

Critical Analysis of the Lyrics of the Song "Kenakalan Remaja di Era Informatika" By Efek Rumah Kaca

Sesilia Maharani, Khaerudin Imawan*

Universitas Swadaya Gunung Jati, Cirebon, Indonesia

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*Correspondence: Khaerudin Imawan

Email: khaerudin.imawan@ugj.ac.id

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Abstract: *The rapid development of information technology has changed the patterns of communication among teenagers in the digital space and given rise to new forms of juvenile delinquency, one of which is related to the dissemination of pornographic content. This social phenomenon has led to the creation of the song "Kenakalan Remaja di Era Informatika" by Efek Rumah Kaca, which represents social criticism of the ethical crisis among teenagers in their use of digital technology. This study aims to analyze how text structure, social cognition, and social context construct social criticism discourse in the song's lyrics, as well as to identify the forms of criticism conveyed. This study uses a descriptive qualitative approach with Teun A. Van Dijk's Critical Discourse Analysis (CDA) model. Data was obtained through song lyric analysis and interviews with informants selected purposively. The results show that this song builds social criticism through the representation of youth behavior in the digital realm, constructed as a form of ethical deviation, particularly in digital pornography. Through the relationship between the text structure, the social cognition of the songwriter, and the social context of the time, this song functions not only as a musical work but also as a discourse of social criticism that reflects the reality and concerns of society regarding the morality of adolescents in the digital space.*

Keywords: *Critical Discourse, Criticism, Lyrics, Songs, Teenagers*

Introduction

Digital technology has experienced rapid development and has now become an important part of modern society. The rapid pace of digital transformation has changed almost every aspect of social life, from the way we communicate and search for information to the way we form our identities in the public sphere. While offering many benefits, technological developments have also opened up opportunities for new forms of delinquency, such as sexual crimes committed in the digital space (Abdullah Husein Al Aziz & Zainudin Hasan, 2024). According to a report by Tempo.co, Indonesia ranks fourth in the world in terms of the number of child pornography cases (Mardianti, 2025). Meanwhile, the Ministry of Communication and Digital Affairs has recorded that it has handled more than 3 million pieces of negative content in the past year, most of which are related to pornography and online harassment (Nugraha, 2025). This data shows that rapid technological development does not always go hand in hand with the moral maturity of its users.

Advances in information and communication technology have brought about inevitable changes in the lives of adolescents, with the internet and social media becoming part of their daily lives. Adolescence is a very complex period of development, marked by biological, psychological, and social changes, including sexual development (Pradja et al., 2025). Teenagers at this stage tend to disregard values, morals, and ethics. This phenomenon often occurs and frequently causes problems in the real world and in the digital space (Saputri & Fajrin, 2021). Therefore, it is interesting to examine how media, especially music, functions as a space for social criticism of increasingly worrying digital phenomena. Music has an important position as a form of social expression and a means of conveying messages. Music has the power to unite communities, evoke emotions, and encourage social change (Anugrah et al., 2025).

Music is a medium for songwriters to convey certain messages to their listeners. Music is universal, making it an effective means of communication, as it can be enjoyed and appreciated by people from different countries (Nariswari, 2021). When a songwriter creates a song, they tend to have specific meanings and thoughts attached to it, which they aim to be understood and accepted by the audience and listeners (Putri & Triyono, 2018). Musicians often use songs as a means to voice social unrest and criticism of political conditions that are considered unfair (Hermawan et al., 2022). This means that song lyrics are a form of social text that represent values, ideologies, and views on the state of society. Through dense and symbolic language, song lyrics shape social reality and reflect the ideology of their creators (Tumanggor et al., 2025).

Thus, music is not merely entertainment, but also a mirror of social consciousness that contains criticism, moral values, and humanitarian messages. One band known for being reflective of social issues is Efek Rumah Kaca, because they present straightforward lyrics that describe the social reality that is happening (Setyawan & Ansori, 2024). The song "*Kenakalan Remaja di Era Informatika*" is one of Efek Rumah Kaca's works that is relevant to the social phenomena of today's teenagers. Through their song titled "*Kenakalan Remaja di Era Informatika*," Efek Rumah Kaca attempts to describe the social realities that are often found in their surroundings, such as the behavior of teenagers in the digital space. Given these social conditions, the song "*Kenakalan Remaja di Era Informatika*" expresses concern about the lives of today's teenagers, who tend to neglect the values and morals that should be instilled in them.

The song "*Kenakalan Remaja di Era Informatika*" highlights the behavior of teenagers living amid the rapid flow of technology and information. In its lyrics, Efek Rumah Kaca describes new forms of delinquency that have emerged in the digital space, ranging from the misuse of technology to a loss of awareness of ethics and social responsibility. Previous research has discussed Efek Rumah Kaca's song "*Kenakalan Remaja di Era Informatika*," focusing on the representation of critical values and social reality using Charles S. Peirce's semiotic approach. The study found that each song lyric contains verbal signs in the form of icons, indices, and symbols that reflect criticism of youth behavior in the digital age, particularly the misuse of technology in the context of pornography and the decline in social ethics (Cleverin et al., 2023).

Unlike previous studies, this study presents a new focus, which is not only analyzing the lyrics as a form of meaning representation, but also the social situation, ideology, and community conditions surrounding the creation of the song "*Kenakalan Remaja di Era Informatika*". Discourse is the most complete linguistic unit that appears in the form of complete works such as articles, books, song lyrics, or other forms of text (Nisa' et al., 2023). To gain a comprehensive understanding of the message in a discourse, a critical discourse analysis approach is required (Ramdhani, 2022). This study uses Teun A. van Dijk's Critical Discourse Analysis theory to explore how text structure, the social cognition of songwriters, and the social context of the time interacted to form a discourse critical of youth digital morality. Critical discourse analysis is an effort to examine a text in relation to social phenomena in order to reveal the interests contained within it. Discourse can be studied through critical discourse analysis to understand the relationship between discourse and social and cultural change through the use of language (Aska, W. Alghifari, 2022).

Song lyrics not only serve as aesthetic expressions, but also as a form of discourse that represents social reality and conveys certain views on a phenomenon. In the context of the song "*Kenakalan Remaja di Era Informatika*" (Teenage Delinquency in the Information Age) by Efek Rumah Kaca, the lyrics present a narrative of social criticism of teenage behavior in the digital space, so that it can be understood as a discursive text that contains the relationship between language, meaning, and social reality.

In terms of text structure, lyrics can be analyzed through themes, narrative flow, word choice, metaphors, and repetitions that construct poetic and ideological messages. The social cognition dimension allows researchers to understand how the experiences, values, and perspectives of songwriters shape the representation of reality in lyrics, so that symbolic meanings are not only read literally but as mental constructs that can influence listeners. Meanwhile, the social context dimension connects lyrics to the socio-cultural situation, contemporary issues, and the underlying practices of the music industry, so that songs are understood as both a reflection and a shaper of social reality. Thus, even though lyrics are poetic and symbolic in nature, Van Dijk's framework is still able to systematically unravel meaning through the relationship between text form, ways of thinking, and the surrounding social context.

Therefore, it is important to examine the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca because of the prevalence of teenage delinquency in the digital space to date, ranging from cyberbullying, misuse of social media, to the increase in cases of child pornography and negative content. This condition shows that many teenagers do not yet have a strong moral awareness in using technology. The song "*Kenakalan Remaja di Era Informatika*" is highly relevant because it depicts the current state of teenagers and offers a critique of their digital behavior.

This study then focused on answering two questions, namely: (1) How are text structure, social cognition, and social context in the lyrics of the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca based on Teun A. Van Dijk's Critical Discourse Analysis model?; (2) How is criticism of digital youth behavior conveyed in the lyrics of the song? This study also aims to reveal how the lyrics of the song "*Kenakalan Remaja di Era Informatika*" construct a discourse of social criticism of digital morality. Theoretically, this

study is expected to enrich communication studies, particularly in text analysis and the application of Teun A. Van Dijk's Critical Discourse Analysis theory to musical works. Practically, this study is expected to help raise awareness among teenagers about the importance of ethics in the digital world and provide a reference for musicians and educators on how music can be a medium for conveying social messages in the digital era.

Literature Review

In this study, theoretical analysis serves as a conceptual basis for understanding how language in song lyrics relates to the surrounding social context. Critical Discourse Analysis theory, developed by Teun A. Van Dijk, views critical discourse analysis as an approach to uncovering and explaining the social reality that is the object of study, where that reality is often shaped by individuals or groups with specific interests and objectives (Van Dijk in Budaya & Diponegoro, 2022). Van Dijk also argues that in order to critically analyze a text, we need to look at three elements: text structure (discourse), social cognition, and social context. These three elements are interrelated and form a comprehensive understanding of discourse (Van Dijk in Tumanggor et al., 2025). This theory enables research to understand songs not merely as linguistic texts, but also as social and cultural products that reflect moral consciousness and ideology amid the phenomenon of value degradation in the digital age.

Music is a universal medium of mass communication in conveying messages, because it is able to reach both the cognitive and emotional aspects of human beings (Nariswari, 2021). Music is also an effective medium of communication for conveying social, political, and moral messages, as it has emotional and symbolic power that can touch the collective consciousness of society. Music can serve as a means of expression to convey a person's views, ideas, or critical thoughts on a particular issue or object. When a songwriter creates a song, they tend to have specific meanings and thoughts attached to it, which they aim to be understood and accepted by the audience and listeners (Putri & Triyono, 2018).

In the realm of art, music is a form of literature that has a powerful ability to voice criticism of various social phenomena (Tahlia & Abrian, 2023). Through lyrics, music can reflect social conditions and serve as a means of conveying social criticism of current social phenomena (Fathoni et al., 2023). Songwriters not only pour their personal feelings into their work, but can also use songs as a means of voicing criticism of social phenomena (Tahlia & Abrian, 2023). Social criticism can be conveyed through music and how the mass media and social media play a role in spreading that message (Mavrodieva in Talia, 2025).

Morality is a concept that refers to a set of principles, rules, or norms used as guidelines in assessing human behavior, which originate from traditions, cultures, or religious beliefs held by individuals or communities (Ramadhan, 2025). The digital era is characterized by a lifestyle that increasingly relies on the use of digital media in various aspects of life (Azis, 2019). Thus, it can be concluded that digital morality is the values, norms, and ethical principles that govern individual behavior in using technology and digital media, including responsibility and awareness in interacting in the digital world.

The National Population and Family Planning Agency (BKKBN) defines adolescents as individuals between the ages of 10 and 24 (Pradja et al., 2025). During adolescence, individuals are in a stage of self-discovery, and social media can be a tool that either strengthens or weakens this process depending on how it is used (Santrock in Pramudita et

al., 2025). Teenagers as active users of social media play a very important role, with the current digital era giving rise to new forms of juvenile delinquency. Social media creates a new social space for teenagers to build friendships, but it also increases the risk of exposure to various digital threats such as cyberbullying and negative content (Pramudita et al., 2025).

According to psychologists, juvenile delinquency can be understood as deviant acts committed by adolescents in society (Yuhandra, 2018). One phenomenon of juvenile delinquency in the digital age is the proliferation of pornographic content, including indecent videos and negative content that exposes certain body parts and arouses sexual desire. Exposure to this type of content has the potential to cause excessive interest, leading to consumptive behavior and dependence on pornographic content (Handayani & Madura, 2024).

Efek Rumah is a music group from Jakarta, Indonesia, known for its lyrics and music that often voice concerns about moral, social, and political issues. Before becoming known as Efek Rumah Kaca, the band used several names, namely Hush, Rivermaya, and then Superego. In 2005, they officially named the band Efek Rumah Kaca, taken from one of the song titles on their first album. The name Efek Rumah Kaca was first used when they performed at the Goethe Institute in Jakarta during an event commemorating the death of human rights activist Munir (Setyawan & Ansori, 2024). The original lineup of the group consisted of Cholil Mahmud (vocals, guitar), Akbar Bagus Sudibyo (drums), and Adrian Yunan Faisal (bass, backing vocals), but Adrian later left due to health issues and was replaced by Poppie Airil, followed by Reza Ryan (Al Rasyid, 2025). Efek Rumah Kaca is a band known for its lyrics, which use language in accordance with EYD (Enhanced Spelling) and diction that contains criticism of social reality (Qusairi & Ii, 2017). To date, they have released four studio albums and several singles.

One of Efek Rumah Kaca's award-winning albums is *Kamar Gelap*, released on December 19, 2008, by Aksara Records and awarded Best Album at ICEMA 2010 (Wikipedia, 2023). This album contains around 12 songs that discuss the social and political realities of Indonesia. The song "*Kenakalan Remaja di Era Informatika*" is one of the songs on the album *Kamar Gelap* (Dark Room), which reflects on the social behavior of society. The song "*Kenakalan Remaja di Era Informatika*" was written by Cholil Mahmud, who describes how teenagers often get caught up in using technology without adequate moral control, giving rise to various new forms of delinquency in the digital space. The lyrics reflect the author's anxiety about this social phenomenon. The following are the lyrics of the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca, which is the object of study in this research.

Lyrics of the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca

[Verse 1]

Senang mengabadikan tubuh yang tak berhalang / It's fun to capture the uninhibited
body

Padahal hanya iseng belaka / Even though it's just for fun

Ketika birahi yang juara / When lust reigns supreme

Etika menguap entah kemana / Ethics disappear into thin air

[Pre-Chorus]

(Oh) nafsu menderu deru bikin malu / My lust is raging, embarrassingly so

[Verse 2]

Rekam dan memamerkan badan dan yang lainnya / Record and display the body and other things

Mungkin hanya untuk kenangan / Perhaps just for memories

Ketika birahi yang juara / When lust reigns supreme

Etika menguap entah kemana / Ethics disappear into thin air

[Pre-Chorus]

(Oh) nafsu menderu deru bikin malu / My lust is raging, embarrassingly so

(Oh) nafsu menderu deru susah maju / My lust is raging, difficult to move on

[Chorus]

Apakah kita tersesat arah / Have we lost our way?

Mengapa kita tak bisa dewasa / Why can't we grow up?

Dewasa / grow up

[Pre-Chorus]

(Oh) nafsu menderu deru bikin malu / My lust is raging, embarrassingly so

(Oh) nafsu menderu deru susah maju / My lust is raging, difficult to move on

[Chorus]

Apakah kita tersesat arah / Have we lost our way?

Mengapa kita tak bisa dewasa / Why can't we grow up?

[Outro]

Da-ra-ra-ra, da-da-da

Da-ra-ra-ra-ra, da-da

Da-ra-ra-ra, da-da-da

Da-ra-ra-ra-ra, da-da

Da-ra-ra-ra, da-da-da

Da-ra-ra-ra-ra, da-da

(Genius, 2016)

A number of previous literature and research results also show that songs can be a medium for conveying social phenomena and are relevant to the topics discussed. Several of these studies were used as a basis and reference to strengthen the analysis, particularly those related to the application of Teun A. Van Dijk's Critical Discourse Analysis theory and the study of music as a medium for conveying social criticism in the digital age. The first study examining social criticism in the song "*Kenakalan Remaja di Era Informatika*" by Efek

Rumah Kaca uses Charles S. Peirce's semiotic theory. This song expresses concern about the behavior of teenagers who abuse digital technology and describes moral degradation in the information age. Analysis of verbal indicators such as icons or symbols reveals that each line in the song criticizes the impact of technological advances on deviant adolescent behavior. This study supports the idea that songs can be a powerful method of social criticism to increase public understanding of moral issues in the contemporary world (Cleverin et al., 2023).

The second study uses Teun A. Van Dijk's Critical Discourse Analysis (CDA) theory to analyze the lyrics of Iwan Fals' song "Politik Uang". This study examines the ideology and power dynamics underlying the song's lyrics by analyzing three key aspects of Van Dijk's theory, namely text structure, social cognition, and social context. This study shows that Iwan Fals' song is a critical discourse that opposes dirty political practices through the use of satirical diction and a systematic narrative structure. According to this study, it is a crucial discourse that opposes unethical political methods. The application of Van Dijk's theory shows how music writing can be interpreted as a kind of ideological opposition to social inequality (Saputri & Fajrin, 2021).

This third study uses Van Dijk's Critical Discourse Analysis. The song "Jangan Bicara Solidaritas" by Sukatani Band is analyzed using Van Dijk's Critical Discourse Analysis theory. This study emphasizes the ideological significance and social criticism of false solidarity practices, which are solely used to improve one's public image. The use of metaphors, sarcastic language, and repetitive methods are means to reveal social hypocrisy through macro, superstructure, and microstructure analysis. This song illustrates how musical texts can serve as a vehicle to raise the ideological awareness of listeners (Tumanggor et al., 2025).

Based on a review of previous studies, it can be found that the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca has been studied using Charles S. Peirce's semiotic approach to identify the meaning of signs and symbols as a form of criticism of teenage behavior in the digital age. However, this research was limited to the meaning of verbal signs in the song lyrics and only revealed the symbolic meaning and language structure. This approach is effective in explaining the representation of meaning, but it tends to treat the text as an autonomous sign system, thereby failing to connect the text with the creator's perspective and the social context behind it.

This limitation created a gap in the research because song lyrics are a type of social text, which conveys meaning not only through symbols, but also through discourse construction and the perspective of the creator. In the song "*Kenakalan Remaja di Era Informatika*" (Teenage Delinquency in the Information Age) by Efek Rumah Kaca, the lyrics not only convey symbolic meaning, but also construct a discourse of social criticism regarding teenage morality in the digital space, which is related to the social experiences of the creators and the social conditions at the time the song was released.

Therefore, this study was conducted to fill this gap by applying Teun A. Van Dijk's Critical Discourse Analysis (CDA) theory to fill this gap by integrating the dimensions of text structure, social cognition, and social context, so that song lyrics are understood as a practice of social criticism discourse, not merely a system of signs. Through this theory, the study focuses on understanding how digital ideology and morality are formed in musical

discourse. Unlike a number of previous studies that used similar theories but tended to focus only on text structure and issues of politics and power, without looking at the social conditions when the song was created. Thus, the focus of this study offers a new approach that not only looks at songs in terms of language, but also understands the relationship between the lyrics and the social situation at the time the song "*Kenakalan Remaja di Era Informatika*" was created.

Methodology

This research methodology uses a descriptive qualitative approach with the main theory of Critical Discourse Analysis (CDA) model by Teun A. Van Dijk. Descriptive research is an approach that aims to describe and explain certain social phenomena (Singarimbun and Effendi in Bajari, 2015). The primary data sources for this study consist of the lyrics of the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca and interviews with Penerka (fans of the band Efek Rumah Kaca) selected through purposive sampling in the informant category, namely: 1) Informants are familiar with Efek Rumah Kaca's works and are therefore considered most capable of understanding the band's musical character, lyrical messages, and the social contexts often raised in Efek Rumah Kaca's works; 2) Informants must know and have listened to the song "*Kenakalan Remaja di Era Informatika*" in order to be able to provide relevant interpretations of the lyrics' meaning; 3) Informants were aged between 19 and 24 years old, i.e., the late adolescent category. This age range was chosen because it was considered mature enough to understand the phenomenon of digital morality while also being able to provide reflective answers.

Primary data collection was conducted through analysis of song lyrics and interviews with informants, while secondary data was obtained from various literature, media articles, and interviews related to songs or the band Efek Rumah Kaca. Data analysis focused on three main dimensions in Van Dijk's Critical Discourse Analysis theory, namely text structure, social cognition, and social context to explore how moral messages and digital discourse are constructed in songs. In addition, data validation was carried out using source triangulation techniques, namely combining findings from song lyrics, interview results, and supporting literature. The combination of song lyric analysis and interviews with informants is expected to provide a comprehensive understanding of how digital morality discourse is constructed in the lyrics of the song "*Kenakalan Remaja di Era Informatika*". This approach not only allows for an in-depth analysis of the linguistic structure in the text, but also opens up space to see the connection between the creator's ideology, the listener's experience, and the social context behind the song's creation.

This study focuses on one song using a qualitative case study approach that treats the song as a discursive text rich in meaning. The depth of analysis is ensured through the comprehensive application of Teun A. Van Dijk's CDA model in the dimensions of text structure, social cognition, and social context, so that the interpretation does not stop at the meaning of the lyrics, but also explores the ideological construction and social reality behind it. The representativeness of the research is understood as analytical generalization, not statistical, because the song was selected purposively based on its relevance in representing the phenomenon of juvenile delinquency in the digital age and containing criticism of digital morality. Thus, the focus on a single song allows for an in-depth exploration of the

mechanisms of social criticism discourse that can serve as a conceptual reference for understanding similar discourses in other musical works.

Result and Discussion

In 2008, the rapid development of digital media and access to information in Indonesia led to the proliferation of negative content such as pornography. In response to concerns about the negative impact of internet access, the Indonesian House of Representatives passed Law No. 44 of 2008 on pornography on October 30, 2008 (Khalik, 2008). Based on research findings, it was discovered that in the same year, concerns about the influence of technology on the younger generation as active users of social media became a widespread topic of discussion in society. Amidst this situation, Efek Rumah Kaca released a song titled "*Kenakalan Remaja di Era Informatika*". Through its lyrics, this song reflects the social changes that are taking place.

The term juvenile delinquency specifically refers to juvenile delinquency in the digital space in the form of consumption, production, and distribution of pornographic content. This delinquency includes the act of recording the body and displaying or distributing pornographic content through digital media, which is done consciously without considering ethical aspects and social impacts. Such behavior can be categorized as juvenile delinquency because it is a form of social deviance that arises from an imbalance between technological advances and the ethical readiness of its users. Therefore, juvenile delinquency in the form of pornography in the digital space cannot be viewed as self-expression, but rather as a social problem that reflects an ethical crisis among adolescents and deserves to be criticized.



Figure I. Juvenile Delinquency in the Information Age Official Video
Source: YouTube Efek Rumah Kaca Official, 2012

Based on research on the lyrics of the song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca, it was found that this song describes deviant behavior among teenagers in their use of digital technology. Lyrics in verse 1 such as "happy to capture, uninhibited bodies, even though it's just for fun" and verse 2 "record and show off, bodies and other things" show the behavior of teenagers who consciously record and distribute inappropriate content in the digital space without considering ethics and its impact. These

findings show that technology is positioned as a space for free expression, but it is vulnerable to abuse by teenagers.

The lyrics in verse 1, “when lust reigns supreme” and “ethics evaporate into thin air,” illustrate that the behavior of teenagers in the digital space is not only due to technological developments, but also due to a lack of ethical awareness in using it. The repetition of the lyrics in the pre-chorus, “(oh) lust roars, causing shame” and “(oh) lust roars, making it difficult to move forward,” makes the message easier to remember. Then, in the chorus, lyrics in the form of questions appear, such as “are we lost?” and “why can't we grow up?,” which mark an invitation to reflect on the condition of teenagers in the digital era.

The results of interviews with informants reinforce the findings of the above lyrical research. Informants stated that deviant behavior among adolescents in the digital space is an everyday phenomenon that is easily encountered in the surrounding environment (Amaliyah, 2025). Other informants also assessed that this behavior is often carried out because it follows trends, without considering the impact. Informants also mentioned that the existence of digital space makes teenagers feel safe and free because they are behind a screen (Khaerdiansyah, 2025). Thus, both from the song lyrics and the informants' experiences, similarities were found in the description of the prevalence of deviant behavior among teenagers in the digital space.

Teun A. Van Dijk's Critical Discourse Analysis (CDA) in the Song “*Kenakalan Remaja di Era Informatika*” by Efek Rumah Kaca

Text Structure

The findings in the song “*Kenakalan Remaja di Era Informatika*” by Efek Rumah Kaca can be understood through Teun A. Van Dijk's Critical Discourse Analysis (CDA), which asserts that discourse does not stand alone but is always related to the text structure, social cognition, and the surrounding social context. Text Structure, in Teun A. Van Dijk's Critical Discourse Analysis, namely macro structure, is used to identify the themes or topics raised by a text. This structure serves to capture the global meaning that represents the entire content of the discourse (Eriyanto, 2015).

At the macro level, the analysis aims to identify global themes or main ideas that frame the entire lyrics. The macrostructure in song lyrics is understood as a recurring and dominant ideological message, such as social criticism, collective anxiety, or reflections on reality, which are summarized through an exploration of the main themes in each verse.

Based on the analysis, the song “*Kenakalan Remaja di Era Informatika*” has a main theme of criticizing the moral crisis among teenagers in their use of digital technology, particularly in the practice of pornography in the digital space. This theme does not merely describe adolescent behavior, but frames it as a social problem. The lines in verse 1, “Happy to Capture, Unobstructed Bodies,” and verse 2, “Record and Display, Bodies and Other Things,” are not written neutrally, but deliberately frame the act of recording and disseminating images of bodies as a form of deviance.

The results of interviews with informants reinforce this finding. Informants view the song "*Kenakalan Remaja di Era Informatika*" as a representation of criticism of the reality of teenagers using technology without regard for existing moral ethics (Amaliyah, 2025). In this context, the song serves as a discourse that rejects the normalization of sexual behavior in the digital space, while also emphasizing that technological progress is not synonymous with the ethical maturity of its users. Thus, the macro structure of the song not only conveys the theme, but also directs listeners to view juvenile delinquency as a problematic social issue that deserves to be criticized.

Superstructure in Critical Discourse Analysis by Teun A. Van Dijk refers to the framework or scheme of text composition that forms the flow of message delivery, such as the introduction, content, conclusion, and summary (Eriyanto, 2015). The superstructure is operationalized by tracing the schematic structure of the lyrics, namely how the parts of the song are arranged to construct a narrative flow. Identification is carried out by dividing the elements into sections such as the opening, the development of conflict or unrest, the affirmation of the message in the chorus, and the closing. This structure reveals the musician's rhetorical strategy in arranging criticism to form a coherent progression of meaning.

In the song "*Kenakalan Remaja di Era Informatika*", Efek Rumah Kaca composed the lyrics gradually to build a social critique. The song begins with a description of teenage behavior in the digital space, followed by an affirmation of the moral impact of such behavior, and ends with a reflective question about this social phenomenon. This pattern shows that the lyrics are not arranged randomly, but rather as a discourse strategy to lead listeners from recognition of the phenomenon to critical awareness. The reflective questions in the chorus, "Are we lost?" and "Why can't we grow up?", serve to open up space for moral evaluation.

From Van Dijk's perspective, this structure shows how the text constructs control of meaning by directing how listeners understand and assess social reality. This is in line with the informant's statement that the song's lyrics successfully describe the social reality experienced by teenagers in the digital age and encourage listeners to rethink such behavior (Aidil, 2025). Thus, the superstructure of songs plays an important role in strengthening the position of songs as a medium for social criticism.

Microstructure is the meaning constructed through word choice, sentence structure, and style of language used in a text (Eriyanto, 2015). At the micro level, the analysis focuses on the linguistic features that realize the message. The elements examined include lexicon (the choice of words with critical or ironic nuances), syntax (repetitive or imperative sentence patterns), metaphors and style (symbolization of social reality), and modality (markers of the speaker's attitude, affirmation, or doubt). Through this micro-analysis, the study reveals how poetic language strategies function as discursive devices for constructing social criticism in song lyrics.

In the song "*Kenakalan Remaja di Era Informatika*", the choice of words such as "lust," "desire," "shame," and "lost" creates a strong negative image of teenage behavior in the digital space. This choice of words is not only descriptive, but also ideologically frames

digital pornography as an act driven by instinctive urges without ethical control. Conversely, the words “ethics” and “mature” are actually brought up in the context of absence or failure, which indicates a gap between ideal values and the reality of adolescent behavior. Syntactically, the use of active sentences such as “enjoy immortalizing, unobstructed bodies” and “recording and displaying, bodies and other things” places adolescents as active subjects, so that moral responsibility for these actions is not only shifted to technology, but to the users of technology themselves.

In addition, the use of rhetorical questions such as “are we lost?” and “why can't we grow up?” in the lyrics serve as a discourse strategy to directly engage listeners to reflect on and raise critical concerns about social phenomena. The stylistic aspect of the repetition of the lyrics “when lust reigns supreme, ethics evaporate into thin air” and “oh, raging lust, so embarrassing” is not only to reinforce the message, but also to make the criticism conveyed more memorable to the listener.

This is consistent with what the informant said in the interview, that the repetition of the lyrics makes the message conveyed in the song stick and be easy to remember (Rahmawati, 2025). Semantically, this song criticizes deviant behavior among teenagers that has emerged alongside rapid technological development. This shows that the song's microstructure is consciously used to reinforce criticism of teenage behavior in the digital space.

Thus, analysis of the text structure in this song shows that it not only describes the phenomenon of juvenile delinquency, but also ideologically constructs a discourse criticizing the ethical crisis in the use of digital technology. Through its choice of language and structure, this song positions pornographic behavior as a social problem that needs to be recognized and criticized.

Social Cognition

Social cognition in this study was accessed through text analysis combined with supporting data in the form of interviews with listeners or fans of Efek Rumah Kaca and secondary sources from online articles containing interviews with the band about their work and views. Through this data, an understanding of the ideology, mental models, and knowledge structures of the songwriters was explored contextually, namely by looking at the relationship between the representation of meaning in the lyrics, audience interpretation, and the narratives conveyed by the band in various media. This approach allows for a more empirical and less speculative analysis of social cognition, as it is supported by the listeners' perspective and contextual information regarding the song's production background.

Efek Rumah Kaca is known as a band that consistently raises social issues in their songs. In an interview with detikHot, Cholil, the vocalist of Efek Rumah Kaca, stated that the songs in the album *Kamar Gelap*, including the song “*Kenakalan Remaja di Era Informatika*”, were created as an effort to portray social reality through music (detikHot, 2008b). This statement shows that the songwriting process was based on Efek Rumah Kaca's critical awareness of social phenomena occurring in their surroundings.

In line with the above statement, Akbar, drummer of Efek Rumah Kaca, explained that the song "*Kenakalan Remaja di Era Informatika*" was written by observing social phenomena occurring around him, with the song depicting the reality of social behavior in society (Dewi, 2009). In another interview with detikHot, Akbar said, "The song is about naughty teenagers who download pornographic images and films. Many children are shocked by mobile phone technology that allows them to engage in phone sex, recording, and so on." (detikHot, 2008).

This statement confirms that the band Efek Rumah Kaca views juvenile delinquency in the digital space as a new form of deviance that has emerged as a result of technological developments that are not balanced with user awareness and social responsibility. Within the framework of Van Dijk's social cognition, this view shapes Efek Rumah Kaca's mental model of adolescents as a group that is vulnerable to technology abuse due to their weak moral and ethical awareness.

This then influenced Efek Rumah Kaca in representing social reality in their song lyrics. Teenagers are not positioned as passive victims of technology, but as subjects who consciously commit deviant acts, as reflected in the choice of diction that emphasizes elements of intent, lust, and loss of ethics. Thus, this song not only describes a social phenomenon, but also conveys a moral judgment of such behavior.

Social cognition Efek Rumah Kaca is also reflected in their critical attitude, which positions juvenile delinquency as a social problem that needs to be criticized and reflected upon together. This can be seen from the use of reflective questions in the lyrics, which serve to raise listeners' awareness of the direction of moral development among teenagers in the digital age.

Thus, social cognition in the song "*Kenakalan Remaja di Era Informatika*" is formed from Efek Rumah Kaca's critical awareness in reading social reality, which is then constructed into song lyrics as social criticism. From Van Dijk's perspective, it can be understood that this song represents how Efek Rumah Kaca's views play an important role in shaping the discourse of criticism of youth behavior in the digital space, while encouraging listeners to reflect on this reality.

Social Context

The social context of the song "*Kenakalan Remaja di Era Informatika*" is influenced by changes in the behavior of Indonesian teenagers in line with the rapid development of information technology in the late 2000s. At that time, the use of camera phones, the internet, and digital media began to become part of the daily lives of teenagers. The digital space no longer functioned solely as a means of communication and entertainment, but also became a new space for self-expression.

Technological developments have given rise to new forms of delinquency related to the misuse of technology, such as recording or distributing inappropriate content, including pornographic content. This social phenomenon has sparked public concern about moral degradation, especially among teenagers. This phenomenon has been widely discussed in

the mass media and public forums regarding concerns about the direction of youth development, which is the response of society to this social phenomenon.

Pornography is not merely viewed as an individual issue, but is constructed as a social threat that has the potential to undermine moral values and social order. This led to the enactment of Law No. 44 of 2008 on Pornography on October 30, 2008 (Kompas, 2008). It was in this social context that Efek Rumah Kaca released the song "*Kenakalan Remaja di Era Informatika*" as part of their album Kamar Gelap (Dark Room) (2008). This song can be understood as a critical response to the social reality surrounding them, where technological advances were not accompanied by the moral readiness of its users.

This song is also an effort to build public critical awareness of the ethical crisis developing in society. Thus, the lyrics of this song cannot be separated from the social conditions that underlie them, but rather reflect the social reality that is occurring. Given the current situation, the message in the song "*Kenakalan Remaja di Era Informatika*" is still very relevant, because teenage delinquency in the digital space, such as negative content, is still rampant.

The Ministry of Communication and Digital Affairs reported that it had handled more than two hundred thousand pieces of pornographic content in the digital space between October 20, 2024, and March 8, 2025 (Anisah, 2025). This shows that juvenile delinquency in the digital space is still a problem today. This data shows that the social criticism expressed by Efek Rumah Kaca in the song is outdated, but also still relevant in today's social reality.

Thus, the social context of this song shows that the critical discourse constructed in the song's lyrics cannot be separated from the surrounding social context, including technological developments, the role of the state in regulation, and the position of teenagers as subjects in social discourse. From Van Dijk's perspective, this social context plays an important role in shaping the meaning, direction of criticism, and ideological function of the discourse conveyed through the song.

Social Criticism in the Song "*Kenakalan Remaja di Era Informatika*" by Efek Rumah Kaca

Based on the results of the above analysis, the researcher considers that the song "*Kenakalan Remaja di Era Informatika*" not only represents the phenomenon of teenage delinquency in the digital space, but also functions as a discourse of social criticism on the normalization of deviant behavior among teenagers, particularly the behavior of recording and distributing pornographic content in the digital space, which is seen as a form of ethical crisis in the use of technology. Within the framework of Teun A. Van Dijk's Critical Discourse Analysis, which views discourse as a means of representing and revealing social reality to listeners.

Through its representation of social reality, this song presents social reality as it is, making it easy for listeners to recognize and understand, and encouraging critical awareness of the issues being criticized. Researchers assess that the song "*Kenakalan Remaja di Era Informatika*" is a discourse practice that challenges permissive attitudes toward deviant behavior among teenagers in the digital space. This can be seen from the use of

reflective sentences such as “are we lost” and “why are we not mature” which question the habitual deviant behavior of teenagers in the digital space.

The questions in the lyrics are not meant to be answered explicitly, but rather to encourage listeners to rethink whether such behavior is normal or problematic. This is in line with the results of interviews with informants, who mentioned that the lyrics of the song “*Kenakalan Remaja di Era Informatika*” reflect a commonly encountered social reality and seem to invite listeners to be more aware of the impact of behavior in the digital space (Anisah, 2025).

Thus, based on the researcher's analysis, the criticism in the song “*Kenakalan Remaja di Era Informatika*” not only describes social phenomena but also attempts to raise listeners' moral awareness of the ethical crisis among teenagers in the digital space. Therefore, the criticism in the song “*Kenakalan Remaja di Era Digital*” can be understood not only as an ordinary work but also as a discourse that invites listeners to reflect on deviant behavior in the digital space.

Conclusion

Based on the results and discussion above, the song “*Kenakalan Remaja di Era Informatika*” by Efek Rumah Kaca is a social critique of teenage behavior in the digital space, particularly pornography. Through its textual structure, this song constructs a discourse on the ethical crisis of teenagers in their use of digital technology, which is presented through its choice of diction and lyrical composition. In terms of social cognition, this criticism is influenced by Efek Rumah Kaca's perspective, which interprets the misuse of digital technology as a moral issue that needs to be criticized.

Meanwhile, in a social context, this song was released amid rapid developments in information technology and growing public concern about the moral degradation of teenagers, thus serving as a medium for social reflection. As such, this song functions not only as a piece of music, but also as a form of social criticism that represents concerns about the behavior of teenagers in the digital space, which are still relevant today.

Further research is recommended to develop social criticism studies in music by expanding the research object or using different analytical approaches to gain a deeper understanding of social criticism discourse in musical works. In addition, further research can examine social criticism in music not only from the aspect of lyrics, but also through other musical elements so that the analysis becomes more comprehensive.

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