr_gCs928Fl02xoMRvMPKQ) is one of three parody songs composed by Alvin Oon. The lyrics of this are English and Malay, but English is more dominant. He uses funny words and low level context or denotative meaning for the lyrics to make audiences easy to listen to. It is not like the original songs consisting high level language and romantic words in the lyrics and the music is very dynamic not melancholic one. The lyrics are simple, both in vocabulary choices and the sentence structure of the song lyrics that are easily recognized and understood so that the information can be received very well by you tube users.

The sound of lyrics and music are almost similar with the original songs. The result, the users of you tube enjoy the song and lovely music that make listeners pound their feet to the rhythm. Finally, He does hope that this parody song entertains Singaporeans who do nothing because of haze from Indonesia forest fire.

Based on the facts, it shows that this song is quite unique, interesting, and entertaining social media users, especially *Youtube ones*. *Haze So Susah*, however, has the implicature meaning that must be recognized in every single sentence of the lyrics. There are also a spectacular phenomenon and moral messages that can be revealed behind the lyrics of this song about forest fires in Indonesia. Therefore, this study that titles *Protest of Singaporeans Toward Indonesian Forest Fires Through Parody Song "Haze So Susah"* can answer a big question of why it often takes place In Indonesia that causes protest of Singaporeans and tell the final ideology of the composer that directs to reveal social injustice, social dominant and power abusement.

1.2. The Research Topic

The research topic of this study is to identify ecological or environmental problem caused by Indonesian forest fires implied in the parody songs' lyric of *Haze So Susah*. In this case, critical discourse analysis (cda) is study of text, the parody songs' lyric of *Haze So Susah*. This research uses Fairclough critical discourse analysis model. According to Fairclough (1995) three-dimensional framework for cda is textual dimension, discourse dimension, and socio-cultural dimension that everybody can not do them part in analyzing cda.

1.3. The Research Problem

The main problem in this research is to reveal ecological or environmental problem caused by Indonesian forest fires implied in the parody songs' lyric of *Haze So Susah* by using three dimensions of Fairclough critical discourse analysis model. The first dimension is textual dimension revealing the meaning and the message the text of parody songs' lyric of *Haze So Susah*. The second dimension is discourse dimension revealing the motivation and the ideology of composer of parody song *Haze So Susah*. The last dimension is socio-cultural dimension revealing the human error causes of forest fires.

1.4. The Research Questions

1. What message do the parody song's lyrics "*Haze So Susah*" imply?
2. What are the composer motivation and ideology that can be revealed from parody song's lyric *Haze So Susah*?
3. What human error causes of forest fires can be revealed based on the text analyzed and the context?

1.5. The Objectives of The Study

The objectives of conducting this research are;

1. To reveal the message of the parody song's lyrics "*Haze So Susah*"
2. To reveal the composer motivation and ideology that can be revealed from parody song's lyric "*Haze So Susah*"

3. To reveal the human error causes of forest based on the text analyzed and the context.

1.6 The Scope of the Study

This research is categorized as a critical discourse analysis study that focuses on the discussion about Singaporean ecological or environment problem on parody song *Haze So Susah*. The analysis in this research focuses on the text, discourse practice, and socio cultural analysis of parody song's lyric *Haze So Susah*. Since this research uses Fairclough critical discourse analysis model.

1.7. The Significances of the Study

This research is significant to contribute to a better understanding about critical discourse analysis of parody song problems. Its advantages are not only for researchers, but also for others, which include:

- a. This research is proposed to enlarge the knowledge and create the capability about linguistic analysis concerning with critical discourse analysis.
- b. This research is expected to be valuable reference for future researchers who will conduct a research dealing with the similar topic.

1.8. The Organization of the Thesis

This thesis is organized into five chapters. First chapter is introduction, this chapter explains the background of the research, the topic of the research, the problem of the research, the research questions, the objectives of the research, the research significances, and the organization of the research. Second chapter is literature review, this chapter reviews the theories related to research problem and presents the previous research findings. Third chapter is research methodology, this chapter presents research method applied in this research. It covers research design, data collection method, and data analysis method. The fourth chapter presents the research findings and discussion. The last chapter presents the conclusion.

CHAPTER 2. THEORETICAL REVIEW AND THE THEORETICAL FRAMEWORK

This chapter describes the review of the previous researches, the review of the related theories and the formulation of the theoretical framework that are used in this thesis. The previous researches explain about the research that has been done by other researchers under the discussion of song and critical discourse analysis. Meanwhile, the review of the related theories is presented to describe an obvious explanation about the theoretical framework of the research.

2.1 The Review of the Previous Researches

The review of the previous researches gives the information about the object that is analyzed, the topic that is discussed, the researches that have been done before, and the research that is still needed to develop. There are three previous researches that are presented in this chapter. The previous researches will explain about the topics and the discussions of the researches.

The first research was done by Santoso (2008). The object of the study is the track record of Halliday in critical linguistics and critical discourse analysis. Santoso (2008) describes that Halliday has been inspirational. Among his seminal linguistic concepts are the notions of language as social semiotics and language as action. The former refers to the idea that linguistic forms encode the world which socially constructed. As such, linguistic studies include the issues of 1) text, 2) context, 3) register, 4) code, 5) lingual system, and 6) social structure. The latter suggests the idea that linguistic theorization should be attempted in view of the world of praxis; linguistics should be socially accountable. These two concepts central to Hallidayan linguistics in turn have been influential to development of critical linguistic theories and critical discourse analysis.

The second research was done by Kustiyono (2010). The object of the study is popular cultures including popular songs in Indonesia. This research uses qualitative method especially Fairclough critical discourse analysis in revealing strategy of resistency toward popular cultures including Indonesian popular songs in colom of Parodi Samuel Mulia in Harian Umum Kompas. The objective of this

research to know how discourse strategy especially parody can be used as a tool of resistency toward popular culture domination when axiology as a critical paradigm emphasizes the emancipatory aspects.

The third research was done by Setiowati and Wahyuningtyas (2011). Their object of the discussion is a song entitled *Jadikan Aku Yang Kedua* (*Make Me The Second Woman*). The research method used is critical discourse analysis with analytical techniques using the model of Fairclough (1995). The research reveals the marginalization of women those are implicitly contained in the song lyrics. The result shows that the Song is a discourse to marginalize women who occupy the first position, while for the second women, this song is empowering them. In short words, the song writer has a power to shape the ideology of consumer (listeners) toward his patriarchal ideology. He wants to use his power to encourage the women to dare to become a second women position for a man.

The forth research was done by Sobari (2011). This paper describes the occurrence of symbolic violence in the words of song lyrics. One of songs analyzed in this paper is the song entitled *Racun Dunia* (*The Toxic of the World*) sung by the band called the *Changcuter* (<https://www.youtube.com/watch?v=WUGaTuZFqTk>). With a critical discourse analysis, symbolic violence is reflected in this song, especially the marginalization of female object. The man is described as the strong domination in the form of patriarchal power in giving women a bad image. The text of song in this context was used as propaganda for the poor development of woman characters. Through the discourse analysis, it is concluded that the changcuter song lyrics have done symbolic violence by placing women as a toxic of the world, dreamers of men, and hunters of men. The depiction of women in this position is symbolically resulted in gap of understanding on the one hand and ideology. On the other hand, the changcuter band's song placed women as the sex objects.

The fifth research was done by Fauzan (2013). The object of this research is Fairclough model critical discourse analysis. This article tries to discourse one of the popular models of critical discourse analysis, Fairclough's model. Fairclough argues that language (discourse) is able to influence the society. On the

other way the society is also able to determine the language (discourse) production. Fairclough proposes a framework of three dimension analysis; a discourse as a text, a discourse as a discourse practice, and a discourse as social practice. Fairclough uses the social-semiotic of Halliday in analyzing a discourse.

Based on the description above, these studies which have been done by the previous researchers have contribution to this study. The contributions are particularly in equality of research object namely song text and analytical techniques using the Fairclough model that has three dimensions. They are textual, discourse and sociocultural dimension. On the other hand, the previous researches could be some references of this study.

This study, however, has newer issues and special different characteristics from previous researches. For instances the research object is a unique parody song related to globally social issue about Indonesia forest fires and the main target of the research is revealing the text based on Fairclough model of critical discourse analysis.

2.2 The Review of the Related Theories

The review of the related theories gives the information about the topics of related theories in this chapter. This chapter will describe the theories related to parody song entitled *Haze So Susah* and song and Fairclough critical discourse analysis.

2.2.1 Song Parody

Song lyrics are an expression of someone about something that has been seen, heard or experienced. In expressing his experience, the poet or song composer uses wise words and impressive language to create attraction and distinctiveness of the lyrics or poems. These can be expressed by singer's vocal and language style. Furthermore, these can be strengthened by the melody and the musical notation so that the listeners are soluble with what the author is thinking (Mako, 2003).

In its function as a medium of communication, the song is also often used as a mean to encourage sympathy about the reality and stories. Thus, the song can also be used for trending purposes, for instance to unify the differences, to encourage the strugglers and to provoke gaining support and control the emotion and feeling (<http://daemoo.blogspot.co.id/2012/01/pengertian-lirik-lagu.html>).

The song that is made up from a relationship between elements of music and elements of poem or song lyrics is a form of mass communication. In this case, the song is also a medium to deliver the message from the communicator to the communicant in large numbers. Messages can have a variety of forms, both spoken and written. The lyrics have a message in the form of words and phrases that can create an atmosphere and a certain audience's imagination so that it can also create various meanings.

Generally, a song is sung accompanied by a harmony music. Talking about music, music is a symbol relating to the ideas and behavior of a society (Merriam, 1964: 32-33). Music is a part of art, art is one of the elements of culture (Koentjaraningrat, 1986: 203-204), and is one of universal human needs (Boedhisantoso, 1982: 23) that is never separated from society.

Parody is an imitation of a particular writer, artist or a genre, exaggerating it deliberately to produce a comic effect. The humorous effect in parody is achieved by imitating and overstressing noticeable features of a famous piece of literature, as in caricatures, where certain peculiarities of a person are highlighted to achieve a humorous effect (<https://literarydevices.net/parody/>).

A parody is a work that's created by imitating an existing original work in order to make fun of or comment on an aspect of the original. Parodies can target celebrities, politicians, authors, a style or trend, or any other interesting subject. The term parody (pronounced par-uh-dee) is derived from the Greek phrase *parodia* which referred to a type of poem which imitated the style of epic poems but with mockery and light comedy (<https://literaryterms.net/parody/>).

Parody can be used in everyday life as well as by authors, celebrities, politicians, and cultural commentators.

Example 1: *Your little sister puts on your father's big shoes and stomps around in them, saying, "I need to make a business call. I am a very busy, very important businessman!"*

In this example, the girl is parodying her own father who she knows works as a businessman. She is making the comment that the image many businesspeople have is overly serious and self-important.

Example 2: *At the talent show, a group of boys wears matching outfits and prances around singing One Direction's "Best Song Ever." They sing very poorly and overly dramatically.*

Here, the boys are parodying a popular band by imitating the way they dress, sing, and perform in a comedic way, commenting on the low talent level of many pop stars.

Example 3: *Your friend Kelly is known for chewing gum all the time. Looking at her, you begin stuffing gum in your mouth and chewing very loudly, saying, "Hi! I'm Kelly! Do you have any extra gum? I could really use some more."*

In joking with a friend, you are parodying her gum-chewing habit by imitating and hyperbolizing it in a comedic way. (<https://literaryterms.net/parody/>)

Parody has been a common comedic element in literature for centuries.

Example 1: *Pride and Prejudice with Zombies by Seth Grahame-Smith:*

It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains.

Pride and Prejudice by Jane Austen:

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

Grahame-Smith provides readers who enjoy zombie stories with a tweaked parodic version of Austen's classic (<https://literaryterms.net/parody/>)

Example 2: *The Lost Diaries by Craig Brown*

Am I merely snobbish in thinking that the lower classes have no aptitude or instinct for great literature or indeed literature of any kind? This morning I went into the kitchen & found Nelly sitting down reading a cookery book. How will you ever improve your

lower-class mind if you spend your days simply reading receipts? I asked her, kindly.

In the above excerpt, Brown writes from the perspective of Virginia Woolf, a famous writer, highlighting her snobby and elitist attitude. The Lost Diaries are full of parodic writings by Brown's versions of people like President Obama, Maya Angelou, and Keith Richards. (<https://literaryterms.net/parody/>)

Parody is a kind of comedy that imitates and mocks individuals or a piece of work. However, when it mingles with satire, it makes satire more pointed and effective. Most importantly, a parody appeals to the reader's sense of humor. He enjoys the writer poking fun at the set ideals of society and becomes aware of the lighter side of an otherwise serious state of affairs. Thus, parody add spice to a piece of literature that keep the readers interested. (<https://literarydevices.net/parody/>)

Parody is important because it allows us to criticize and question without being aggressive or malicious. Rather, we use comedy. Parody imitates, stresses, and draws attention to certain features, characters, or plot points which are weak, silly, strange, or subject to criticism of any sort. Whereas serious criticism of politicians, artwork, celebrities, or literature can be boring or complicated, parody draws in an audience with a sense of humor and a lighter take on serious issues. Parody allows comedians to take on serious issues while still making us laugh. (<https://literaryterms.net/parody/>)

Parody examples are often confused as examples of satire. Although parody can be used to develop satire, it differs from satire to a certain extent. Parody mimics a subject directly to produce a comical effect. Satire, on the other hand, makes fun of a subject without a direct imitation. Moreover, satire aims at correcting shortcomings in society by criticizing them (<https://literarydevices.net/parody/>)

Parody and satire are very similar: both use comedy to criticize or question an original thing or idea. Whereas parody primarily involves mimicry and comedy for entertainment purposes, satire is more often subtle, critical, and serious in its mockery. Satire has a higher goal: political and social change and reform through

criticism. Parody is capable of involving satirical elements or more serious goals, but usually, it is more for entertainment than policy making. (<https://literaryterms.net/parody/>)

A song parody is a specific form of parody that involves taking an existing song, keeping the beat and background the same, then rewriting the lyrics (or possibly adding lyrics to a song that originally had none). Sometimes the new lyrics are similar to the original, sometimes they bear little resemblance. The United States Supreme Court case *Campbell v. Acuff-Rose Music* established song parodies as Fair Use, even when used for profit. Thus, one does not technically need to get permission from the original artist to make a parody, though some (such as "Weird Al" Yankovic) make it a point to get permission for any parodies. In a non-audio medium such as a comic, making a song parody can be a good way to let readers know how a song is supposed to actually *sound*, by giving them a beat and tune to keep in mind as they read the lyrics. Often times, song parodies are sung To the Tune of... the piece they're spoofing, but this isn't a requirement; oftentimes a Suspiciously Similar Song substitute is used instead. (<http://tvtropes.org/pmwiki/pmwiki.php/Main/SongParody>)

Song parody is a form of musical comedy in which the performer mimics certain aspects of already-existing material as closely as possible, while placing it in a new, ridiculous context. Most commonly, song parodies feature silly rewritten lyrics, which are usually based on the sound patterns of the original words and performed to the original music -- the closer the resemblance, the more clever the parody, although ideally, the new lyrics are wacky enough to stand on their own as well. Some song parodies also add humorous instrumentation or sound effects, while others rely as much on the silliness of the new context as the skill with which they ape the original. Sometimes, parodies don't rewrite a specific work, but rather exaggerate the mannerisms of a certain style or artist in new (yet similar) compositions -- it's up to the audience to make the connections and catch the references. However, even though the frame of reference is larger, the key elements of parody -- mimicry and comic recontextualization -- are still present, and a full understanding of the humor still depends upon recognition of the source

material. Since humorous exaggeration is so important to this style of parody, it's the one that most frequently crosses the line into satire -- i.e., making specific, pointed commentary on the performers, fans, aesthetics, or other qualities associated with the original works. Whatever their scope or ambition, though, song parodies have long been the most popular type of musical humor, simply because anyone can at least try their hand at the form. (<https://www.allmusic.com/style/song-parody-ma0000012366/albums>).

2.2.2 Critical Discourse Analysis

Critical discourse analysis is an analysis to reveal how power, domination and practiced inequality, reproduced or confronted by a written text or a conversation in a social and political context (Van Dijk, 2000). This analysis takes the position of non-conformist or against the current dominance in the broad framework for the fight against social injustice (Van Dijk, 2000). Critical discourse analysis is a social constructivist approach which believes that the world representation is discursive linguistics, meaning is history and knowledge is created through social interaction (Jorgensen and Phillips, 2007).

In other words, critical discourse analysis is an attempt or process to give an explanation of a text (social reality) which is being reviewed by a person or dominant group that has a specific tendency or purpose to obtain what one wants. It means that it must be aware of the existence of interest in a context. Therefore, the result of analysis has been influenced by the author from many factors. In addition it must be recognized also that behind it there is the meaning of the discourse and the desired image and interests are being fought. Even van Dijk (1998) explains that Critical Discourse Analysis is used to analyze the critical discourses, such as politics, race, gender, social class, hegemony, and others. Furthermore Fairclough and Wodak (1997: 271-280) summarize the principles of critical discourse analysis as follows: (1) discussing social issues, (2) revealing that power relations are discursive, (3) revealing culture and society, (4) ideological, (5) historical, (6) describing the relationship between text and society and (7) interpretative and explanatory.

Critical discourse analysis begins with the concept of critical language analysis (Critical Language Awareness) in the world of western education. Critical discourse analysis is a continuation, or even part of a discourse analysis. Discourse analysis study is so widespread both in terms of scope, methodology, and meaning. Critical discourse analysis has different features from the analysis of discourse that is "non-critical", which tends to only describe the structure of a discourse (Schiffrin, 1994).

This is in line with Santoso (2008) that the critical discourse analysis is the analysis of language in its use by using a critical language paradigm. Critical discourse analysis (CDA) is often seen as the opposition of descriptive discourse analysis and CDA considers discourse as just phenomenon of language text. In CDA, discourse is not only understood as a language study. CDA uses the language in the text to be analyzed. The result is not only to get a description of the language aspect, but also to relate it to the context. It means that the language is used for certain purposes and practices, including the practice of power. CDA develops in the linguistic tradition of continental-European madzab. The development central areas are in France, the UK, the Netherlands, Germany, Austria and Australia. Some names may be referred to as developers of the field of study, including Fairclough, van Dijk, Kress, and Wodak. In some of his works, Fairclough (1989, 1995), for example, mentions that his theory is a combination of Halliday's functional-systemic linguistics, Fowler's linguistics, and Foucault's new social theory.

There are some important principles of critical discourse analysis in analyzing discourse. They are: action, context, history, power and ideology. There are several consequences of how the discourse should be viewed. First, the discourse is seen as something to aim, whether to affect, argue, persuade, react, and so forth. A person speaking or writing has a specific purpose, either large or small. Second, the discourse is understood as something that is expressed consciously, controlled, not something that is out of control or expressed out of awareness (Eriyanto, 2001). There are some important contexts because they affect to the production of discourse. First, discourse participant background that

produces the discourse such as gender, age, education, social class, ethnicity, religion, and many things that are relevant in describing the discourse. Second, certain social settings such as place, time, position the speaker and the listener or the physical environment is a useful context to understand a discourse (Eriyanto, 2001).

One of the most important aspects to understand a text is to place the text based on its position in history and power that applies controlling for one person or group through discourse. Controlling here is not necessarily always physically and directly but also mentally and psychologically (Eriyanto, 2001).

2. 2.3. Fairclough Critical Discourse Analysis

Norman Fairclough is one of the founders of critical discourse analysis as applied to sociolinguistics. CDA is concerned with how power is exercised through language. He began work on CDA in the early 1980s with the aim of linking his academic work to his political activities. CDA for him has always focused on language or discourse as an element in the production, maintenance and transformation of the existing socio-economic order and in political struggles for a better order (<http://lancaster.academia.edu/NormanFairclough>).

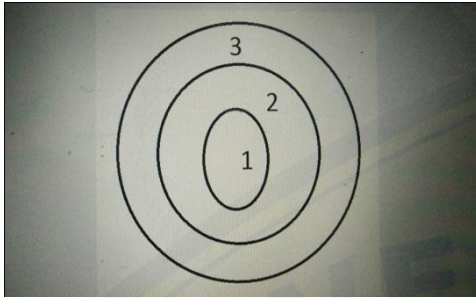
Fairclough is very popular with his three dimensions of CDA. Below is his confirmation;

“In the three-dimensional framework for CDA I referred to earlier (text, discourse practice, sociocultural practice involves attention to processes of text production, distribution and consumption. This feature of the framework encapsulates what I think is an important principle for critical discourse analysis; that analysis of text should not be artificially isolated from analysis of institutional and discursive practices within which text are embedded”, (Fairclough,1995).

From the description above, it refers that three-dimensional framework for CDA is text, discourse practice, sociocultural practice that everybody can not do them part in analyzing CDA.

Halliday expounds that the text is always covered by the situation and cultural context (Butt et al., 1995: 11). Reviewing the language functionally is essentially examining three interrelated aspects, namely text, context of situation,

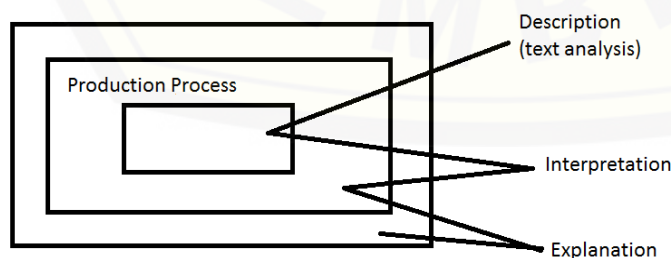
and cultural context. In text, it always contains elements of texture and structure. Butt et al. (1995: 12) illustrate Halliday's review below.



Figur 2.1 Halliday's Systemic Functional Linguistic Model

Information: 1: text, 2: situation context and 3: cultural context.

Halliday's point of view is more explicitly made by Fairclough in discourse and discourse analysis. The discourse in Fairclough's view should be viewed simultaneously as a dialogical triumvirate of (i) language texts, either oral or written, (ii) discourse practice, that is, the production and interpretation of texts, and (iii) sociocultural practice, society, institutions, culture, etc. that determine form and the meaning of a discourse. The three elements according to Fairclough are called the dimensions of discourse. Analyzing the discourse critically is essentially analyzing the three dimensions of the discourse in an integral way. These three dimensions as one unity cannot be separated by one other. Discourse dimensions and critical discourse analysis procedures are illustrated by Fairclough (1995) as follows.



Discourse Dimension

Discourse Analysis Dimension

Figure 2.2 Fairclough Critical Discourse Analysis Model

(Fairclough, 1995:98)

From Figure 1 and 2, it can be understood that (1) the study of texts in Halliday and Fairclough's view is the first stage of understanding the use of language, (2) the study of the context of the situation in Halliday's view by Fairclough is translated into the process of production and interpretation of the text; (3) the study of cultural contexts in Halliday and Fairclough's views translated into sociocultural discourse practice.

2.2.3.1. Textual Dimensions

Text is a series of words, clauses, or sentences that are interconnected and form a meaning. Text can be either written or oral. In understanding a text, it should not only be seen from one aspect or point of view, but can also be examined from many sides. Like Halliday's concept of situation context, which has meaning that through a systematic relationship between social links on the one hand and the organization of functional languages on the other (Halliday 1985: 11). Therefore, to understand the meaning of a text must also be seen from the context of the situation. There may be several texts on the same page in a magazine, but when it is examined more deeply in the texts, of course there will be found many differences. They are viewed from the title, the language used, the implied message, the text form used and others. A text must be seen also in terms of structure and grammar, but it does not mean that it will have a message or meaning if it is not made with the concept and purpose. Thus, the text is a whole, both in terms of grammar and the meaning of the text.

In addition, the coherence between one sentence and another must be considered. Although a sentence has meaning, if one or the other is incoherent, then the meaning becomes meaningless. Text is inseparable from language and language as a semantic system capable of exposing the meaning of the text. Language is said to have three components of meaning, namely the meaning of ideational, interpersonal meaning and textual meaning. Ideational meaning describes the task of language as a giver of meaning in the exposure of one's experience. Interpersonal meaning expresses meaning in an interaction.

Furthermore, textual meaning is the meaning used to assemble the linguistic experience into an integrated unit.

Many linguistics theories are raising the head; one of them is the Systemic Functional Linguistic theory which is also known by the name of systemic functional grammar. Systemic functional grammar was firstly popularized by Halliday in 1985, he discussed this material in detail and clear but less depth. The analysis of functional grammar theory is presented in his book entitled *An Introduction to Functional Grammar*.

The functional grammar describes how the structures contained within them build meaning and make clauses as the most important unit. In contrast to the functional grammar, the traditional grammar focuses its study on "term groups" such as noun, adjective, verb, adverb, pronoun, article, conjunction, or preposition.

The review Approach to the analysis of meaning is based on the level of each word in the sentence separately. For example, in the verb group in the sentence, the traditional grammar will have the view point of whether the verb is necessary accompanied by an object or it is not. Therefore, there is a verb called transitive and intransitive. Discussing linguistics, transitivity can be seen from various angles. Transitivity of a clause can be measured when it is viewed from its semantic and grammatical angle. In this connection the verb that is in a clause or sentence may be a transitive or intransitive verb. In other hand, transitivity is normally understood as the grammatical feature, which indicates if a verb takes a direct object; and we know some of the terms below:

- a. If the verb takes a direct object, then it is described as transitive, and
- b. It is called intransitive if it does not;
- c. An extension of this concept is the ditransitive verb, which takes both a direct and an indirect object.

While, Systemic functional language, Halliday turned out to analyze the verbs based on three components named "Transitivity System", so it does not only consider the verb is followed by the object or it is not. The three things mentioned by Halliday are participant, process, and circumstance related to the

process. In SFL, the term of transitivity is well known. It is in line with Halliday who found the new concept of transitivity. The new concept represents a further development of the old concept. In Halliday's conception in his *Introduction to Functional Grammar*, whether a verb takes or does not take a direct object is not a prime consideration. There are three components of what Halliday calls a "transitivity process", namely:

- a. *The process* itself,
- b. *Participants* in the process; and
- c. *Circumstances* associated with the process

Then, Halliday divides the system of transitivity or process types into six processes, namely: material, mental, relational, behavioral, verbal, and existential.

In connection with the transitivity, let us see the definition of clause below:

"A clause in English is the simultaneous realization of ideational, interpersonal and textual meanings." (Halliday, 1981: 42)

"A clause is the product of three simultaneous semantic processes. It is at one and the same time a representation of experience (ideational), an interactive exchange (interpersonal), and a message (textual) (Halliday, 1985: 53)

From the quotations above, we can conclude that a clause has a close relation to the ideational (both of the function and the meaning), so that absolutely a clause also can be related to the transitivity. The relation in here is we can analyze a clause by the transitivity system or what Halliday calls as analyzing the meaning of clause as representation.

According to Halliday (1985a), if we talk about grammar in English, there are three kinds of grammar, namely: 'theme is the grammar of discourse', and 'mood is the grammar of speech function', then 'transitivity is the grammar of experience.' Halliday (1981) also defines transitivity as 'the grammar of the clause' as 'a structural unit' for 'expressing a particular range of ideational meanings'. Halliday also tells that :

This domain is 'the cornerstone of the semantic organization of experience'; it subsumes 'all participant functions' and 'all experiential functions relevant to the syntax of the clause' (Halliday, 1981: 134)

From the quotation above, it is clearly that a clause can be analyzed by the transitivity. The transitivity can make a clause more understandable because the reader will know the specific process in the clause. In the transitivity system, there are six types of process, namely: *material*, *mental*, *relational*, *verbal*, *existential*, and *behavioral* (Halliday, 1985b).

Material processes are processes of doing, physical action. They express the notion that some entity ‘does’ something – which may be done ‘to’ some other entity. There are two types of material process: happening and doing. Happening material process is characterized by the absence of goal, while doing material process is characterized with the presence of goal. In the material processes, there are two participants role, namely: actor and goal.

Mental process is a process of sensing: perception, cognition, and affection. Perception: perceive, see, notice, observe, feel, smell, taste, hear, etc. Cognition: assume, believe, conclude, consider, discover, doubt, etc. Affection: enjoy, relish, regret, like, fear, dread, favor, love, prefer, etc. In the mental processes, there are two participants, namely: senser (the conscious being that is feeling, thinking, or seeing) and phenomenon (which is ‘sensed’ – felt, thought or seen).

Relational process has two types: attributive and identifying. Attributive relational process is a process of giving attribute to a thing. The types of attributives: appearance (be, seem, appear, sound, look, taste, smell, feel), phase (become, remain, turn, grow, run, come, keep, stay), and measure (weight, cost, measure, number). The participants of attributive relational process are carrier and attribute. Identifying relational process is a process of giving a value to a thing. There are six types of identifying relational process: Be (is, am, are, was, were, been), Equality (equal, add up to, make, come out, as/at, amount to, translate, render, paraphrase, reformulate, transliterate), Signification (signify, expound, code, encode, express, realize, spell, write, transcribe, read, mean, denote, connote, define, call, name), Representation (symbolize, represent, stand for, refer to, imply, index, express, reflect, personify), Indication (indicate, suggest, betoken, connote, smack of, evoke, reveal) and Role (play/act as,

function, portray, typify, personify). Identifying relational process participants are token and value.

Verbal process is a process of saying. The participants of the processes are: sayer (participant who speaks), receiver (the one to whom the verbalization is addressed), verbiage (a name for the verbalization itself). There is however one other type of verbal process, in which the sayer is in sense acting verbally on another direct participant, with verbs such as: *insult, praise, slander, abuse, and flatter*. This other participant will be referred to as the target.

Existential process is a process of projecting that something exists or this process represents that something exists or happens. This clause typically has the verb *be*, or some other verb expressing *existence*, such as *exist, arise*, followed by a nominal group functioning as Existent (a thing which exists in the process). The existent may be a phenomenon of any kind, and is often, in fact, an event. The participant is only existent.

Behavioral process is a Process of behaving. There are two types of behavioral process, The first, verbal behavior (talk, chat, converse, speak, call, discuss, abuse, flatter). It has three participants: behavior, receiver, verbiage. The second, mental behavior (look at, watch, listen to, experience, survey, smile, laugh, cry, memorize, concentrate, mediate). The participants include behavior and phenomenon.

From the explanation above, the writer is more convinced that the transitivity system can effectively analyze clauses. The fact also can be supported by the quotations below:

“‘Clause’ rather than ‘word’ or ‘sentence’ is the unit of analysis in Systemic Functional Language (SFL). And the function of a clause is analyzed in terms of: (a) Subject, Finite, Predicator, Complement, and Adjunct (SFPCA), (b) Theme and Rheme; (c) Given and New, and (d) Process and Participant or transitivity system. SFPCA captures syntactic niceties of the text. Theme-Rheme and Given-New indices deal with the way a text is packaged and the way information in a text is structured in a clause. However, a Process and Participant analysis of text reveals the way language users manipulate language to represent their perceptions of reality” (Bloor & Bloor, 1995, pp. 107-109).

From the quotation, it is clearly said that the only one unit of analysis in the transitivity system is clause. The transitivity system is also can help the users of language to express their experience, or what Bloor and Bloor call as represent their perceptions of reality.

“A fundamental property of language is that it enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. Here again the clause is the most significant grammatical unit, in this case because it is the clause that functions as the representation of processes” (Halliday, 1985b: 101)

“Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed.” (Halliday, 1985b: 101)

From the quotations above, we can conclude that with analyzing clause by transitivity system we can know exactly all the processes in a language; and also we can know exactly how human beings state their experience in the world. We can see that the case can be solved; and after the case is analyzed by transitivity we exactly know who refers to whom. We, however have to more be careful of this case, because a reference case is a semantic relation case. Thus, we also need to analyze the meaning first. From the discussion above, we can see some evidences that the transitivity system is a way to analyze clause effectively.

2.2.3.2. Discourse Dimension

The second dimension in the framework of Norman Fairclough critical discourse analysis is discourse dimension (discourse practice). In this dimension of analysis, interpretation is done for discourse process that has many aspects of results, distributions and the use of the text. Some aspects have more institutional character, while others are such as the processes of the use and discourse distribution. Regarding to the institutional processes, Fairclough (1995) refers to institutional routine such as editor procedures involved in obtaining media texts. Discourse Practice covers the ways of media workers in producing text. This relates to the reporters themselves as individuals; the network with fellow journalists other media workers; media as an institution working patterns, such as

how to cover the news, write news, to become news in the media. Fairclough suggested that discourse analysis function for the process of production, dissemination, and use of text. However, the three stages are to be done in analyzing the discourse dimension. They are text production, text distribution and text consumption.

At this stage of text production, the involved parties in the production process of the text (who produced the text) are analyzed. For instance, the researcher should analyze the composer of song and it will obtain the background of motivation in composing the text. Eriyanto (2001:287) explains that basically the text produced is through different text production process, such as how work patterns, chart work, and routines in generating news or text. Specific news text is produced by the routine and structurally work patterns.

Santoso (2008) explains that Halliday's view can also be traced to the main idea that the discourse is essentially ideological practice. In a critical point of view, discourse is seen as an ideological practice, or a reflection of a particular ideology. The ideology behind the producers of the text will always color certain forms of discourse. Producers of text with the ideology of liberalism or socialism will certainly produce discourse that has its own character. While, Fauzan (2013) says According to Critical Discourse Analysis, the text is not free from value and it describes reality just the way it is. The personal tendency of the text producer and the social structure surrounding the producers of the text also contribute to the text. Language is not neutral but carries a certain ideological message that is influenced by the creator of the text. Setiowati and Wahyuningtyas (2011) are also in line with Santoso and Fauzan that the composer of song has power and ideology to direct consumers of song to the direction that he desires.

Setiowati and Wahyuningtyas (2011) explain that the electronic media has the ability to invite the attention of the audiences to listen to the certain symbols carefully, personalities, and ideas effectively. The distribution of messages with the image system, because the messages exist in the system and by design. There are two types of image systems, namely: (1) ideational systems, something that appears as entertainment actually has a dominant ideology repeatedly carrying a

mission to influence the public / audiences through the mass media; and (2) mediation systems: disseminated through technology (mediation) or through social mediation (social mediation). Through ideational systems, the lyrics of the song are created with a specific purpose that is to legalize the ideology of the creator. Through mediation systems the song is played continuously by audiences to influence the audience's audiences' ideology.

Based on the researcher's explanation above, it can be concluded that the text producer has power and ideology in producing the text. Then, lyrics are composed to legalize the ideology of composer through media. Therefore, he can direct consumers of text to the change.

2.2.3.3. Socio-Cultural Dimension

The third dimension is the analysis of practices in the media sociocultural of Fairclough critical discourse analysis. It is a macro-level analysis based on the idea that the social context outside media affects the existing discourse in the media. Editorial or journalist is not a field or a sterile empty space, but is also determined by factors outside the media itself. Socio-cultural practices analyze three things: the economy, politics (especially with regard to issues of power and ideology), and culture (particularly with regard to values and identity) that also affect to media institution, and discourse. The discussion of socio-cultural practices includes three levels of situational rate, related to the production and level of the institutional context of the situation, with regard to the influence of internal and external institutions. Social level, associated with a more macro situation, such as the political system, economic system, cultural system and society as a whole. Three levels of analysis sociocultural practices include situational, Institutional, and social.

Text is generally written in a condition (rather refers to the time) or a distinctive and unique atmosphere. In other words, more situational aspects see the context of events occurring when the news is published. The researcher analyzes how institutional organization influences the practice when a discourse is produced. This institution can be derived from the institutional strength and

government officials. The social aspects will see more on macro aspects such as the economic system, political system, or society culture system as a whole. Thus, through a discourse analysis of this model, we can know the point of a text by revealing the text deeply. Obviously, the text also contains a certain ideology that the author put it into the text so that the public can do the flow of the text that the author desires. However, when conducting analysis using these models we must get valid resources to avoid controversial news.

2.2.4. Protest

Basically, “protest” is an umbrella term for many different forms of expression of opposition (Kjonach, 2012). Typically, this takes form either passively or actively. Passive Action, or Passive Protest, is appealing for change within a system. This can be done in many ways, but it simply means that a message is being conveyed and gains attention, without disturbing a system. Don’t be fooled by the term passive though because many forms require a great deal of action and passive protests still have the ability to become violent. It is just that they are seeking change and appeal, instead of acting on the changes. Direct Action is not seeking an appeal from a system, but defying it.

Examples of passive protests from the Civil Rights movements would be flyer distribution, or picketers, song writing, and soap-boxing that were non-disruptive. These are passive because they are appealing for change, but not acting on the changes. Examples of direct action are the boycotts, marches, and demonstrations such as sitting in the front of the bus. These are all direct action because they were ignoring and impeding the current system and carrying out the change that they wishes to see (<https://owsanalysis.wordpress.com/2012/04/27/types-of-protests/>).

In social movement, passive protest may be called Expressive Movement. If people are unable to move easily and change things easily, they may change attitudes. Through expressive movements, people change their reactions to reality, rather than trying to change reality itself. Expressive movements can help people to accept the usual reality among the oppressed.

However, this method may also cause certain changes. Many varieties of expressive movement, ranging from music, fashion, to a serious form, a kind of religious movement and flow of trust (<http://recha-seprina.blogspot.co.id/2011/06/jenis-jenis-gerakan-sosial.html>).

The most remarkable thing about protest music is that it helps people realize they're not alone in feeling a spirit of dissent against certain injustices, whether on a personal or more overarching governmental level (Kim Ruehl, 2017). Great protest songs by artists like Pete Seeger and Woody Guthrie are so infectious, you can't help but sing along. This is hugely effective in creating a sense of community, helping groups organize to affect change.

Protest music has a very deeply rooted history in the United States and reaches back as far as American history reaches. Every major movement in American history has been accompanied by its own collection of protest songs, from slave emancipation to women's suffrage, the labor movement, civil rights, the anti-war movement, the feminist movement, the environmental movement, etc (<https://www.thoughtco.com/all-about-protest-music-1322475>).

Based on the explanation above, it could be concluded that there are the differences of language used between direct action and expressive movement. Direct action uses the direct protest expression based on the situation that the people wish the change soon. While expressive movement particularly song lyrics have some expressions as protest. The examples are complaint, like or dislike, and hope expression.

2.2.5. Ideology

The term "Ideology" coined by Antonie Destt de Tracey after French Revolution. Ideology is ground of all sciences (Mc Lellan, 1986). Furthermore, Ideology is a cultural system of ideas about social and linguistic relationship, together with their loading of moral and political interest (Irvine, 1989). Then Van Dijk (2004) has opinion that The notion of ideology is presented- involving cognitive and social psychology, sociology, and discourse analysis and Ideology

is a set of belief system that constitutes a person's belief, value, goals and anticipation.

Fairclough (1996) says,

“Ideology is most effective when its workings are least visible. If one becomes aware that a particular aspect of common sense is sustaining power inequalities at one's own expense, it ceases to be common sense, and may cease to have the capacity to sustain power inequalities, i.e. to function ideologically. And invisibility is achieved when ideologies are brought to discourse not as explicit elements of the text, but as the background assumptions which on the one hand lead the text producer to 'textualize' the world in the particular way, and on the other hand lead the interpreter to interpret the text in a particular way.”

Based on the explanations above, ideology has an understanding as a set of values, ideas, norms, and beliefs possessed by a person or group of people who become the basis in determining attitudes toward the events or problems they face. In relation to literary studies, this notion of ideology is often equated with a worldview which is complex and comprehensive ideas, aspirations, and feelings that connect to members of a particular social group and contrast with other social groups. Because ideology is owned by a social group, it is often referred to as social ideology. In other hands, ideology has two contradictory notions. Positively, ideology is perceived as a worldview that expresses the value of certain social groups to defend and advance their interests. Negatively, ideology is seen as a false consciousness, a need to commit fraud by twisting people's understanding of social reality. A text is never out of ideology and has the ability to manipulate the reader toward an ideology.

Santoso (2008) explains there are two important notes related to ideology in discourse. First, ideology is inherently social, not personal or individual. Ideology always requires members of groups, communities, or communities that obey and fight for the ideology. Second, ideology is used internally among group members or communities. Ideology always provides answers about group identity. Thus, discourse analysis can no longer place language in a closed system, but must place it in context. Its analysis will always reveal how the ideologies of the existing groups play a role in shaping discourse.

Susilowati and Wahyuningtyas (2011) also support the explanation above that an ideology becomes strong because it is legalized, distributed one of them through mass media. Ideology is raised and explained by the mass media, given excellent legitimacy, and distributed in a persuasive. It is sometimes in glamorous way to the public.

In the song media, the language is the lyrics of the song. Through the lyrics of the song, listeners will be played repeatedly the ideology of the creator of the song, Thus, language and the media become two forces that construct reality, and reality is a reality according to the interests of certain centers of authority which then intertwined with the interests of media survival itself. This means that communication media tends to no longer present meaning and truth, but instead convey a fictitious world to fulfill those interests.

2.2.6. Intertextuality and Interdiscourse

Language does not only have dialectical phenomenon but also influence in social life. In this case, intertextuality and interdiscourse are two things that focus on this model of critical discourse analysis (Fairclough, 1992). Fairclough (1992) in Mills (1997) says intertextuality can be defined as the tendency to refer to other text, and then use it to form other texts. Fairclough modified the concept of intertextuality from Kristeva (1986), set them deeper into Foucauldian framework by using this intertextual concept in a social context and he emphasized that intertextuality is one of discursive mechanisms that brings the discourse change.

Mills (1997) continued the concept of intertextuality referring to the productivity of the text, how the text can change the text before and restructure the existing text (genre, discourse) to produce a new text, Intertextuality theory can not explain the social limitations, so it needs combining with the theory of power relations and how the text was formed and shaped by the social structure and practice of discourse.

In connection with the concept of intertextuality, Van Dijk (2006) gives an example of intertextuality. Here are two examples given by Van Dijk:

(1) *This morning, I was reading a letter from a constituent of mine.*

(2) *The people who I met of told me, chapter and verse, of how they had been treated by the regime in Iran.*

From the examples above it is clear that the two texts are influenced by other texts that came before.

In the article Wodak and Weiss (2005) say explicitly about intertextuality and interdiscourse :

"Texts and discourses are not isolated in space. It is rather the case that individual texts always relate to past or even present texts. This may be characterized as "intertextuality". Discourses behave in a similar way: Also they overlap and are interconnected. This is known as "interdiscursivity".

From the above opinion, according to Wodak and Weiss (2005) opinion that text and discourse are not isolated in space. Text is always associated with the previous text, or even the next text that will come. It can be identified as "intertextuality". Discourses behave in the same way: the discourse is overlapping and interrelated. It is known as "interdiscursivity".

In line with the opinion of Wodak and Weiss (2005) above, Fairclough (1992: 102) explains that interdiscourse refers to the historical influences on the text and on the historical effect of texts, it means that the text depends on the earlier texts so that it is contributing to the change and development of history.

Fairclough (2005: 61) says, *"Interdiscursive analysis of texts is analysis of the specific articulations of different discourses, genres and styles (assuming that texts are normally complex or mixed) that characterizes a particular text.*" From that sentence can be seen that according to Fairclough (2005), analysis interdiscourse text is the analysis of the articulation of different discourses, genres and styles (assuming that the text is usually complex or mixed) that have characteristics for particular text.

Weiss and Wodak (2003: 22) say,

"In Investigating historical and political topics and texts, the historical discourse approach attempts to integrate much available knowledge about the historical sources and the background of the social and political fields in the which discursive 'events' are embedded. Further, it analyzes the historical dimension of discursive actions by exploring the ways in the which

particular genres of discourse are subject to diachronic change, that is, the intertextuality and interdiscursivity. "

From these statements we know that Wodak in analyzing the topic of history, politics, and text, using a discourse-historical approach by integrating existing knowledge about the sources of the history and background of the social and political arenas in which discursive events are embedded. Furthermore, Wodak analyzed the historical dimension of discursive action by exploring the ways in which specific discourse genre is subject to change diachronic, namely intertextuality and interdiscursivity.

Fairclough (1995: 88) developed a framework of analysis of the concept of intertextuality and interdiscourse (interdiscursivity). In the concept of intertextuality, each text being part of a chain of text, which will affect, create, and change other texts. Interdiscourse is one way in which makes text different from other through how the text is made, integrated, sustainable (including 'genre' and 'style'), strung in the practices of discourse, and connected to the discourse order.

2.2.7. Capitalism

Critical discourse analysis is used to analyze the critical discourses, such as politic, race, gender, social class, hegemony, and others (van Dijk, 1998) Furthermore, Fairclough and Wodak (1997: 271-280) summarize the principles of critical discourse analysis as follows: (1) Discussing social issues, (2) Revealing discursive power relations, (3) Revealing culture and society, (4) ideological, (5) historical, (6) Describing the relationship between text and society and (7) interpretation and explanatory.

Baerd on the explanation above, capitalism is one of critical discourse examples related to politic policy and hegemony and has the principles of critical discourse analysis . Capitalism is an ideology to believe that the owners of capital can make efforts to achieve maximum profit. Because of this principle, the government cannot intervene market to gain profit together, but government intervention is done on a large scale of private interests.

The economic system refers to the mechanisms unity and decision maker institutions that implement these decisions on production, consumption and income distribution (Gregory and Stuart, 1981). Therefore, the economic system is something that is important for the economy of a country. The economic system is formed due to many complex factors, such ideologies and belief systems, way of life, environmental geography, politic, social, culture, and others. On the one hand, the state has become increasingly interventionary to create the conditions for the smooth operation of the multinational corporations, in terms of currency controls, control inflation, constraints on wages and on the capacity of trade unions to take industrial action and so forth (Fairclough, 1996).

Nowadays, there are various kinds of economic systems in the world. Nevertheless, the economic system can be basically grouped in two poles, namely capitalism and socialism. Other systems such as the welfare state, state capitalism, market socialism, democratic socialism basically work on the frame of capitalism and socialism. However, since the collapse of the Soviet Union, socialism is considered to have fallen along with the collapse of the Soviet Union. In the context of this paper, the purpose of conventional economic is the economic system of capitalism that is still a strong economic system in the world.

In the real world, capitalism has no singular form. It has a range that is not always the same among the countries that implement it, and it often changes over time. This is at least due to two things, (1) there are many different opinions of the thinkers, (2) the definition of capitalism is always changing according to the situation and conditions and these modifications have been going on for centuries (Chapra, 1995). Thus, the notion of capitalism as referred to in the ideas of Adam Smith may no longer be found in pure. General characteristics of capitalism, among others:

- a. Capitalism considers that expansion is accelerated wealth and maximum production as well as wish fulfillment according to individual preferences as essential for human welfare.

- b. Capitalism assumes that individual liberties are not hampered in actualizing the self-interest and ownership or management of personal wealth as something that is very important for individual initiative
- c. Capitalism assumes that individual initiative added with decentralized decision-making in a competitive market is a main condition to achieve optimum efficiency in the allocation of economic resources.
- d. Capitalism does not like the importance of the government role or the collective judgment (by the community), both in the equity of distributive and allocative efficiency.
- e. Capitalism claims that serving of self-interest by each individual will automatically serve the collective social interest.

To understand whether the country has capitalism or socialism style or vice versa, the easiest indicator to use is to see how big parties that dominate economic sectors. If the economic sectors are more dominated by the private sectors, these countries tend to have the character of capitalism and vice versa, if the economy is largely controlled by the state, it is the more character of socialism (Samuelson and Nordhaus, 1999).

By using the measurement above, we can trace that the extent of the capitalism grip has spread to Indonesia when Indonesia began to enter the era of the New Order government. It began in March 1966. The orientation of the New Order government was contrarily to the previous era. Its policy more aligned to the West than to communist ideology.

The improvement of Indonesian politics with Western countries made the flow of foreign capital begin entering Indonesia, particularly Foreign Capital Investment and foreign debt began to increase. By the early 1970s in cooperation with the World Bank, the International Monetary Fund (IMF), the Asian Development Bank (ADB) formed a consortium Inter-Government Group on Indonesia (IGGI) which consists of a number of industrialized countries including Japan to finance the construction in Indonesia. It was then that Indonesia was considered to change the economic system of socialism more toward to semi-capitalism (Tambunan, 1998).

The period of the late 1980s and early 1990s economic system in Indonesia kept going to shift. Having seen many policies taken by the government, we could judge that there was an economic system mainstream has been imposed on our country. The Issues of political economy were brought to liberal economic, both liberal financial sector and liberal industrial and the trade sector. The private sector that was expected to play a larger role for government had been failed in allocating economic resources to maintain sustainable economic growth, either from the exploitation of natural resources or foreign debt (Rachbini, 2001). It also happens to big firms of palm oil in Indonesia, either the domestic owner or foreign private. The Impact of this, they have the power and hegemony policies even out and not in line with government regulations. One of the concrete examples is forest burning in the Indonesian forest (<http://www.dw.com/id/penyebab-kebakaran-hutan-terungkap/a-18801135>).

2.3. The Theoretical Framework

This thesis research topic is the study of critical discourse analysis of the Singapore people's protest against the impact of forest fires in Indonesia sung in Alvin Oon parody song "*Haze So Susah*". This study uses a theoretical framework of Fairclough Critical Discourse Analysis namely: Text Analysis is the first phase in which the text is analyzed based on linguistics for vocabulary, semantic, diction and sentence structure (grammar). In this text analysis, involves cohesion and coherence are also involved in words or sentences connected of songs that have meaning (Eriyanto, 2005).

In text analysis, this study uses SFL Halliday theory focusing in transitivity. This text of parody song lyrics will be analyzed clause by clause. The transitivity system can make a clause more understandable because the reader will know the specific process in the clause. In the transitivity system, there are six types of process, namely: *material*, *mental*, *relational*, *verbal*, *existential*, and *behavioral* (Halliday, 1985b). We can know exactly how human beings state their experience in the world. We can see that the case can be solved; and after the case is analyzed by transitivity we exactly know who refers to whom. We, however

have to more be careful of this case, because a reference case is a semantic relation case. Thus, we also need to analyze the meaning first, then we can reveal the message of the text. From this discussion, we can see some evidences that the transitivity system is a way to analyze clause effectively.

The second phase is *Discourse practice*. It is the dimension related to the production, distribution and consumption of text process. The researcher analyzes the author for revealing and obtaining the background of author's motivation and ideology of composing parody song *Haze So Susah*, what and how the author distributes the song and why and how the listeners like this song.

Socio-cultural practice is the last phase related to the context outside the text. Context here can take many forms, such as the context of the situation, or the wider is the context of the practice of media institutions themselves in relation to society or culture and political. The result of phase is expected to know the human factor causes of forest fires.

The following diagram is a representation of the theoretical framework in this study with Fairclough Theory

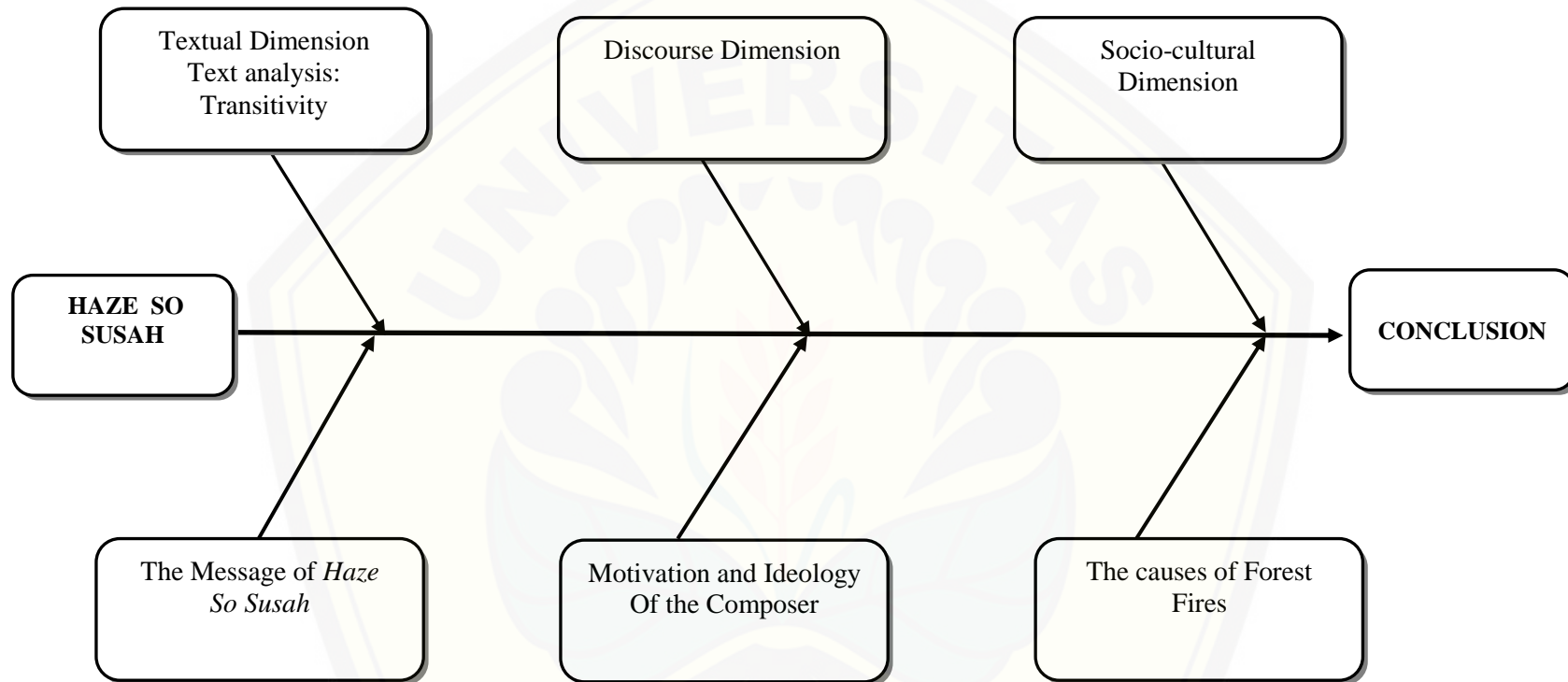


Figure 2.3: The fish bone diagram of the theoretical framework in this research.

CHAPTER 3. RESEARCH METHODOLOGY

Research methodology describes the whole process of doing research. The research process in this thesis includes: the type of the research, the type of the data applied, how the data are collected, and finally how the data are analyzed. This research uses qualitative method especially critical discourse analysis. This research reveals social cruelty through the text analysis of parody song's lyric *Haze So Susah*

3.1 The Type of the Reasearch

The type of this research is descriptive qualitative research. Based on the source of the data, the research can be classified into library research and field research. The research classification in this thesis is library research in which the research can be done in room or library. In other words, library research is synonymous to deskwork research. According to Blaxter et al (1996:62) deskwork research is the research processes which do not necessarily go into the field. It consists, literally, of those things which can be done while sitting on a desk. In brief, library research focuses on the process of analyzing newspaper, book, journal, and other written documents in which the researcher spends a lot of his time writing and observing the documents on the desk.

3.2 The Type of the Data

The type of the data in this research is qualitative data. All of the data in this research are in the form of words, phrases, sentences arranged and formed by Alvin Oon into the lyrics of a parody song titled *Haze So Susah* ([youtube.com/watch?v=uHvhTNaXqhY](https://www.youtube.com/watch?v=uHvhTNaXqhY)) as the main data. The discourse and some pictures of forest fires in Indonesia from either online or printed media are as the supporting data for this research. According to Blaxter et al (1996:60), qualitative research, on the other hand, is concerned with collecting and analyzing information in as many forms, chiefly non-numeric, as possible. It can be restated that the qualitative data do not contain any numerical aspect. It is only to analyze the data in the shape of information, argumentation, event, and photograph.

3.3 The Data Collection

The data in this research are collected through documentation techniques in this case the researcher takes any data from documents and internet browsing but does not take the data from the field like a doing interview in person or giving questionnaires to informants or to respondents. Blaxter et al mention that researchers who base their studies on documents may make considerable use of secondary data; that is, data which have already been collected, and possibly also analyzed by somebody else. Examples of documents which might form secondary data for Research includes; books and journals, newspapers, television, and radio program (1996:151)

As the above quotation indicates that the data used in this research are categorized as secondary data. The data are collected from you tube by browsing, watching, listening and writing. The data are parody song lyrics entitled *Haze So Susah* composed by Alvin Oon (<https://www.youtube.com/watch?v=uHvhTNaXqhY>) and data collected from Alvin Oon by interviewing.

3.4 The Data Analysis

The data analysis illustrates about the methods of how the data are analyzed and also the examples of the data analysis are presented. In this research, the data analysis is based on the theoretical framework of critical discourse analysis, Norman Fairclough (1995) with three types of analysis; (1) textual dimension, (2) discourse dimension and (3) socio-cultural dimension.

(2) discourse practice is the dimension related to production, distribution and consumption of the text. The data related to production and distribution of the parody song text will be obtained from the interview of social media. Finally, the data related to consumption of the text will be obtained from the you tube audience comments and (3) sociocultural practices are dimensions related to the context outside the text. Context here can take many forms or the wider is the context of the practice of media institutions themselves related to society or culture and politic.

Textual Dimension

In this level, the text of *haze so susah* will be analyzed by using Halliday theory, SFL particularly transitivity system. There are some reasons in using it. The first, there is a harmony of theory between Fairclough's and Halliday's. It is concluded by Santoso (2008) that that (1) the study of texts in Halliday and Fairclough's view is the first stage of understanding the use of language, (2) the study of the context of the situation in Halliday's view by Fairclough is translated into the process of production and interpretation of the text; (3) the study of cultural contexts in Halliday and Fairclough's views translated into sociocultural discourse practice. The second reason, a clause has a close relation to the ideational (both of the function and the meaning), so that absolutely a clause also can be related to the transitivity. The relation in here clause can be analyzed with the transitivity system or what Halliday calls as analyzing the meaning of clause as representation. Halliday (1981) also defines transitivity as 'the grammar of the clause' as 'a structural unit' for 'expressing a particular range of ideational. The last reason, analyzing clause with transitivity system, we can know exactly all the processes in a language; and also we can know exactly how human beings state their experience in the world. We can see that the case can be solved; and after the case is analyzed by transitivity we exactly know who refers to whom.

After making the lyrics of *Haze So Susah* into clause by clause either clause simplex or complex. Then, based on their verbs, they are classified into process of transitivity. Every clause usually consists of participant, process and circumstance and there are six processes; material, mental, relational, behavioral, verbal and existential.

The example of Transitivity analysis is shown below:

The title of the song "*Haze So Susah*" = "*Haze is So Trouble*" shows the worst condition of Singapore covered by haze by using relational process as it is seen on the table below.

Clause 1

Haze	Is	So trouble
Carrier	Pro: relational attributive	attribute

Alvin Oon wrote the title of song “*Haze So Susah*” and it is translated into English “*Haze Is So Trouble*”, clause number 1. He uses relational process. Halliday (2004: 210-211) mentions relational process as process of being, it functions to express or describes something. Based on this clause, Alvin Oon tells the world that the worst condition of Singapore covered by haze as carrier makes Singaporeans trouble and suffered as attribute. It means Singaporeans complain because of this ecological problem. Thus, it is the main protest of Singaporean toward Indonesian forest fires.

It is described by using transitivity system especially . Therefore, clause is more understood, easy to know the meaning and who refers to whom. Finally, textual dimension reveals the meaning of clause by clause and the message of the text.

Discourse Dimension

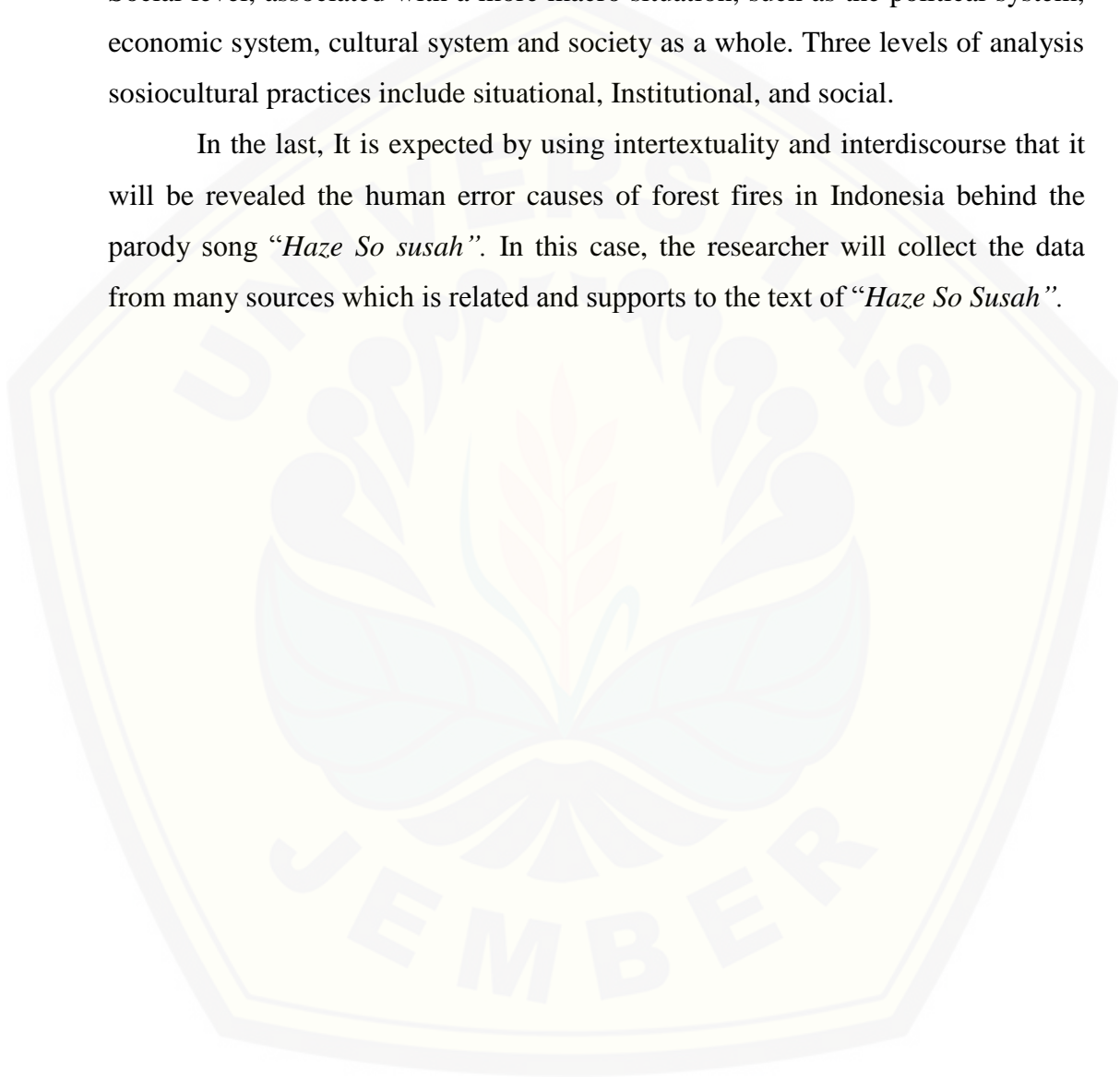
The researcher deeply interviews the composer of parody song “*Haze So Susah*” about text production and distribution. The interview is held through social-media due to the distance of countries, Indonesia and Singapore. Then for text consumption, the researcher searches the comments of consumers through youtube of the song ([youtube.com/watch?v=uHvhTNaXqhY](https://www.youtube.com/watch?v=uHvhTNaXqhY)) as their responses to the song.

It is expected that the result of text production analysis obtains the kinds of motivation and ideology of composer. How ideology is legalized, it will be recognized from how the text is distributed. The last, the result of comment analysis will know why they like the text or their opinion about the text.

Socio-Cultural Dimension

The discussion of socio-cultural practices includes three levels of situational rate, related to the production and level of the institutional context of the situation, with regard to the influence of internal and external institutions. Social level, associated with a more macro situation, such as the political system, economic system, cultural system and society as a whole. Three levels of analysis sociocultural practices include situational, Institutional, and social.

In the last, It is expected by using intertextuality and interdiscourse that it will be revealed the human error causes of forest fires in Indonesia behind the parody song "*Haze So susah*". In this case, the researcher will collect the data from many sources which is related and supports to the text of "*Haze So Susah*".



CHAPTER 5. CONCLUSION

This research concerns with critical discourse analysis study which discusses the parody song *Haze So Susah* and uses critical discourse analysis Norman Fairclough model. The first is the analysis of text ‘*Haze So Susah*’. It reveals the the meaning and the message of parody song *Haze So Susah* and answer the research question number 1, What message do the parody song’s lyrics “*Haze So Susah*” imply?. The second is discourse dimension including text production, distribution and consumption. It reveals motivation and ideology of composer. It also answers the research question number 2, What are the composer motivation and ideology that can be revealed from parody song’s lyrics *Haze So Susah*? . The last is Socio-cultural Dimension including situational, Institutional, and social. It reveals the causes of forest fires. Therefore, it counters the research question number 3, What causes of forest fires can be revealed based on the text analyzed related to the context?

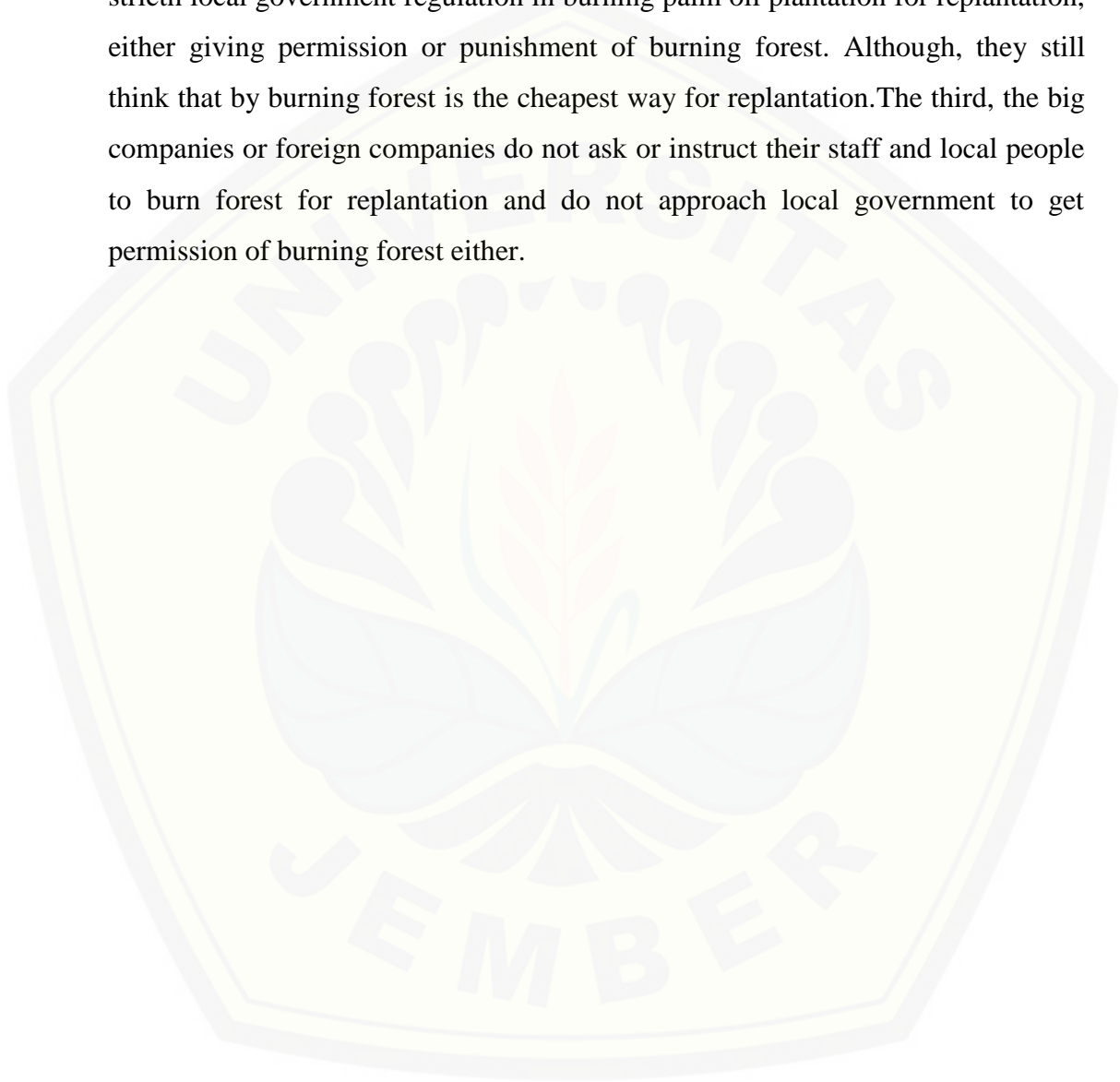
The parody song’s lyrics “*Haze So Susah*” are passive protest that may be called expressive movement. The lyrics of parody song *Haze So Susah* have 29 clauses either clause simplex or clause complex. They have been analyzed by using Systemic Functional Grammar focusing on transitivity. The composer, Alvin Oon, uses only four processes of transitivity analysis. They are material, relational, mental and existential process. Relational attributive is the most dominant transitivity process. It indicates that parody song’s lyrics “*Haze So Susah*” dominantly expresses the Singapore situation covered by haze or the effects of it from Indonesian forest fires. Parody song’s lyrics “*Haze So Susah*” tells about Singaporeans protest toward Indonesian forest fires causing their life trouble. The message of this parody song is do not make destruction on the earth, since it will make people trouble and always keep our earth harmony, it will make us safe and peaceful in life. Alvin Oon delivers this message of protest in a package of parody song *Haze So Susah* including some expressions of complaint, frustration, surrender and hope. However, this message of protest does not make anyone offended since the lyrics are unique, funny and entertaining.

The second research question is What the composer motivation and ideology are that can be revealed from parody song's lyric *Haze So Susah*. Alvin Oon composed parody song *Haze So Susah* when Singaporeans were facing ecological and health issue because of haze from Indonesian forest fires. Thus, the motivation of the composer, "*Haze So Susah*" is to entertain Singaporeans by distributing this art product through youtube as media since it is more simple, practical and cheaper than recording in the studio, on air, or show on the stage. The audiences in the whole of the world can enjoy his production as long as they have internet connection. Moreover, they are able to share and connect to other people in the world. He has the ideology of social humanism especially ecological or environment humanism and local wisdom lover since he really cares of Singaporeans suffered from haze or health issue and he loves his local wisdom by promoting *peranakan culture* through the parody song "*Haze So susah*". The result, most of youtube commentators really respond the song very well and support the composer to be more creative in composing the kind of this song. They also like the song since the song really entertains them especially the lyrics are very funny and the music as well. It means they are as community who also legalize his ideology.

The third research question is what causes of forest fires can be revealed based on the text analyzed related to the context. Based on the analyzed text and supporting media information, it is indicated that unstrict government regulation and capitalism are some causes of in Indonesian forest fires. The local government allows the local people to burn the area of palm oil plantation funded by big foreign companies. Burning the forest is the most common thing done by people and companies for clearing land. Forest fires are the cheapest and easiest option to convert forest land into oil palm plantations, rubber gardens, and other agricultural land as well as raise the price of land.

In conclusion Alvin Oon has served his masterpiece product, a parody song "*Haze So susah*" as an interesting, entertaining and challenging media to protest about Indonesian forest fires. However, he composed this parody song "*Haze So susah*" in English and Malay and in high sense of humor as one of

characters of parody but without offending anyone. The last, The solution of avoiding forest fires from human errors, the first local people must have a good ecological awareness. They will conserve their environment or forest more than they receive some money by destroying theirs. The second, there should be strict local government regulation in burning palm oil plantation for replantation, either giving permission or punishment of burning forest. Although, they still think that by burning forest is the cheapest way for replantation. The third, the big companies or foreign companies do not ask or instruct their staff and local people to burn forest for replantation and do not approach local government to get permission of burning forest either.



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Appendix 1***Haze so Susah***

haze, haze, haze,
my throat so pain
from the dryness and I have migraine
I don't feel very happy
'cos the air is so very crappy
I don't feel fine

the air so stinks
the smell of cow tar
every single breath I breathe
my nose is very stuffy
from the fire burning api'
so damn one kind

CHORUS

haze so susah
plants all kena bakar
everything anchor
I not kaypoh
the bad air just
ain't fair you know

haze so susah
I don't wanna breathe the ashes
when I go to sleep
to night

haze, haze, haze,
I close my door
but I still fell the ashes on my apartment floor
my life has no direction,
wear my mask with no objection
n95.....5.....5

i'm so up set
my heart is pounding,
heavy breathing from my chest
I want my skies be blue
go out playing when I wanna
and I always gonna
wanna feel sunshine

CHORUS

haze so susah
plants all kena bakar
everything anchor
I not kaypoh
the bad air just
ain't fair you know

haze so susah
I don't wanna breathe the ashes
when I go to sleep

haze so susah
plants all kena bakar
everything anchor
I not kaypoh
the bad air just
ain't fair you know

haze so susah
I wanna breathe the ashes
when I go to sleep

haze so susah
I don't wanna breathe the ashes
when I go to sleep
tonight
haze, haze, haze
tonight!
haze, haze, haze
tonight!

Appendix 2

TRANSITIVITY

HAZE SO SUSAH

(1) *Haze So Susah = Haze is So Trouble*||

Relational Process, Attributive, Appearance

<i>Haze</i>	<i>is</i>	<i>So Trouble</i>
Carrier	Process	Attribute

(2) *haze, haze, haze, = There is haze*|| *There is haze*|| *There is haze*||

Existential Process

<i>There</i>	<i>is</i>	<i>haze</i>
	Process	Existent

(3) *my throat so pain from the dryness = my throat is so pain from the dryness*||

Relational Process, Attributive, Appearance

<i>my throat</i>	<i>is</i>	<i>so pain from the dryness</i>
Carrier	Process	Attribute

(4) *and I have migraine*||

Mental Process Perception

<i>I</i>	<i>Have</i>	<i>migraine</i>
Senser	Process	Phenomenon

(5) *I don't feel very happy*||

Mental Process Perception

<i>I</i>	<i>don't feel</i>	<i>very happy</i>
Senser	Process	Phenomenon

(6) *'cos the air is so very crappy*||

Relational Process, Attributive, Appearance

<i>the air</i>	<i>is</i>	<i>so very crappy</i>
Carrier	Process	Attribute

(7) *I don't feel fine*||

Mental Process Perception

<i>I</i>	<i>don't feel</i>	<i>fine</i>
Senser	Process	Phenomenon

(8) *the air so stinks = the air is so stinks*||

Relational Process, Attributive, Appearance

<i>the air</i>	<i>is</i>	<i>so stinks</i>
Carrier	Process	Attribute

(9) *the smell of cow tar every single breath I breathe* ||

Mental Process Perception

<i>the smell of cow tar every single breath</i>	<i>I</i>	<i>breathe</i>
Phenomenon	Senser	Process

(10) *my nose is very stuffy from the fire burning api'*||

Relational Process, Attributive, Appearance

<i>my nose</i>	<i>is</i>	<i>very stuffy from the fire burning api'</i>
Carrier	Process	Attribute

(11) *so damn one kind= It is so damn one kind*||

Relational Process, Attributive, Appearance

<i>It</i>	<i>Is</i>	<i>so damn one kind</i>
Carrier	Process	Attribute

(12) *haze so susah= Haze is So Trouble*||

Relational Process, Attributive, Appearance

<i>Haze</i>	<i>Is</i>	<i>So Trouble</i>
Carrier	Process	Attribute

(13) *plants all kena bakar=plants all are burnt*||

Material Process in passive, Agentless passive

<i>plants all</i>	<i>are burnt</i>
Goal	Process

(14) *everything anchor= everything is anchor*||

Relational Process, Attributive, Appearance

<i>everything</i>	<i>Is</i>	<i>anchor</i>
Carrier	Process	Attribute

(15) *I not kaypoh= I am not curious*||

Relational Process, Attributive, Appearance

<i>I</i>	<i>am not</i>	<i>curious</i>
Carrier	Process	Attribute

(16) *the bad air just ain't fair you know*||

Mental Process, Cognition

<i>the bad air just ain't fair</i>	<i>You</i>	<i>know</i>
Phenomenon	Senser	Process

(17) *haze so susah = Haze is so trouble*||

Relational Process, Attributive, Appearance

<i>Haze</i>	<i>is</i>	<i>so trouble</i>
Carrier	Process	Attribute

(18) *I don't wanna breathe the ashes*||

Mental Process, Perception

<i>I</i>	<i>don't wanna breathe</i>	<i>ashes</i>
Senser	Process	Phenomenon

(19) *when I go to sleep to night*||

Material process, happening.

<i>I</i>	<i>go to sleep</i>	<i>to night</i>
Actor	Process	Cir:location:time

(20) *haze, haze, haze, = There is haze || There is haze || There is haze*||

Existential Process

<i>There</i>	<i>is</i>	<i>haze</i>
	Process	Existent

(21) *I close my door*||

Material Process: dispositive

<i>I</i>	<i>close</i>	<i>my door</i>
Actor	Process	Goal

(22) *but I still fell the ashes on my apartment floor*||

Relational Process: attributive: appearance

<i>I</i>	<i>still fell</i>	<i>the ashes on my apartment floor</i>
Carrier	Process	Attribute

(23) *my life has no direction*||

Relational Process: attributive: appearance

<i>my life</i>	<i>has no</i>	<i>direction</i>
Carrier	Process	Attribute

(24) *wear my mask with no objection n95....5.....5= I wear my mask with no objection n95....5.....5*||

Material Process: dispositive

<i>I</i>	<i>wear</i>	<i>my mask with no objection n95....5.....5</i>
Actor	Process	Goal

(25) *I'm so up set= I am so up set*||

Relational Process: attributive: appearance

<i>I</i>	<i>am</i>	<i>so up set</i>
Carrier	Process	Attribute

(26) *my heart is pounding, heavy breathing from my chest*||

Material Process: happening

<i>my heart</i>	<i>is</i>	<i>pounding, heavy breathing from my chest</i>
Actor	Process	Goal

(27) *I want my skies be blue*||

Material Process: dispositive

<i>I</i>	<i>want</i>	<i>my skies be blue</i>
Actor	Process	Goal

(28) *go out playing when I wanna= I go out playing when I wanna*||

Material Process: happening

<i>I</i>	<i>go out playing</i>	<i>when I wanna</i>
Actor	Process	Cir:location:adverbial group

(29) *and I always gonna wanna feel sunshine*||

Relational Process: attributive: appearance

<i>I</i>	<i>always gonna wanna feel</i>	<i>sunshine</i>
Carrier	Process	Attribute

Appendix 3**INTERVIEW WITH THE COMPOSER THROUGH FB MESSENGER****22/11/2016 14:55**

1. Asep: Hallo Alvin Oon. Let me Introduce my self. I am Asep Samsudin from Indonesia. I am really interested in Haze So Susah.

22/11/2016 18:39

2. Alvin: Hi Sam. How can i help u? Sorry hi asep
3. Asep : Glad you respond my message. I just want to tell you that your parody songs are my objects research of linguistics thesis. Is it ok? They are Haze so susah, HAZE, ALL I see is Haze. Almost everyday I play your parody songs.
4. Alvin : Oh that's interesting. Do share with me more why you think these songs are applicable to your research
5. Asep : My thesis supervisors really suport me because your songs are absolutely unique, funny and easy to listen My thesis is critical discourse analysis.
6. Alvin : Thank u. Some feedback i get is the funny songs help people feel better especially when the air is bad Both young and old sing it cos it is a common problem we all face
7. Asep : As Indonesian I am so sorry about that.The Title is symbolic resistance of Singapore people to forest fire in Indonesia.
8. Alvin : Sorry it isn't meant to be political.
9. Asep : So your songs are as my research objects from linguistics perspective
No political at all
10. Alvin : It is just the health issues many people faced when the haze got bad and there was absolutely nothing we could do.
11. Asep : Exactly I understand what you have done.
12. Alvin : There were some nasty comments made by a few Indonesians but it wasn't meant to upset u guys.
13. Asep : Not all dont worry

14. Alvin : Thank u. We all want good air and better relations.
15. Asep : Exactly that what I want as well Because I often visit Singapore too
16. Alvin : Parodies help soothe the problem for people to personally cope with the situation
17. Asep : Thats right guys
18. Alvin : I do appreciate u reaching out to connect with me. Wish u all the best for your thesis
19. Asep : Me too. I really appreciate your respond. When I studied in New Delhi Singapore is my transit country. Thanks.
20. Alvin : U studied in Delhi?
21. Asep : ya it was 3 years a go but i did not succes. So I repeat my master degree in my country. I take linguistics. And now I start doing my thesis
22. Alvin : Keep it up! Well done!
23. Asep : Thanks. Someday I have to meet you to say gratitude and to dedicate my thesis to you.
24. Alvin : U are too kind. Thank u. Glad my efforts can help people. Yes we will meet one day.
25. Asep : I hope so. Hope your business is always growing and have nice family. Best regard to your family especially your sons who accompanied you singing hey soul sister. I saw you in youtube.
26. Alvin : Oh haha yes. That was a few years ago.
27. Asep : If you dont mind responding my question next time. Thanks for chatting.
28. Alvin : Sure. Buzz me if u have questions.
29. Asep : I will. Thanks for your kindness.
- 24/11/2016 10:22**
30. Asep : Sorry disturbing you again. Do you speak bahasa or malay?

31. Alvin : Hi Asep. Yes i do. I am what we call Peranakan. Orang Baba. Most Singaporean Chinese took Mandarin as a 2nd language. I took Bahasa Melayu. I can't speak much Mandarin unfortunately
32. Asep : Why do you use the words susah, anchor, keypo and api not all in English on Haze So Susah song?
33. Alvin : Ahh it is because part of my work or passion is promoting the Peranakan culture. We speak in a mix of English Malay and Hokkien which is a Chinese dialect. This is very much the common languages used in Singapore until Mandarin came along. So the words used in the song are very locally used. Do u know much about Peranakan culture?
34. Asep : Sure. In my city Jember, East Java, I have many friends of Chinese Peranakan. But they are really blended culturely with the local one. For us the word keypo is one of slank language
35. Alvin : Yes that's right. We write it as kaypoh which means busybody
36. Asep : Almost the same meaning with yours. Ok beside local language. Do you consider the melody or tune so you prefer use local language than English?
37. Alvin : If i am not mistaken this word has Chinese origins as it is also used in Hokkien speakers in Taiwan
38. Asep : Ok ok ok. Now I really understand so my country adopt the language
39. Alvin : I used local language to appeal to the local audience who is experiencing the haze. Language is quite "imported" and shared
40. Asep : Its interesting because my supervisor asked about it. Now I can answer him
41. Alvin ; Like here and Malaysia maybe in Indonesia too we use the word 'gostan' to mean go backwards
42. Asep : Oh I see
43. Alvin : But it is from the English word Go Astern
44. Asep : By the way you dont work today?
45. Alvin : I work everyday as i run my own entertainment business

46. Asep : Oh so sorry for disturbing your time.

47. Alvin : No problem

48. Asep : So see you next time

26 FEBRUARI 10:18

49. Asep : How are you Mr Alvin? Long time no chatting

50. Alvin : hi asepe how r u?

51. Asep : I just tell you my thesis now officially is in the process of consultation

52. Alvin : oh great. how do u feel about it?

53. Asep : Ofcourse happy but litlebit nervous facing my consultant

54. Alvin : in life, as long as we tried our best, u are okay

55. Asep : Mr Alvin may I ask you a question related to your parody songs?

56. Alvin : Sure

57. Asep : Why do you take English Songs for your parody songs not from chinese or India songs fpr examples?

58. Alvin : i suppose it is who you are and where you come from. for me, in singapore, we all speak english and listen to english songs too. so if it is a song that is popular to the people, then people will enjoy the parody more and the advantage is, people from around the world know English songs too, so there is a wider audience base

59. Asep : Thank you for your respons. Now I understand about your parody songs

60. Alvin : it is using what is already popular and making it funny or bringing across a statement

61. Asep : Exactly, I add your songs are unique thats why I take your songs as my thesis sunject. Subject

26 FEBRUARI 16:14

62. Asep : Sorry for disturbing your time. I would like to ask yourr. What is the original song from All I Ever See Is Haze? Thanks. Ask You

63. Alvin : All I ever do is dream

64. Asep : And The Singer?

65. Alvin : Everly brothers

28 September 20:06

66. Asep : Good evening, Sir!

67. Alvin : Hello

68. Asep : Something forget that I have to ask you. Why did you publish your parody songs through youtube? Have you perform them on the stage for example? Performed

69. Alvin : it is a social media platform that is able to connect with a larger audience to share the production. no, the songs were not performed 'live' on stage

70. Asep : Thank you so much Sir. Hope it is the last weekend I submit my thesis product to my supervisor.

9 OKTOBER 13:03

71. Asep : Good Afternoon Sir

72. Alvin : hey hello

73. Asep: r. Alvin if you still remember how long was the proses composing haze so susah before publishing in youtube on June 21, 2013?

74. Alvin: probably a week. idea, writing, recording, video edit, post to youtube

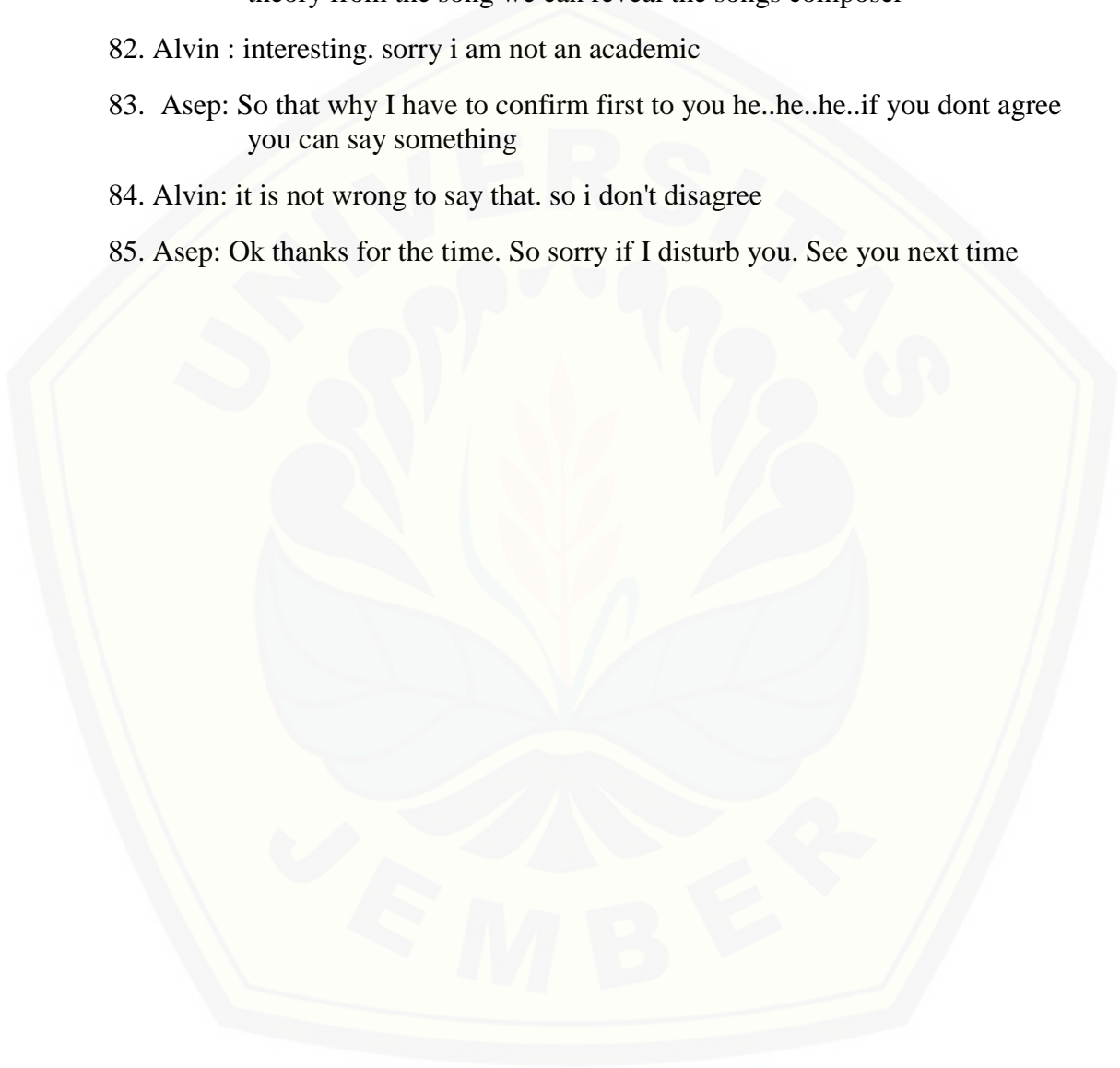
75. Asep: Ok. Whats the trouble in composing it?

76. Alvin: You mean challenge?

77. Asep : Exactly

78. Alvin: I suppose if anything it is making it humorous without offending anybody

79. Asep : Do you agree if I say that you have the ideology in composing this song. Your Ideologies are social humanism and local cultural lover? Based on haze so susah.
80. Alvin: never thot of it but it is not wrong to say that
81. Asep: Since I have to state in my thesis. I use fairclough theory. Based on this theory from the song we can reveal the songs composer
82. Alvin : interesting. sorry i am not an academic
83. Asep: So that why I have to confirm first to you he..he..he..if you dont agree you can say something
84. Alvin: it is not wrong to say that. so i don't disagree
85. Asep: Ok thanks for the time. So sorry if I disturb you. See you next time



Appendix 4**102 Comments of *Haze So Susah***

<https://www.youtube.com/watch?v=uHvhTNaXqhY>

Published on Jun 21, 2013 and Retrieved 12-09-2015

[ghoffar 351 day ago](#)

susah susah susah.... amat susah

REPLY

[Nathaniel Chan 4 months ago](#)

LoI from Train Hey Soul Sister

REPLY

[Haze Mcdanill 5 months ago](#)

lol haze is my name

REPLY

[Thefun Friends 8 months ago](#)

LoI

REPLY

[gamez phoenix 8 months ago](#)

OMG CANT STOP WATCHING

REPLY

[gamez phoenix 8 months ago](#)

XDD

REPLY

[gamez phoenix 8 months ago](#)

LOL SO FUNNY

REPLY

[Mercy Trigustin 2 years ago](#)

LoI thanks i like ur song But when i hear ir so susah its make me laugh

REPLY

[Anonymous 2 years ago](#)

What is the original song called?

REPLY

View reply

[Ng Cher 2 years ago](#)

yes.very bagus.keep writing Alvin . uniquely Singapore. ☺

REPLY

[Ng Cher 2 years ago](#)

Thanks Alvin. Listening to your video makes me not so susah.

REPLY

View reply

[nico wölk 3 years ago](#)

and i thought it goes around marihuanna

REPLY

[JaSonRaiNErLIVE 3 years ago](#)

Haze is back

REPLY

[View reply](#)

[Alvin Oon4 years ago](#)

hi Edwin! glad you are enjoying the song! :)

REPLY

[Edwin Ong4 years ago](#)

Nice and awesome! i listen to it so many time and i still dun fill tired! :D

REPLY

[Alvin Oon4 years ago](#)

hehe I hope you meant shiok!

REPLY

[Alvin Oon4 years ago](#)

thanks jolline!!!

REPLY

[Bryan Sproles4 years ago](#)

Shiok :)

REPLY

[Alvin Oon4 years ago](#)

hey bryan! glad you liked it. for now the sky is nice and clear with the occasional tropical showers.

September should be a-ok! cheers!

REPLY

[Bryan Sproles4 years ago](#)

So funny :) I'm visiting Singapore again in September, hopefully the haze won't be back... :)

REPLY

[KYGF kangyuan4 years ago](#)

Lol my freind love this music so much :-)

REPLY

[KYGF kangyuan4 years ago](#)

Hey soul sister mwhaha

REPLY

[Alvin Oon4 years ago](#)

:)

REPLY

[Turtle Nyaw4 years ago](#)

Lol

REPLY

[Alvin Oon4 years ago](#)

thank you very much. so sweet of you :)

REPLY

[KYGF kangyuan4 years ago](#)

Hehe

REPLY

[KYGF kangyuan4 years ago](#)

Lol

REPLY

[KYGF kangyuan4 years ago](#)

Sleeping
REPLY

[KYGF kangyuan4 years ago](#)

I love you and congrats:-)
REPLY

[Alvin Oon4 years ago](#)

thank you!
REPLY

[Alvin Oon4 years ago](#)

glad you like it!
REPLY

[KYGF kangyuan4 years ago](#)

I love this music
REPLY

[KYGF kangyuan4 years ago](#)

LOLLLLLLLL
REPLY

[Alvin Oon4 years ago](#)

actually it wasn't too bad the past few years. this year's is exceptionally bad. hope it can be resolved amongst the countries.
REPLY

[andyangchannel4 years ago](#)

Just hope next year this can be solve but I know it is not possible
REPLY

[Alvin Oon4 years ago](#)

hi ryan. no I didn't know that. :)
REPLY

[KyN haskin4 years ago](#)

Hello my name is Ryan. Do you know that Ely Anakin message was sent by me
REPLY

[chan yc4 years ago](#)

uR MOST WELCOME AS THE PLEASURE IS ALL MINE & JUST CONTINUE 2POST MORE SONGs
wLYRICs=MANY2 THANKS+WILL bLOOKg OUT 4MORE esp THOSE HILARIOUS "BELLY-ACHE"
LAUGHs/etc~~OK!
REPLY

[Alvin Oon4 years ago](#)

rather have sunshine than haze anytime right?
REPLY

[Alvin Oon4 years ago](#)

thanks! glad you like it! the hail came and went! not much inspiration! hehe
REPLY

[Alvin Oon4 years ago](#)

THANKU vMUCH CHAN!
REPLY

[chan yc4 years ago](#)

LIKE vMUCH+MANY2 THANKS 4SHARg=LOVELY COMICAL+MOST POIGNANT SONG YET wVERY SERIOUS CONNOTATIONS~JUST LOVE ITS LYRICs EMBEDd ON2 ur VIDEO-CLIP. EXTREMELY WELL DONE+PLEASE DO KEEP POSTg MORE SUCH HILARIOUS SONGs wLYRICs/EXTRACTs/etc=DEFINITELY TRICKLE AN AWFUL LOT `vGOOD "OLD" S'porean/M'sian-LAUGHTER/CHUCKLEs/GIGGLEs+SMILES~ALL ROUND wINTENSE "BELLY-ACHES" NOW+THEN (Hee...hee...eee)!

Read more

REPLY

[Alvin Oon4 years ago](#)

thank you!

REPLY

[V3K4 years ago](#)

Nice parody

REPLY

[Shanmalon4 years ago](#)

You wanna feel sunshine, later so hot you say want Haze again! Hahahahahaha

REPLY

[Shanmalon4 years ago](#)

Great! Make a song about the Hail that fell during 25.6.13! I wanna see wut you got :D

REPLY

[Alvin Oon4 years ago](#)

thanks snowfairy! bless us with good weather!

REPLY

[Jesslyn Potato4 years ago](#)

What the -_-

REPLY

[Alvin Oon4 years ago](#)

quick resuscitation!!!! hehehe! thanks

REPLY

[Alvin Oon4 years ago](#)

hey! thanks for the compliment. glad you like it.

REPLY

[Alvin Oon4 years ago](#)

thanks for the laughs!

REPLY

[JaSonRaiNErLIVE4 years ago](#)

HAHAHAHAHAHAHAHAHA

REPLY

[Alvin Oon4 years ago](#)

great! hope it made your day!

REPLY

[M.R Color Pencil4 years ago](#)

i like this

REPLY

[Alvin Oon4 years ago](#)
thanks citra! glad you like it!
REPLY

[citra chu4 years ago](#)
really awesome...!!!
REPLY

[Alvin Oon4 years ago](#)
thank u!!!!
REPLY

[BrittyPur4 years ago](#)
Tell this to Dr Jia Jia! His channel is called liangjiasun!
REPLY

[Alvin Oon4 years ago](#)
glad you like it!
REPLY

[Alvin Oon4 years ago](#)
not so fast ethan...take cover!!!! take care!
REPLY

[Alvin Oon4 years ago](#)
ya lah more local right? more flavour! tu lah, nowadays we lost our heritage and culture. so let's promote the original Singapore way that we love.
REPLY

[Alvin Oon4 years ago](#)
hey walter, hmm educational music video? take care!
REPLY

[Alvin Oon4 years ago](#)
thanks keane
REPLY

[Alvin Oon4 years ago](#)
sorry ryan, will have some more. just be prepared.
REPLY

[Alvin Oon4 years ago](#)
hehe don't choke!
REPLY

[Ernneth Toh4 years ago](#)
Nice Parody i laugh till siao!
REPLY

[ryan tan4 years ago](#)
Finally no more
REPLY

[ryan tan4 years ago](#)
Lo!
REPLY

[ho keng keane4 years ago](#)

Nice
REPLY

[Walter Jayandran4 years ago](#)

Thanks Alvin, the kids will know more about the Haze and its effects through your songs...
REPLY

[geyser owx4 years ago](#)

We won the Haze!!
REPLY

[geyser owx4 years ago](#)

Ha ha!!
REPLY

[Alvin Oon4 years ago](#)

true blue baba singaporean
REPLY

[Alvin Oon4 years ago](#)

thanks ely!
REPLY

[Alvin Oon4 years ago](#)

thanks ethan!
REPLY

[Alvin Oon4 years ago](#)

thanks nicky!
REPLY

[Annika Wong4 years ago](#)

Awesome song !!
REPLY

[geyser owx4 years ago](#)

Good one!!!
REPLY

[Ely Anakin4 years ago](#)

Your other song veryyyy nice . Do you know that the PSI is 75
REPLY

[Ely Anakin4 years ago](#)

Are you singaporean
REPLY

[Alvin Oon4 years ago](#)

hehe Singaporean haze kan Sabrina? so must have Singapore language lah! hehe! something we all can identify with.
REPLY

[Sabz Z.4 years ago](#)

Plants all kena bakar!! Wah the language so Singaporean
REPLY

[Alvin Oon4 years ago](#)

yeah, it seems the winds are blowing north east towards Malaysia now and it's getting bad for you guys. stay indoors and drink lots of water my friend!

REPLY

[buffetfood4 years ago](#)

Gawd, Equally bad up here in malaysia too XD

REPLY

[Paasstaa Meep4 years ago](#)

Heeheheh ^^ I find the song damn cute

REPLY

[Alvin Oon4 years ago](#)

hehe nyonya Evelyn's son! sorry, there are quite a few ryan tans! yes football star ryan tan!

REPLY

[Ryan Tan4 years ago](#)

Evelyn wee son

REPLY

[Alvin Oon4 years ago](#)

Jessica's and paul's son then?

REPLY

[Alvin Oon4 years ago](#)

oops sorry, which ryan tan is this?

REPLY

[Ryan Tan4 years ago](#)

No.....

REPLY

[Alvin Oon4 years ago](#)

of course ryan tan! paul's son! of course I remember you! :)

REPLY

[Ryan Tan4 years ago](#)

Uncle alvin, remember me?

REPLY

[Alvin Oon4 years ago](#)

the original song is by train - hey soul sister. this is a parody. glad you like it.

REPLY

[Alvin Oon4 years ago](#)

the original song is by train - hey soul sister. this is a parody. glad you like it.

REPLY

[MrHuatUrMother4 years ago](#)

Original song I really want it

REPLY

[Xavier Lee4 years ago](#)

Original song?

REPLY

[Xavier Lee](#) 4 years ago

Lo!
REPLY

[Alvin Oon](#) 4 years ago

glad you like it wendy
REPLY

[ChildOfGod](#) 4 years ago

So funny !
REPLY



Appendix 5

The Profile of Alvin Oon, the Composer of Parody Song *Haze So Susah*,
<http://encoreshow.com/promcandvoiceactor.htm> Retrieved 17-12-2015

Alvin Oon - Professional Emcee & Voice Actor



ABOUT ALVIN

Alvin is a unique talent as he possesses experience and strong knowledge in the entertainment industry.

Having been a full-time performer at Haw Par Villa during his show formative years, he underwent drama, dance and music training.

His job then, required him to perform to an international audience daily in musicals, street theatre, comedy, mascot shows, lion dance and even stilt-walking!

He was then promoted to a show producer writing scripts and music for Singapore's first theme park and then on his own,

moved on to producing more shows and music in Singapore and the region.

He is a much sought after host as he combines his good strong voice, decent looks, quick wit, easy-going nature

and event awareness to provide a professional, fun and polished performance for his clients.

Having done so many and diverse types of shows for more than a decade, from parades and concerts at the National Stadium,

to formal events for Presidents, Prime Ministers and foreign delegates, to children's shows & parties and

he has even hosted a whole show on stage for 2 hours as a talk show host with distinguished guests and even a government minister.

Alvin has the personality and experience to host your event with confidence.

PAST SELECTED EVENTS

- Involved In Many Road Shows, School Tours, Family Days, Shopping Center Promotions, Corporate Events, Product Launches & D & Ds.
- National Arts Council's Outdoor Concerts
- National Arts Council's Art Education Programme
- Character Shows Including Garfield, Snoopy, Popeye, Digimon, Cardcaptor Sakura, Ultraman, Dragonball Z, Old Master Q,
 Clifford the Big Red Dog, Paddington Bear, Teenage Mutant Ninja Turtles & The Rugrats

- The Millennium Celebration At The National Stadium
- Launch Of Maybank Building – GOH DPM Lee Hsien Loong
- Peranakan Musical 'Bibiks Behind Bars' – GOH President SR Nathan
- One North Science Park Launch – GOH DPM Tony Tan
- Corporate Retreat For Peoplesoft – Bintan, Indonesia
- Singapore Rojak 2003 – GOH President SR Nathan
- PICO Art International Retro Dinner & Dance 2003
- EXSA Spring Singapore 2003 & 2004 – GOH Lim Swee Say
- Performance Motors "Mini – The Italian Job"
- Singapore Petroleum Co. Corporate Client Night
- Singapore Contractors Assn Regional Conference
- Chingay Parade Of Dreams 2004 Thank You Reception – GOH President SR Nathan
- American Express Valentines Day Dinner Event
- Singapore Youth Festival Parade 2004 @ National Stadium - GOH – Tharman Shanmugaratnam
- NCC Day Parade 2004 @ SAFTI-MI
- North East CDC Singapore Citizens Certificate Presentation Ceremony 2004, 2005, 2006, 2007
- Singapore's 8 Millionth Visitor & 1 Billionth Tonnage Events
- Singapore Tourism Board's Unique Moments 2004/2005 & 2005/2006 - Unique Year Thank You Party – GOH Lim Hng Kiang
- North East CDC Appointment Ceremony 2005 – GOH SM Goh Chok Tong
- Regular host for North East CDC events 2004-current
- World EXPO Nagoya Japan Singapore Pavilion Closing Ceremony 2005
- Norvatis Dinner Party 2005
- Scarlet Hotel New Year's Party 2006
- North East CDC Singapore Citizens Certificate Presentation Ceremony 2006
- Baba Nyonya Mari-Go-Round Musical Revue @ Victoria Theatre 2006
- Chingay Parade of Dreams Contingent Host 2006
- South East Asian Ministers of Education Organisation Welcome Dinner 2006
- Republic Polytechnic Graduation Party 2006
- Frasers Centrepoint Family Day @ Sentosa 2006
- Work Development Agency WSQ Tourism Standards 2006
- Clifford Pier Closing Ceremony 2006
- Marina South Pier Opening Ceremony 2006 – GOH Raymond Lim
- Work Development Agency WSQ F&B Standards 2006 – GOH Tharman Shanmugaratnam
- Singapore Youth Festival Parade 2006 @ National Stadium - GOH – Tharman Shanmugaratnam
- Exxon-Mobil Concert in the Park 10th Anniversary
- Holland-Bukit Timah GRC National Day Observance Ceremony 2006
- Clifford, the Big Red Dog @ United Square
- Customer-Centric Initiative Anniversary 2006 (Talk Show) – GOH Lim Swee Say
- Ackzo Nobel Dinner 2006 @ Singapore Art Museum
- Work Development Agency Landscape WSQ Launch – GOH PM Lee Hsien Loong
- Norvatis Dinner Party 2006 / 2007
- Singapore's 9 millionth Visitor
- Jones Lang Laselle Family Day & Year End Party @ Coastes, Sentosa
- Scarlet Hotel New Year's Party 2007 / 2008
- VMWare Virtualisation Roadshow 2007
- National Day 2007 Singapore's Largest Human Flag
- Excellent Service Awards 2007