

Challenges and Cultural Resistance in Parikesit's AI-Generated Music Content

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Abstract

This article examines the entanglement of artificial intelligence (AI) and popular digital culture through a case study of the music video “Preman Anggaran” by the band Parikesit. The video features an AI generated female figure, modestly veiled yet styled in casual, tomboyish attire, performing socially charged rap-punk lyrics that critique political corruption and class inequality. Employing Norman Fairclough’s model of Critical Discourse Analysis (CDA) in conjunction with theoretical insights from Cultural Studies, this study interrogates the ideological, representational, and resistant dimensions embedded in both the textual and visual content. The analysis reveals how confrontational lexical choices, oppositional semantics, and direct narrative structures function as linguistic strategies of symbolic resistance. The production process, which relies on AI generated aesthetics, subverts conventional norms of visual representation and enables alternative forms of cultural expression. The video’s dissemination via digital platforms such as YouTube and TikTok exemplifies a non-institutional mode of circulation, while its reception demonstrates participatory engagement and affective resonance among politically conscious audiences. Ultimately, this study foregrounds the methodological relevance of CDA and cultural studies in navigating the cultural politics of algorithmically mediated expression, highlighting how AI can be mobilized as a vehicle for symbolic intervention and alternative articulation in contemporary popular culture.

Keywords: artificial intelligence (AI); digital popular culture; representation; symbolic resistance; Parikesit.

Introduction

Artificial intelligence (AI) technology has introduced many new cultural phenomena that are interesting to study from a cultural studies perspective. Cultural texts, originally produced in classical patterns and conservative spaces, are now available on digital platforms. Today, these spaces no longer involve humans but rather machines based on artificial intelligence. Currently, AI is used not only for writing or translation or in academic fields, but also for producing content and designs such as advertisements, film animations, and music videos. The study of AI began in 1956, at a workshop at Dartmouth College in the United States. Initially, AI studies focused on its use in learning. The development of AI technology has subsequently evolved, driven by the availability of big data, advanced computers, and machine learning, particularly deep

learning methods (Russell & Norvig, 2021, p.17). According to Russell and Norvig, the study of Artificial Intelligence aims to develop systems that think like humans, systems that act like humans, systems that think rationally, and systems that act rationally (Russell & Norvig, 2021). Thus, AI is created to resemble the way humans think and act.

In practice, when AI enters the cultural realm, it ultimately generates new AI-based cultural texts. AI is also a medium used by humans to produce cultural texts such as images, films, music, and other content on digital media platforms. However, the way AI operates has inherent weaknesses. It works with limited data and is highly dependent on the context embedded as a system default. Its development relies heavily on generalizations, thereby lacking a specific understanding of context and emotions. This causes AI to lack the characteristics of human cultural products or organic culture. According to Raymond Williams in his book *The Long Revolution* (1961), organic culture is a culture born from the process of shared experience and social interaction, not produced by elites or technological engineering. This idea stands in contrast to AI cultural texts, which are created solely based on data algorithms rather than human social experience. In general, the presence of AI has had a significant impact on the way humans produce and interpret texts. In cultural studies, text is not understood merely in the literal sense of written words or documents, but rather as cultural text in which meaning is produced. The production of cultural texts is understood not only as a process of creation but also as a battlefield of meaning, inherently tied to power and social structures (Barker, 2004). Through cultural studies we can see how AI cultural texts are constructed/interpreted, dominated, and contested.

The development of AI-based music videos in Indonesia began to accelerate in 2024 with the emergence of AI music generators like Suno AI and similar platforms. Advances in AI in the creative industry have reshaped the way popular culture is produced. As a form of visual culture, music videos have undergone transformations not only in technology but also in meaning, identity, ideology, and cultural agency (Manovich, 2014). For example, in Indonesia, a music video produced by the band Parikesit showcases a fusion of local narratives, music, and AI-powered design. Parikesit is an R&B/Hip Hop band that utilizes AI in its music production and visual design. The song's lyrics largely critique socio-political-cultural phenomena in Indonesia. These phenomena reflect the hybrid dynamics between local values and machine-based algorithmic aesthetics. This raises the importance of re-examining how identities, symbols, and ideological messages are constructed within a digital space culture controlled by machine-automated systems (Striphas, 2015).

Several academics have conducted studies on the development of AI in digital popular culture; however, their primary findings focus on how AI technology generates visual designs in music videos, such as those in China (Cao et al., 2025) and Malaysia's heritage cultural landscape (Izani et al., 2025). Meanwhile, Campo-Ruiz explores how cultural output generated by applications such as ChatGPT-4o, the Midjourney bot on Discord, and Google Maps present the cultural context of Stockholm, Sweden (Campo-Ruiz, 2025). This study highlights the importance of cultural context in shaping identity, behavior, and power dynamics. Another study by Omeish examined TikTok users in Egypt and Jordan, focusing on whether AI influencers can foster parasocial relationships (PSRs) and perceived credibility comparable to their human counterparts, and how these relationships translate into social capital in a culturally rich, collectivist environment (Omeish et al., 2025). These three studies focus on AI technology in producing digital content and its impact on users or

netizens. However, in general, there has been no research specifically examining AI-generated content as a symbol, a form of resistance, or an alternative form of social critique within a cultural studies framework.

AI-based popular culture can function as an instrument of hegemony to reinforce dominant narratives, or alternatively, to open symbolic resistance to cultural homogenization and as a form of critique of power domination (Couldry & Mejias, 2019). Therefore, a critical study of AI music videos in Indonesia is crucial for understanding the dialectic between technology, culture, and power in the digital age. Such studies contribute to broadening the scope of cultural studies by encompassing representational logics shaped by non-human intelligence. This article examines the phenomenon of digitally created cultural texts, using the music videos of the band Parikesit as a case study, which utilize AI as a production tool, and examines how this phenomenon can be analyzed from a cultural studies perspective.

Popular culture emerges from the practices of everyday life. It is often regarded as a culture associated with lower status, dismissed as trivial, and frequently characterized by uniformity (Heryanto, 2013). Cultural observers tend to devote their attention to local, indigenous, or ethnic traditions, or to state-sanctioned culture, which they designate as high culture, while popular culture is considered mass culture. Popular culture frequently collaborates with mass industries in the pursuit of maximum commercial profit, which has made it difficult for scholars to fully appreciate its value. Nevertheless, popular culture constitutes a communicative act, referring to commodified and mass-produced messages such as film, music, and television (Heryanto, 2013). Although cultural studies cannot be reduced solely to popular culture, popular culture remains central to the field of cultural studies (Storey, 2010).

Heryanto has explained the development of pop culture in Indonesia in his book entitled “Budaya Populer di Indonesia: Mencairnya Identitas Pasca Orde Baru” (Heryanto, 2013). According to him, pop culture is not simply a meaningless mass-industrial product, but is inseparable from competing identities and political interests. Pop culture is exemplified by its effective use in diplomatic strategies between Indonesia and its neighbouring countries, such as Malaysia. The musical collaboration between the two countries (Peterpan and Siti Nurhaliza) was well-received by listeners, despite the tensions that arose. In this case, pop music can be an effective diplomatic tool in easing political tensions between the two countries.

Besides music, pop culture products include anything that can be consumed by the general public during a specific period. These products can include literary works, comics, magazines, films, and the like. Furthermore, pop culture also refers to lifestyles/trends and social media content. When linked to the advancement of the digital era, rapid technological advancements have created a wide variety of digital pop culture products. The emergence of digital pop culture, often referred to as contemporary culture today, is not only produced manually but also uses AI technology. Some image, video, and music content is created with the help of AI. Khandogin & Proner examined the aesthetic, epistemological, and ethical aspects of contemporary visual culture using AI-generated content. According to them, the creation of digital artworks using AI leads to several conclusions. First, the form of digital art expression is still in the process of being formed (produced using machines or databases), because for the creator, content is more important. Second, the artistic value of an artwork is determined by its unique, expressive nature and the authentic meaning created by the artist. This meaning reflects the reality in society. Third, in the process of formation/production, there

are several factors that underlie its creation, such as diction in the prompt, which interacts with ideology and aesthetics, thus producing a sign that then has the potential to give rise to new meanings (Khandogin & Proner, 2024). Thus, AI artworks are not merely meaningless machine creations but are rich in meaning and enable the creation of new meanings. In the context of cultural studies, popular culture not only serves commercial interests but is also a place where ideologies are produced, exchanged, and even contested (Storey, 2018).

According to Hall (Hall, 1980), Pop culture is a dialectical space between domination and resistance, where weak/subordinated groups can negotiate meaning beyond narratives of domination and hegemony. Therefore, analysis of pop culture requires a critical approach that can unpack constructed meanings. Hall also explains that the place of struggle for meaning, called representation, is a process where the construction of meaning and the struggle for meaning take place. Meaning is not permanently attached to the text, but will always be negotiated in discourse (Hall, 1997). In this context, social groups compete for values, identities, and ideologies to be displayed in music videos and other popular visuals in public spaces such as digital platforms. The goal is to strengthen or symbolically challenge hegemony.

Popular culture in the form of digital music videos can become a symbolic political field that challenges dominant discourse (Negus & Pickering, 2000). For example, research conducted by Liu & Liu explored the social dimensions of human DIY song creation in the AI era (Liu & Liu, 2019). This article argues that DIY songmaking creates unique virtual communities and generates new soundscapes that not only challenge past algorithms and normative patterns but also elevate underrepresented voices and disrupt data-centric cultural production efforts. This research emphasises that the use of AI in music or music video production is not ideologically neutral. Technology-based pop culture (such as AI) greatly enables the formation of counter-narratives through marginalised identities and social critiques packaged in digital aesthetics (Nemer, 2022). The consumption of digital culture, such as AI-powered music videos, is a form of ideological formation, where consumers/the public are both actively and passively involved in the political construction of meaning through digital platforms. Pop culture, such as AI music videos, will continue to reflect the power dynamics of digital society.

Methodology

This research uses the critical discourse analysis (CDA) method proposed by Fairclough. In addition to CDA, this research also uses a cultural studies approach to analyse popular cultural works based on artificial intelligence (AI). This approach examines how cultural texts function as ideological fields, places where negotiations and resistance of symbolic meanings take place in the context of dominant power. Fairclough's CDA model has three analytical aspects, namely: (1) the textual dimension/linguistic features by examining lexical choices, semantics, and grammar/narrative structure; (2) the dimension of discursive practice by examining the processes of production, distribution, and consumption of texts in the context of digital platforms, namely YouTube; and (3) the dimension of social practice by connecting texts with ideologies and power structures in social society (Fairclough, 2003). Data analysis was also carried out using a cultural studies approach by Hall, where pop culture in the digital space is a space for contestation of meaning and symbolic expression, such as AI music videos, which are a means of articulating identity and resistance (Hall, 1997).

The research data is in the form of a music video and lyrics of a song entitled "Preman Anggaran," produced by the band Parikesit using AI technology. The song was chosen because it was uploaded in 2025 and received a high number of views and comments. Data was collected using music video documentation techniques and observation of comments on the YouTube platform. Observations included the song's visual style, characters, and lyrical narrative. The data was then analyzed using CDA tools to identify the ideology, representation, and resistance involved in the discourse construction.

Results and Discussion

Dimensions of Lexical Choice, Semantic Features, and Narrative Structure in the Song "Preman Anggaran"

The textual dimension reveals the use of lexical, semantic, and narrative structure features in the song "Preman Anggaran-Rap Punk Hijab" produced by the music band Parikesit. On their YouTube account, the band joined the platform on December 26, 2024, and describes themselves as Suara Rakyat Bergema. The music video for "Preman Anggaran-Rap Punk Hijab" has been viewed 209,260 times. The lyrics for "Preman Anggaran-Rap Punk Hijab" are as follows:

Table 1 Preman Anggaran (Budget Thug) by Rap Punk Hijab

Yo mic check mic check	<i>Rakyat di bawah nasi aja nyicil besok</i>
<i>Ini buat lo yang duduk manis di atas</i>	(The people at the bottom are paying off their rice in
(This is for you who sit comfortably at the top)	instalments tomorrow)
<i>Tapi kerjaannya cuma nguras</i>	<i>Anak lo sekolah luar negeri</i>
(But your job is just to drain you)	(Your children are studying abroad)
<i>Dulu janji setia bela suara rakyat</i>	<i>Anak kami putus sekolah cari rezeki</i>
(You used to promise loyalty to defend the people's	(Our children are dropping out of school, looking for
voices)	a living)
<i>Sekarang lupa cuma cari cuan cepet</i>	<i>Dana bantuan lo sunat habis</i>
(Now you've forgotten, you're just looking for quick	(You've cut off all your aid funds)
money)	<i>Hukum lo beli vonisnya tipis</i>
<i>Mobil lo mewah rumah lo istana</i>	(You've bought the law, but the verdict is thin)
(Your car is luxurious, your house is a palace)	<i>Baju oranye cuma formalitas</i>
<i>Rakyat lo susah hidup di sengsara</i>	(Orange clothes are just a formality)
(Your people are struggling in misery)	<i>Dua tahun keluar kaya makin jelas</i>
<i>Lo bisa sana sini mainin tender</i>	(Two years after leaving the rich, it's becoming
(You can manipulate tenders here and there)	clearer)
<i>Duit negara lu buat blender</i>	<i>Sidang korupsi cuma sandiwara</i>
(Your state's money is used for blenders)	(Corruption trials are just a play)
<i>Ngaku reformis katanya bersih</i>	<i>Air mata buaya biar dapat diskon drama</i>
(You claim to be reformists, they say it's clean)	(Shedding false tears/crocodile tears to get a
<i>Tapi rekening lo makin berisi</i>	discount on drama)
(But your account is getting fuller)	<i>Vonis ringan bebas beryarat</i>
<i>Tikus berdasi tukang manipulasi</i>	(Light sentence, conditional release)
(A rat in a tie, a manipulator)	<i>Balik lagi maling skenario rapat</i>
<i>Jual janji palsu ngaku revolusi</i>	(The meeting scenario is back again)

(Selling false promises, claiming to be revolutionary)	<i>Dari dulu sampai sekarang tetap sama</i> (It's always the same from the past to the present)
<i>Main anggaran putar duit kiri kanan</i> (Playing with the budget, turning money around left and right)	<i>Yang naik panggungnya pura-pura buta</i> (Those on stage pretend to be blind.)
<i>Tapi rakyat cuma dapat harapan</i> (But the people only get hope)	<i>Preman anggaran merajalela</i> (Budget thugs run rampant)
<i>Lo duduk di atas nyantai ngerokok</i> (You sit at the top, relaxing, smoking)	<i>Negara dihisap sampai tinggal sisa</i> (The country is being sucked dry until only a few cents remain)

Source: “Preman Anggaran-Rap Punk Hijab” <https://www.youtube.com/watch?v=C1XX11Y9PBQ>

The lexical choices in the lyrics of the song “Preman Anggaran” can be seen in table 1. The language used in the lyrics is informal/slang language often used by young people and ordinary people. Sentences beginning with “lo...” (you) repeatedly build a rhythm of accusations against the perpetrators straightforwardly and intensively. In addition, there are economic, political, and legal terms used to raise the issue of irregularities committed by government institutions. There are also negative metaphorical nicknames, such as *tikus berdasi*, *preman anggaran*, *air mata buaya* yang ditujukan kepada pejabat/oknum pemerintah yang melakukan penyalahgunaan kekuasaan. aimed at officials/government individuals who abuse their power. Other diction used in the song's lyrics also reflects the contrasting social conditions between the upper and lower classes. Phrases such as “*mobil lo mewah, rumah lo istana*”, “*duit negara lu buat blender*”, “*rekening lo makin berisi*”, create an image of the elite as a greedy, manipulative, and immoral entity.

Table 2 Identify Song Lyrics “Preman Anggaran” Dimensions of Lexical Choice

Category	Song Lyrics	Ideological Function
Informal language/slang	<i>lo, cuan, sunat, nguras, mainin</i>	Building closeness with ordinary people, avoiding elitist symbolic distance
Economic, political, and legal terminology	<i>tender, anggaran, rekening, dana bantuan, vonis</i>	Incorporating systemic terminology to raise the issue of institutional government irregularities
Negative nicknames	<i>tikus berdasi, preman anggaran, air mata buaya</i>	Legitimizing power with predatory metaphors and moral deception
Social contrast	<i>mobil lo mewah versus rakyat lo susah; anak lo sekolah versus anak kami putus sekolah</i>	Symbolically affirming class inequality

The next textual dimension is the selection of semantic features. Table 2 describes the words “lo” (slang:you) and “kami/rakyat” (we/people) used in opposition between the dominant (elite) and the oppressed/weak (the people), which means there is ideological polarization between the situation of the two groups. In addition, another semantic feature is the depiction of the social irony of political actors who pretend to care about the people, shown by the phrase “*Ngaku reformis katanya bersih/tapi rekening lo makin berisi*”.

The song also uses lyrics that satirize the legal system in Indonesia with the diction “*vonis ringan*” and “*hukum lo beli*”. This chaotic situation ultimately led to the systemic destruction of the Indonesian state, symbolized by the phrase “*Negara dihisap sampai tinggal sisa*”.

Table 3 Identify Song Lyrics “Preman Anggaran” Semantic Features

Meaning Strategy	Description
Ideological polarization	The lyrics create a sharp opposition between “lo” (elite) and “kami/rakyat” (the oppressed).
Social irony	“ <i>Ngaku reformis katanya bersih / tapi rekening lo makin berisi</i> ”
Covert institutional criticism	The lyrics satirize the legal system (“ <i>vonis ringan</i> ”, “ <i>hukum lo beli</i> ”) as a tool of the elite.
Symbolism of the destruction of the state	“ <i>Negara dihisap sampai tinggal sisa</i> ” the metaphor of <i>penghisapan</i> (exploitation) as a symbol of systemic collapse.

The final textual dimension is narrative structure. The narrative structure in the lyrics of Parikesit's song "Preman Anggaran" demonstrates a discourse pattern designed to build rhetorical power and strong emotional impact. One prominent feature is the repetition of the word "Lo..." at the beginning of the line, which is used repeatedly to create a direct accusation against the political elite. This strategy serves to build a rhetorical climax while clarifying the conflict between "rakyat" and "penguasa". The lyrics are also dominated by direct active sentences, such as "Lo duduk di atas", "Lo bisa mainin tender" or "Duit negara lu buat blender", which explicitly point to the perpetrators of structural crimes without euphemism. This style reinforces the nuances of resistance and makes the song a straightforward political expression. Interestingly, these lyrics do not use abstract metaphors but instead opt for concrete and visual language. This supports a populist rhetorical style that is easily understood and directly felt by the public. Finally, the use of temporal and causal conjunctions such as “Dulu... sekarang...” and “Tetapi...” strengthens the narrative of change and the betrayal of the elite towards the people, while creating a causal logic that supports social criticism in the form of a structured and intense narrative.

Table 4 Identify Song Lyrics “Preman Anggaran” Narrative Structure

Narrative Structure	Description
word repetition “Lo...”	Used repetitively to accuse and build a rhetorical climax
Direct active sentences	The sentence “ <i>Lo duduk di atas</i> ”, “ <i>Lo bisa mainin tender</i> ”, “ <i>Duit negara lu buat blender</i> ” refer to the perpetrator.
No abstract metaphors	The language used is direct, concrete, and visual, adding to the power of populist rhetoric.
Temporal and causal conjunctions	The words “ <i>Dulu... sekarang...</i> ”, “ <i>Tapi...</i> ” form a narrative of change, betrayal, and cause and effect.

The lyrics of Parikesit's song *Preman Anggaran*” display strong linguistic features in constructing a narrative of symbolic resistance against the political elite. Confrontational lexical strategies are evident in the choice of informal and crude words such as “*nguras*”, “*cuan*”, and metaphors such as “*tikus berdasi*” or

“*preman anggaran*” which create a symbolic distance between the people and those in power. Conversely, the oppositional semantic structure emphasizes inequality through the contrast between the elite (“mobil mewah”, “rekening makin berisi”) and people (“nasi nyicil”, “putus sekolah”), thus reinforcing the “us vs. them” construct in social discourse. Furthermore, the use of direct, non-circular narrative rhetoric and the repetition of sentence structures with the subject “lo”, create an emotional intensity that engages and moves the reader or listener. This linguistic structure affirms lyrics as a form of textual intervention (Fairclough, 2001), namely a discursive intervention against dominant representations in the public sphere. Thus, this song functions not only as an artistic expression but also as a tool for alternative political articulation, demonstrating how popular culture can be a channel for resistance against symbolic domination in society.

Identification of the Dimensions of Discursive Practices in the Process of Production, Distribution, and Consumption of Texts

Text Production: Aesthetic Innovation and Symbolic Contradictions

The dimension of discursive practice in Fairclough’s Critical Discourse Analysis explains how the process of text production is carried out. The music video “Preman Anggaran” by Parikesit was created using digital AI technology, from the music to its visualization. The video features a young woman in a hijab with a casual/tomboy style as the singer. This choice generates a symbolic contradiction, represented by the visual of a beautiful, religious, and modest face (Figure 1), yet performing lyrics filled with anger toward political elites and systemic corruption in Indonesia.

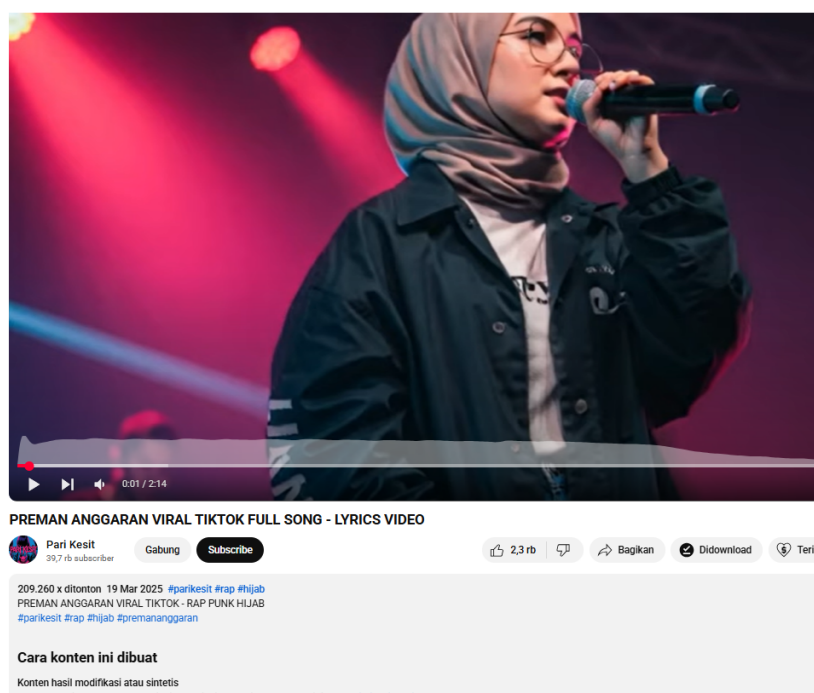


Figure 1 Music Video “Preman Anggaran” by Parikesit

The fusion of the visual portrayal of a beautiful veiled woman performing a rap-punk song generates a hybridized form of digital pop cultural expression that intertwines urban, religious, and political elements. Such a representation functions as a counter-hegemonic practice, challenging dominant symbolic orders that frequently associate the veiled female body with modesty and obedience. The convergence of these aesthetic

registers transforms into a mode of cultural resistance, articulating a form of social critique that is at once politically incisive and aesthetically resonant.

Text Distribution: Digital Virality and Counter-Hegemonic Discourses

The music video “Preman Anggaran” was uploaded on YouTube and TikTok (Figure 2) without the support of a conventional music label. Its circulation relies heavily on the participation of digital communities and algorithmic mechanisms through the use of hashtags such as #parikesit, #rap, #pejabat (official), #pemerintah (government), #korupsi (corruption), #Indonesia, #koruptor (corruptors), and #hukum (law). Interestingly, in addition to hashtags related to government and corruption, the creator Parikesit also included the hashtag #tobrut, an abbreviation of “toket brutal” (brutal tits). The hashtags on TikTok differ from those on YouTube, namely #parikesit, #rap, #hijab (veiled), and #premananggaran (budget thug). The hashtag #tobrut on TikTok carries a masculine and vulgar connotation, which stands in stark contrast to the visual characterization of the “singer” as a veiled woman. This hashtag strategy aligns with the nature of TikTok content, which is highly dynamic and tends to go viral rapidly, particularly in reaching younger and more confrontational audiences.

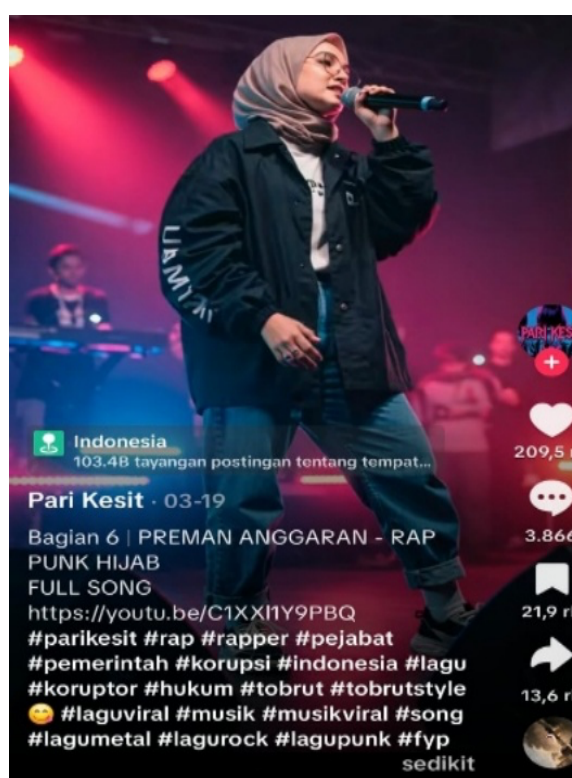


Figure 2 TikTok Content of the Music Video “Preman Anggaran – Rap Punk Hijab”

The distribution of the text (the music video “Preman Anggaran”) constitutes a form of counter-hegemonic discourse, as political messages are embedded within popular aesthetic content and disseminated outside official institutions by employing AI technology and digital platforms rather than conventional channels such as music labels. Digital platforms function as a discursive arena that enables such content to persist and evolve as a form of media resistance.

Text Consumption: Affective Engagement and Critical Response

The consumption of this video takes place in a participatory manner. Audiences do not merely watch but also like, actively comment, and share the video. Among the 177 commentators, four noted that the music video was produced using AI, framing this as informative rather than condemning its use in “Preman Anggaran.” This is reinforced by a broader public response that highlights the boldness of its message, the irony of its visuals, and the emotional power of its lyrics. The symbols and meanings embedded in Parikesit’s music video articulate the socio-political realities of Indonesia, particularly issues that affect marginalized groups. These aspects foster affective bonds among viewers, as reflected in the fact that most comments support Parikesit in producing similar content in the future and do not problematize the use of AI in its creation. For many younger audiences and social activists, the video becomes an affective medium for channeling collective frustration toward inequality and injustice, while simultaneously celebrating a new form of political critique emerging from the realm of digital popular culture, as illustrated by the examples of comments on the “Preman Anggaran” music video (Figure 3).

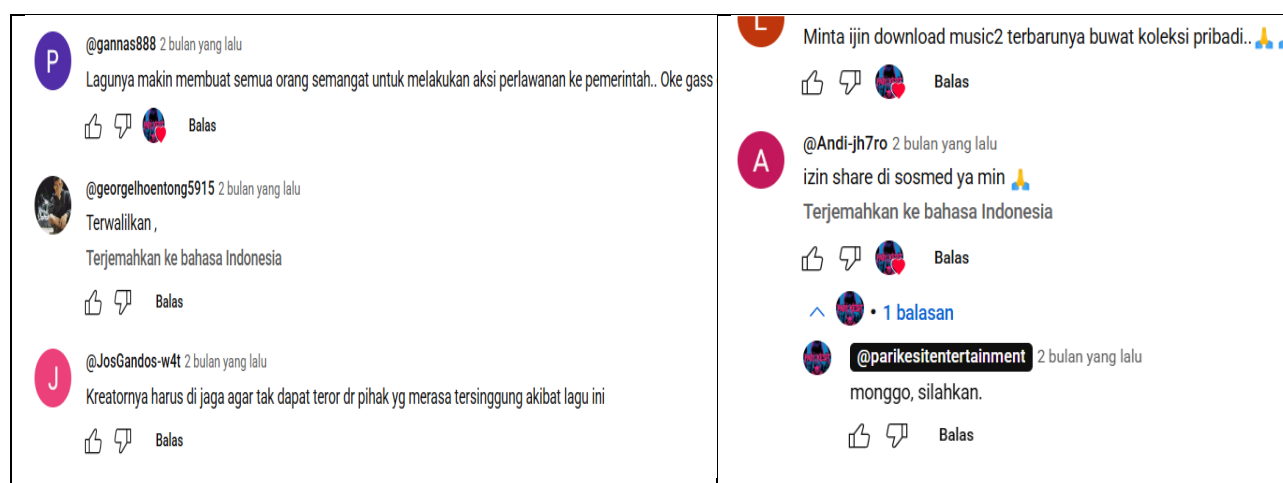


Figure 3 Audience Commentary on the “Preman Anggaran – Rap Punk Hijab” Music Video

AI Mediated Popular Culture: Ideological Contestations and Modes of Resistance

AI-based popular culture is conceived as both a form of consensus and a mode of resistance by particular groups against dominant forces. Parikesit’s music videos exhibit visual design and lyrical patterns that are consistent across all songs, signalling the characteristic imprint of AI production. Nevertheless, the lyrics address contemporary issues in Indonesia, such as “Koruptor Bangsat,” “Ijazah Konoha,” “Preman Anggaran,” and “Mulyono.” These examples illustrate how digital popular content is generated through AI technologies.

The analysis indicates that linguistic features such as confrontational lexicon, oppositional semantics, and direct narrative structures are strategically deployed to construct discourses of resistance against political elites. The production process utilizes AI as a medium of visual expression that subverts dominant symbols. Distribution through platforms such as YouTube and TikTok reflects an alternative mode of circulation beyond mainstream music institutions, while public consumption demonstrates affective engagement and broad social critique.

AI-based popular culture, as exemplified by Parikesit’s “Preman Anggaran,” functions as a complex digital ideological arena. The AI-generated visual of a casually dressed/tomboyish veiled woman challenges

stereotypes, exploiting symbolic dissonance between religious imagery and critical narratives in order to intervene in dominant discourses. AI technology thus operates not only as an aesthetic tool but also as a medium of cultural resistance, a form of culture jamming that enables social protest to be packaged in viral formats that gain traction across digital platforms (Striphas, 2015).

Through a cultural studies approach, this video underscores popular culture as a contested arena of political meaning, where audiences are not merely passive consumers but active participants in ideological negotiations mediated by visual and algorithmic symbols. This AI-generated product extends symbolic resistance by deconstructing elitist discourses and redistributing them across digital networks, thereby fostering the potential formation of a critical collective identity. The video “Preman Anggaran” demonstrates that digital popular culture is not merely entertainment but rather a field of political intervention and ideological renegotiation in the algorithmic era.

Generative AI models produce imitative texts, replicating existing works of art and thus not yet fully constituting artistic creation. Conversely, the artistic idea, which represents conceptual thought, not only interprets specific phenomena of objective reality through artistic imagery and its formalized conceptualization, but also reflects the emotional and sensory attitudes of the subject toward that reality. Such an idea cannot be reduced to a series of simple images. It does not merely reflect what exists, what objectively is, but also what ought to be, understood as something of moral value and something to be pursued. In this sense, the idea provides the foundation for the creation of an authentic work of art (Khandogin & Proner, 2024). In this case, it cannot be concluded that AI-based music videos are aesthetic works of art; rather, the product is a form of digital culture. With the focus that the imaginative ideas and concepts of the content creator may carry critical meaning or messages within them, with the aim of resisting the domination of the ruling power. This is in line with Fiske’s idea, “The preferred meanings in television are generally those that serve the interests of the dominant classes; other meanings are structured in relations of dominance–subordination ... the semiotic power of the subordinate to make their own meanings is the equivalent of their ability to evade, oppose, or negotiate with this social power” (McQuail, 2010). Popular cultural products such as films, music, and videos often serve the interests of dominant groups and follow market trends as a form of cultural consensus. For example, music or music videos in Indonesia frequently conform to market-accepted standards, such as themes of romance and the use of attractive models or singers. However, subordinate classes may interpret these texts according to their own perspectives as a form of resistance against dominant power. Message recipients can re-read the texts through negotiation or even reject the dominant meanings altogether as an act of resistance (Hall, 1980).

The AI-generated music video on the Parikesit account employs entertainment industry standards in its concept, namely by presenting a singer with attractive visuals using deepfake technology. Deepfake technology creates hyperrealistic videos by using artificial intelligence (AI) to depict a person as saying and doing things that never actually occurred (Weesjes & Worley, 2024). In addition, Parikesit adopts a rap music style referred to as “hijab rap.” The combination of the hijab and rap music constitutes an unusual fusion within the musical genres of Indonesian society. Punk and hip hop/rap first emerged in the 1970s in New York as forms of resistance against racism and urban poverty. Both hip hop/rap and punk were also commonly

associated with chaos, lack of refinement, and aggressiveness (Court, 2020). The genres of hip hop/rap and punk possess characteristics that stand in stark contrast to the concept of the hijab in Islam, which is closely associated with religious identity and obedience.

The musical concept presented by Parikesit reflects a form of digital capitalism consensus through the use of AI and the visual standards of the entertainment industry that cater to the preferences of the majority. At the same time, however, there is an element of resistance, as Parikesit combines the hijab, rap music, and satirical lyrics that articulate criticism of the ruling powers and the social inequalities within Indonesian society. AI-driven popular cultural works open new spaces of expression that challenge the conventions of the formal culture industry while still giving voice to minority narratives.

Challenges and Repositioning of Cultural Studies in the Era of AI

Cultural Studies is a multidisciplinary field of inquiry that seeks to uncover the relationship between power and culture, including within the domain of AI-driven digital popular culture. Hall explains that Cultural Studies addresses the concept of representation namely, how the world is constructed and represented in order to convey the reality of human experience, and how cultural texts are contextually interpreted. In the case of formal cultural products, one can identify the creator of the work and the experiential foundations that inform its creation. By contrast, in AI-based digital cultural productions, the distinction between reality and representation becomes blurred and ambiguous. It is difficult to answer such questions, as AI cultural products lack the creative expressions imbued with human experience. Nevertheless, amid the rapid development of technological automation, Cultural Studies is inevitably compelled to engage with the phenomenon of automation within the cultural sphere (Andrejevic et al., 2023).

There are several scholarly implications within the study of AI-driven digital culture, one of which concerns the concepts of subjectivity and identity in Cultural Studies. The emergence of AI challenges these very notions of subjectivity and identity. The concepts of subjectivity and identity were first explicitly articulated by Stuart Hall in his work *The Question of Identity* (Hall, 1996). Hall's ideas were influenced by Michel Foucault's conception of subjectivity, particularly as articulated in his work "The Subject and Power" (Foucault, 2014). According to Hall and Foucault, the human subject is not only situated within processes of production and meaning making but also within highly complex relations of power. Foucault proposed two related concepts of the subject. First, the subject is understood as the outcome of subjugation and dependence under the control of hegemony. Second, the subject is conceived as a form of attachment to knowledge and the awareness of self-identity through conscience (Foucault, 2014).

Meanwhile, Hall (Hall, 1996) proposed three concepts of identity: the Enlightenment subject, the Sociological subject, and the Postmodern subject. The Enlightenment subject refers to a conception of identity grounded in the human self, endowed with reason, conscience, and agency as a fully autonomous individual. However, the Enlightenment subject cannot be separated from social interaction with the world outside the self. In this context, the Enlightenment subject transforms into the Sociological subject. The Sociological subject explains that the self is never entirely autonomous but is constituted through interactions with society,

with external cultures, and with the identities they offer. Identity in the sociological sense thus becomes a bridge between the inner world of the subject and the external world.

Yet, as the external world continues to change and develop rapidly, the identity of the subject initially conceived as stable in the Enlightenment framework becomes fragmented, no longer consisting of a single unified identity but instead taking shape as multiple, shifting identities. Hall refers to this as the Postmodern subject, a concept that emphasizes how identity is increasingly displaced toward something uncertain, fluid, and transient in the context of modern society.

When AI enters the cultural sphere, it brings about changes that are faster and more invasive than anticipated. AI not only designs cultural products through machine automation but also influences how humans construct, understand, and represent their identities. Through machine learning and algorithms, AI recommends the creation of digital cultural products based on consumer preferences and the standards of the capitalist industry, thereby reinforcing the hegemony of dominant groups. Moreover, identity itself can be reshaped into something new and different, even if it is not real, as in the case of deepfakes. Yet, the difficulty of distinguishing between what is authentic and what is simulated renders subjectivity increasingly blurred; there is no certainty that AI-generated cultural products emerge from human experience, as they are produced by machines. In addressing this issue, Braidotti argues that critical theory must adapt to the technological transformations brought about by artificial intelligence (Braidotti, 2017). In the context of the posthuman, cultural studies cannot overlook the fact that the future of digital culture will inevitably shift and reshape traditional cultural forms. Humans are no longer the sole producers of culture. This transformation leads subjectivity and identity to move away from a singular focus on a unified self. The scope of cultural studies, therefore, is no longer confined to networks of human-to-human social relations, but has become diverse, fluid, and increasingly embedded within networks of relations between humans and nonhumans, including machines.

Conclusion

Cultural Studies today faces greater challenges in the era of AI, as cultural products are no longer generated through traditional processes but instead through machine learning technologies and algorithms. Defining identity in the age of AI becomes increasingly complex, as AI and algorithms have themselves emerged as cultural actors. Digital cultural products are governed by algorithmic systems that construct new realities and identities, while shaping tastes and emotions through data-driven recommendations. In the case of AI-based cultural production, the actors behind such outputs may be both humans and/or machines.

Nevertheless, Cultural Studies can still sustain its analytical relevance if cultural meaning produced by machines remains directed and grounded in human experience, as exemplified by Parikesit. An analysis of the band Parikesit's music video content demonstrates that linguistic features such as confrontational lexicons, oppositional semantics, and direct narrative structures are employed to construct a discourse of resistance against political elites. The production process makes use of AI as a medium for visual expression that subverts dominant symbols. Distribution through platforms such as YouTube and TikTok reflects alternative circuits of circulation outside mainstream music institutions, while audience consumption reveals affective responses and widespread social critique.

On the other hand, AI-generated digital cultural products have created identities and meanings that are not only universal but also give rise to diverse new identities and interpretations. Through AI-based digital cultural productions, minority groups may more easily explore existentialism and gain opportunities to construct their own identities. In certain cases, such as Parikesit's AI-assisted music videos, their works can be produced more easily, accessed by a wide audience, distributed rapidly, and interpreted freely without the necessity of revealing the actual faces of the content creators. Moreover, critical messages embedded in these works can be heard by all audiences without fear of pressure or repression from authorities.

In the process of creating digital cultural works, AI functions as both medium and instrument of production; however, the messages and meanings conveyed ultimately remain grounded in human experience as the primary force behind cultural creation. With the advancement of increasingly sophisticated technologies, the presence of AI in the cultural domain will be capable of mediating human values, emotional dimensions, and even sacred elements into new cultural products in the future.

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