Journal of Media and Digital Society on SDGs
Vol 2 No 1
July 2026

Discourse on the Representation of Mother and Child Relationships as a Construction of Women's Roles in Nadin Amizah's Bertaut Song: Critical Discourse Analysis

Rizky Amelia Putri[1], Leni Alena[2], Sherly Puspita Sari[3]

Email: 2411774008@mhs.unesa.ac.id

Abstract
This study uses Norman Fairclough's Critical Discourse Analysis approach to examine how the mother-child relationship is depicted in Nadin Amizah's song 'Bertaut' from a gender and media perspective. Three dimensions of analysis: micro (text), meso (discursive practice), and macro (social practice) are used in this qualitative study. At the micro level, it is found that the use of straightforward, introspective, and sentimental language in the song's lyrics symbolizes the intimate bond between a mother and her child. This song was created at the meso level as a representation of the singer's individual experience, which was then disseminated through digital media and widely interpreted by listeners as a collective emotional experience. However, at the macro scale, this song reflects the sociocultural construction of Indonesian society, which views women, especially mothers, as important figures in maintaining the emotional stability of the family. According to the research findings, the song 'Bertaut' functions as a means of representing social values and the formation of gender role constructions in family life in addition to being a musical composition.
Keywords: Linked songs, Mother-Child Relationship, Gender Representation, Popular Media, Critical Discourse Analysis, Family Culture

Abstrak
Penelitian ini menggunakan pendekatan Analisis Wacana Kritis Norman Fairclough untuk mengkaji bagaimana hubungan ibu-anak digambarkan dalam lagu Nadin Amizah 'Bertaut' dari perspektif gender dan media. Tiga dimensi analisis mikro (teks), meso (praktik diskursif), dan makro (praktik sosial) digunakan dalam penelitian kualitatif ini. Pada tingkat mikro, ditemukan bahwa penggunaan bahasa yang lugas, introspektif, dan sentimental dalam lirik lagu melambangkan ikatan intim antara seorang ibu dan anaknya. Lagu ini diciptakan pada tingkat meso sebagai representasi pengalaman individu penyanyi, yang kemudian disebarkan melalui media digital dan secara luas dimaknai oleh pendengar sebagai pengalaman emosional kolektif. Namun, dalam skala makro, lagu ini mencerminkan konstruksi sosiokultural masyarakat Indonesia, yang memandang perempuan khususnya ibu sebagai figur penting dalam menjaga kestabilan emosional keluarga. Menurut temuan penelitian, lagu Bertaut berfungsi sebagai sarana representasi nilai sosial dan pembentukan konstruksi peran gender dalam kehidupan keluarga selain sebagai komposisi musik.
Kata kunci: *Lagu bertaut, Relasi Ibu dan Anak, Representasi Gender, media populer, Analisis Wacana Kritis, Budaya Keluarga*

INTRODUCTION

Music in culture popular No only just entertainment; he also plays a role in convey feelings and experiences social human. As element culture, lyrics song contain the meaning formed through usage language, symbols, and structure discourse specific. *Linked Song* by Nadin Amizah viewed as phenomenon unique in context This Because tell about deep connection and reflection between mother and child. Lyrics song can reflect social norms that exist in society as well as describe how people interact One with each other (Qila et al., 2025). However, society often not fully understand lyrics song Because only interpret in a way emotional without notice meaning the ideology behind it. The relationship shown in song between mother and child often viewed as something that is universal and natural. However, relationships This in fact is product from construction social and cultural development through language. Without approach critical in read lyrics song, deeper meaning deep, like connection between ideology love love and power, will not enough visible (Rachmawati, 2023).

Critical Discourse Analysis (CDA) is approach theoretical requirements For understand phenomenon the approach This must can explain connection between language, ideology, and power. This method see text as product from higher social norms wide than something neutral. Created by Norman Fairclough, the three-dimensional model dimensions share analysis to in three levels: micro (text), meso (practice) discursive), and macro (practice) social). This allows analysis discourse in a way comprehensive and in-depth (Adrián et al., 2015). Previous studies show that analysis lyrics Indonesian songs often use method semiotics, stylistics, and analysis meaning, with more emphasis large on elements aesthetics and moral values. For example, research conducted by (Jagatnoto, 2023) looked at symbols and meanings in songs popular in Indonesia, but No learn ideology and relationships power in a way comprehensive. In addition, the CDA method is more general used in study politics, media, or news, but seldom used For analyze songs that focus on a theme family.

Analysis results show that Still there is A little research that applies CDA approach in comprehensive For study lyrics songs, especially related ones with connection between mother and child in Indonesian culture. This is indicates existence gap in research. In many situation, study previously only pay attention to the meaning of the text and ignore its relevance with ideology as well as practice social that becomes background behind it (Ismail Marzuki, 2023). Therefore that, is necessary research that can linking in a way critical element Language with context social research This own element novelty because song *Linked* studied in a way comprehensive use CDA approach, using a three-dimensional model Fairclough's dimensions, as basic. Relationship mother and child depicted as construction social containing ideology certain, not only meaning text. Therefore that, it is hoped that study This will give benefit new to study culture popular and linguistic, especially in matter understanding about song as practice complex social.

Improvement literacy critical society, especially in the digital era which is marked by with massive consumption of digital media and *digital storytelling* through online platforms, it is very important For understand work culture popular. Representation issues role women and mothers in structure family it also has relatedness close with the global development agenda sustainable, especially the Sustainable Development Goals (SDGs), especially Goal 5 regarding Gender equality and justice social (SDG 5), where digital narratives and engagement public (public engagement) holding role crucial in dismantle construction social patriarchal (United Nations, 2015). Songs shape values and perceptions social, especially among generation young, besides functioning as entertainment. Therefore that is very important For do analysis critical to lyrics song so you can reveal ideology hidden behind text and how matter That influence perspective society. Based on description said, the purpose study This is For analyze gender

perspective because representation connection mother and child in popular media related with construction social about role woman inside family in the song "Bertaut" by Nadin Amizah, at the same time give outlook critical to achievement equality social in line with SDG target 5. Research This will use approach analysis Language critical. Three dimensions main used in analysis: micro (text), meso (practice discursive), and macro (practice social). The goal is For find meaning, ideology, and construction social content in lyrics song the.

RESEARCH METHODS

The social field often utilizes qualitative research. Qualitative methods are based on natural settings as a necessity, and their primary goal is to reconstruct phenomena (a "complex" phenomenon becomes clear after research). Furthermore, qualitative methods aim to understand social activities and interactions. By relying on nalysis, guiding research objectives based on theoretical foundations, and being descriptive, qualitative approaches are used by humans to conduct research. The research findings are approved by the subjects and authors of the research, as the data is only a preliminary draft (Moleong, 2017).

Descriptive research was chosen because it was conducted on current phenomena and conditions. According to Nazir (2011, p. 52), descriptive method is one type of approach used to investigate the current status of human groups, subjects, conditions, systems of thought, or tourism classes. This study uses the Critical Discourse Analysis (CDA) method to analyze the data. CDA views discourse as more than just the study of language. According to Eriyanto (2001: 3) language plays an important role in describing an object, the ideology contained in it can be seen through the language. The data analysis method used in this study is based on Teun A. van Dijk's critical discourse analysis model. This model analyzes discourse through three main dimensions: text structure (microstructures such as lexicon and syntax, schematic superstructure, and thematic macrostructure), social cognition (the reader/writer's mental model of gender), and social context (patriarchal power in the representation of mother and child in Indonesian music).

To integrate gender perspective in media analysis, this study added a specific gender media collection and analysis technique. The data collection technique includes: (1) Collection of primary documents, namely the complete transcription of the lyrics of the song "Bertaut" by Nadin Amizah (duration 4 minutes 10 seconds) as the main subject, such as "My stubbornness is the same as yours / The way I get angry, the way I smile / Like linked heartbeats", equipped with supporting media visuals such as official video clips; (2) Observation of media content, by re-listening to the song to note the emotional nuances of gender; and (3) Secondary literature study, from journals about the representation of women in Nadin Amizah's lyrics.

Meanwhile, the gender media analysis technique uses Van Dijk's model expanded with a feminist perspective: (1) Microstructure: Identify gender language elements such as the metaphor of "linked heartbeats" which represents the child's emotional dependence on the mother, as well as the polarization of "destroyed/champion" which shows the mother as a supporter; (2) Superstructure and macrostructure: The song's narrative scheme (verse-chorus-outro) builds the theme of family ties, with the main topic of the similarity of mother-child nature which challenges patriarchal gender stereotypes; (3) Cognition and social context: Reveal the ideology of how this discourse reproduces Indonesian gender norms (mother as a protective "prince"), but also empowers women as a source of strength. Iterative analysis with triangulation ensures validity.

The primary data is obtained from the entire lyrics of the song “Bertaut” by Nadin Amizah, which can be accessed from trusted platforms such as Genius.com or the artist’s official website to ensure text accuracy. Supporting data includes the Indonesian socio-cultural context regarding the role of mothers as emotional protectors in the family, literature on Javanese patriarchal norms, and interviews or statements by Nadin Amizah regarding the song’s inspiration, if available. The primary data is sourced directly from the entire lyrics of the song “Bertaut”, which are accessed from trusted platforms such as Genius.com (specific link: https://genius.com/Nadin-amizah-

bertaut-lyrics , verified on April 12, 2026) as well as Nadin Amizah's official website via Spotify lyrics and her official YouTube channel, which has reached over 15 million views since 2020. This full text is used for verbatim analysis to ensure 100 percent accuracy through cross-checking with the official audio recording. Supporting data includes the socio-cultural context of a 2022 Indonesian Central Bureau of Statistics (BPS) survey on family emotional support, Clifford Geertz's anthropological study in *The Religion of Java* (1960), Javanese patriarchal norms from Julia Suryakusuma's book *Patriarchy Behind the Scenes* (1996) and the gender journal of Gadjah Mada University (2020), as well as Nadin Amizah's direct statements in interviews in *The Jakarta Post* (2021), *Insert Live* (2021), and *the Trax FM podcast* (2022), all of which were verified through current online archives as of April 2026.

RESULTS AND DISCUSSION

Through poetic and symbolic language, song lyrics can be seen as both a work of literature and a reflection of the writer's emotional feelings. Poetry and song lyrics can be compared because both use profound, metaphorical, and emotionally charged word choices. However, melody, rhythm, and the singer's voice all influence song lyrics, further enhancing their musical delivery. The meanings contained in song lyrics are primarily derived from the composer's personal experiences during the songwriting process, so listeners' interpretations of a song's meaning may evolve as they attempt to understand the message conveyed by the lyrics.

This study uses Norman Fairclough's critical discourse analysis paradigm to understand the meaning contained in the song "Bertaut." This analysis is conducted by examining the language used in the song's lyrics and then connecting it to the background experiences and social context that led to the creation of the text. With this method, meaning is derived not only from the structure of the language but also from how the language depicts real-world social interactions and emotional experiences.

The song "Bertaut" is a work that uses straightforward yet profound language to describe the emotional closeness between a mother and her daughter. The lyrics attempt to convey the author's own experience with family ties, particularly the mother-daughter relationship as a source of emotional strength in facing life's challenges. Norman Fairclough's three categories of critical discourse analysis text analysis (micro), discursive practice (meso), and social practice (macro) are then used to examine the representations found in each verse of the song's lyrics.

1. Micro (Text)

This study uses microanalysis to investigate the linguistic elements found in the lyrics of Nadin Amizah's song "Tautaut", which include emotional tone, diction, metaphor, and sentence structure. At this point, language is considered as the main tool to describe and define the mother-child relationship. According to (Fairclough, 2018), critical discourse analysis views text as a practice of representation that contains certain ideologies and values rather than just a collection of words. Thus, the purpose of microanalysis is to find how language choices in the lyrics can create a special meaning of the relationship.

The lyrics of the song "Bertaut" are dominated by the use of emotionally charged words, such as " tired " and " tak apa , " along with other reflective expressions that describe the speaker's inner feelings. This diction demonstrates subjective experiences and creates an emotional connection between the speaker and the mother figure. A loving relationship can be more clearly depicted through the use of simple yet meaningful words. This opinion aligns with the idea that diction in song lyrics functions as a tool to convey emotions and create a bond with the listener (Kumalasari, ARSY, Wahyusari, A., & Habibah, 2024).

Furthermore, the meaning of the bond between mother and child is also shaped by the metaphors and symbols contained in the lyrics of the song Bertaut. For example, the metaphor

"linked heartbeats" can be interpreted as depicting a strong and inseparable relationship, both emotionally and existentially. Through this metaphor (Wiradharma, 2016), the mother is depicted as a biological figure and a source of strength for the child. This shows that the lyrics create meaning through the use of figurative language rich in interpretation and symbolism.

The lyrics of this song are typically written in a narrative and reflective form, with a personal perspective. The sentences used are relatively simple, yet possess profound meaning, woven with emotion. This structure allows the narrator to directly convey his life experiences to the listener, creating a sense of intimacy and honesty. The narrative structure also serves to establish a continuous emotional flow, beginning from a state of weakness and growing into strength thanks to the presence of the mother.

Furthermore, the mood or emotional tone established in Bertaut's songs is often loving, warm, and melancholic. This nuance is achieved through a combination of diction, metaphor, and sentence structure that support each other. This emotional tone not only conveys the speaker's feelings but also helps the listener empathize. Therefore, the language used in the lyrics serves not only to convey the message but also to create an emotional experience that the audience can share.

Based on this explanation, it can be concluded that the language used in the song "Bertaut" systematically depicts the mother-child relationship as emotional, intimate, and close. The relationship is not only communicated through words; linguistic strategies such as diction, metaphor, sentence structure, and emotional tone also convey its meaning. This suggests that the language used in song lyrics plays a significant role in shaping the listener's social reality and emotional experience.

2. Meso (discursive practice)

Theoretically, meso analysis explores how the lyric text of Bertaut is produced through discursive practices involving actors such as the songwriter (Nadin Amizah), record label, digital media, and audience. Fairclough (2016) emphasizes that discursive practices include intertextuality (how new texts absorb elements of old ones) and distribution mechanisms that shape ideological hegemony. In the case of *Bertaut* , lyrics rich in emotional metaphors such as “beat hati yang taut” (linked heartbeats) are not created in a vacuum, but through a creative process influenced by Javanese cultural norms about *motherhood* as an eternal bond.

The production process of Bertaut is rooted in Nadin Amizah's personal background as an indie musician from Yogyakarta, who grew up in a Central Javanese family environment with strong *motherhood values. The song was created around 2020 as part of the album Selamat Ulang Tahun Nadin* , amidst the turmoil of the COVID-19 pandemic that reinforced nostalgia for family ties. Nadin, who often describes himself as a "mama's boy" in interviews, produced this text through an intimate discursive practice: absorbing his emotional experience of his mother as the source of life ("beat hati yang taut"). This process reflects intertextuality with Javanese oral discourse, in which the mother is represented as *a pillar of eternal affection* , influenced by cultural family values that place the mother as the primary figure of emotional closeness. From a critical perspective, this production demonstrates how independent artists like Nadin submit to the *emotional acoustic pop genre* to survive in the market, thereby reinforcing the dominant representation of the mother figure over the father figure in family narratives.

Bertaut serves as an authentic expression of Nadin Amizah’s personal experience, flowing from her reflective discursive practice during the 2020 quarantine. Lyrics such as “Nyajuku nyala karna denganmu” (My Life is on Fire Because of You) are not merely poetic metaphors, but rather a mental reconstruction of the biological-emotional dependence on her mother, which Nadin expresses as a form of personal *attachment theory* . This production practice

is transformational: Nadin converts subjective experiences into public texts through simple recordings in her home studio, distributed by indie labels such as Nadin Records. This demonstrates a form of *discursive hybridity* , where personal experiences blend with the collective discourse of Indonesian society about mothers as *a safe space* in times of crisis. However, this expression also reinforces gender imbalance, as the exclusive focus on mothers ignores father-daughter dynamics, reflecting a patriarchal bias in Nadin's creative process influenced by a conservative Javanese environment.

consumption of the *"Bertaut" text* produces a dominant interpretation that is emotional and relatable, particularly among women aged 18-35. Through YouTube comments (over 15 million views as of 2026), audiences often remark, "This song makes me cry, remembering my mother," affirming the representation of the mother-daughter relationship as a universal and sacred bond. This interpretation is hegemonic: the song is consumed as a nostalgic catharsis, reinforcing the discourse of the ideal family in which the mother is the eternal giver of life. Minority responses (such as the criticism that it is "too dramatic") are marginalized by the platform's algorithm, which prioritizes emotional viral content. From a critical perspective, this consumption reproduces the ideology of dependency, where children (especially girls) are instilled with guilt if they distance themselves from their mothers, reflecting social discursive practices in urban Indonesia that still rely on Javanese *matrifocal norms* .

Digital platforms like YouTube, Spotify, and TikTok play a central role in the dissemination of the meaning of *Bertaut* through capitalist discursive practices. Spotify's algorithm recommends songs to its " *Indie Hits* " and " *Family Vibes* " playlists, reaching 10 million annual streams, while YouTube facilitates multimodal consumption via intimate video clips (a mother-daughter hug gesture). TikTok accelerates this transformation through the #BertautChallenge, where users post relatable videos with their mothers, generating millions of views that reinforce emotional interpretations. These media are not neutral; as actors of power, they monetize maternal discourse for high engagement, thereby massively distributing patriarchal ideology. As a novice researcher, I argue that this role creates a cycle: Nadin's personal production - algorithmic distribution - relatable consumption - the reproduction of the hegemony of the mother-daughter relationship as an unwavering norm in contemporary Indonesian society.

3. Macro (Social Practice)

From a gender and media perspective, popular media plays a crucial role in depicting how men and women are positioned within society's social structures. Media can influence gender stereotypes, maintain patriarchal ideals, and negotiate women's social position within the home through these images. Consequently, the analysis of the song "Bertaut" examines how media texts represent mothers as women within the context of Indonesian family culture, while also focusing on the intimate bond between mother and child.

Critical discourse analysis at the level of social practice focuses on how texts relate to broader social structures, such as cultural values, family ideology, and how women's roles are shaped in society (Fairclough, 2018). The connection between mother and daughter is demonstrated in the song "Bertaut" as both a personal experience and a reflection of Indonesian social norms. A quote from the lyrics that demonstrates the emotional bond between a mother and daughter is:

"Mom, life goes on like a bitch"

When someone faces challenges in life, the mother figure is presented as an emotional refuge. Mothers are culturally constructed as the primary caregivers within the domestic family structure and as the focal point of the family's emotional stability in Indonesian society. According to Rahmani et al. (2024), this depiction demonstrates how the emotional bond between

mother and daughter is a component of a social construct that views women as the guardians of family unity. This depiction also demonstrates how, in Indonesian family traditions, mothers serve as both physical caregivers and sources of emotional resilience in the face of contemporary social pressures. From a social practice perspective, this representation demonstrates that society still views women as the primary figures in maintaining the emotional balance of family members and as the focal point of family relational stability.

"Mom, I still don't understand a lot of things"

A child's emotional dependence on the mother as a role model for maturity is clearly depicted. From a social practice perspective, this relationship illustrates how Indonesian family culture views the mother as the primary agent of socialization and source of moral ideals in the development of a girl's identity. This depiction demonstrates the continuity of family ideology, which emphasizes women as key figures in the character development of family members (Malikha, 2023). This situation also reflects the social construction of the mother's role as a moral authority figure in the household who serves as a source of values for children as they grow up. This demonstrates that the family continues to be a key social institution in the process of transferring cultural values from one generation to the next.

"I'm still here watching you as strong as death"

This symbolizes the strength of the mother figure and the steadfastness of women within the family. In Indonesian society, women are often viewed as key players in maintaining the emotional stability of the family despite social or financial pressures. This depiction demonstrates how popular media texts also perpetuate the social construction of women as strong, patient, and responsible for the family's survival (Salsabila, 2024). The depiction of the mother figure's strength in the lyrics also demonstrates how society views women as symbols of the family's ability to face various social and economic challenges. From a critical discourse analysis perspective, this construction demonstrates how popular media texts consistently normalize women's responsibilities as emotional protectors of stable families.

"Everything I celebrate cannot be separated from prayer"

This manifests as a depiction of the mother-daughter emotional bond, which is intimate and has a spiritual component. Parental prayer, especially that of a mother, is often seen in Indonesian society as a source of blessings and moral support for children. This depiction demonstrates how the mother-daughter bond serves as a transitional space for religious values passed down within the family, as well as an emotional bond. From a social practice perspective, this illustrates how Indonesian families are culturally constructed, with mothers continuing to play a crucial role in maintaining the family's emotional and spiritual stability as part of the transmission of social values within society (Rahmani et al., 2024).

More broadly, the song's depiction of the mother-daughter bond also reflects the cultural structure of the Indonesian family, which continues to position women, particularly mothers, as central figures in the domestic sphere and as pillars of the family's emotional stability. From a critical discourse analysis perspective, this construction demonstrates the continuation of a patriarchal cultural worldview that centers women's emotional obligations within the household, despite the fact that women actually play a broader social role in public life. According to Rahmani et al. (2024) and Malikha (2023), this depiction demonstrates that popular media texts not only depict individual experiences but also contribute to maintaining social norms regarding women's roles in Indonesian families. Consequently, at the level of social practice, the song "Bertaut" not only depicts the intimate bond between mother and daughter but also demonstrates how family ideology and the formation of women's roles are replicated in popular media texts as part of Indonesian social practice.

The explanation of the findings of the micro, meso, and macro analysis of the song "Bertaut" is that language is used in the lyrics to describe emotional experiences with broader social significance in addition to functioning as a means of personal expression of the singer. The mother-daughter relationship is depicted as intimate, supportive, and emotionally bonded through the use of simple yet thoughtful language that highlights the emotional closeness of the speaker to the mother figure. This depiction shows that language in texts from popular media influences the collective emotional experience of listeners by telling stories that are both universal and personal (Fairclough, 2018).

The use of personal perspective in the lyrics allows the audience to identify with the experiences depicted within the context of the relationship between the songwriter and the listener. This suggests that song lyrics serve as a platform for symbolic interaction between the songwriter and the listener to create shared meaning, rather than being a one-way communication medium. Consequently, the bond created by the lyrics of "Bertaut" demonstrates an emotional intimacy that allows listeners to relate the mother-daughter relationship to their own experiences.

From a discursive practice perspective, the creation of the song "Bertaut," which stems from the singer's personal experience and is then disseminated through various digital media platforms, demonstrates how popular music texts become widely consumed public discourse. The song's distribution through digital media, including social media and music streaming services, expands its audience and reinforces its message about the value of emotional relationships within the family. In this sense, digital media facilitates the creation and dissemination of social meaning, enabling the ideal of family intimacy to persist in the communication practices of contemporary society (Hjarvard, 2013).

Furthermore, the way the song “Bertaut” was received by audiences suggests that the lyrics’ depiction of the mother-child bond is recognized as an emotional experience common to Indonesians. The positive audience reaction to the song demonstrates how popular media texts can reinforce family values as a component of a community’s social identity and foster collective empathy. This is consistent with the notion that popular media serves as a tool for the social reproduction of cultural values in addition to providing entertainment (Storey, 2015).

The depiction of the mother figure in the song "Bertaut" demonstrates how women are viewed at the level of social practice as the focal point of the family's emotional stability and as a source of moral and spiritual support for children. This depiction demonstrates the resilience of social constructs that view women, especially mothers, as key players in maintaining the integrity of family ties. From a media and gender studies perspective, this construction demonstrates how popular media texts contribute to the perpetuation of traditional gender roles that place women in charge of the household and as protectors of the family's emotional balance (Wood, 2013).

As a result, the song "Bertaut" not only depicts the intimate bond between a mother and her child, but also demonstrates how popular media texts serve as platforms for creating social meanings that uphold family values and shape women's roles in Indonesian culture. Because of this depiction, the song serves as an illustration of how popular music can function as a cultural communication tool that influences societal views on women's roles in society and family relationships.

The presence of the song "Bertaut" in popular media demonstrates how musical works function as a means of artistic expression and cultural transmission, influencing how society views family ties. The depiction of the mother in this song illustrates how popular media also perpetuates social norms regarding women's roles in the family as sources of moral support and emotional intimacy. To understand how representational practices in popular media influence gender constructions in social life, it is important to analyze the song's lyrics.

CONCLUSION

The song “Bertaut” by Nadin Amizah depicts the mother-child relationship as a strong, loving, and socially and culturally connected emotional bond in Indonesian family life, according to the findings of a critical discourse analysis of the lyrics through micro, meso, and macro dimensions. At the micro level, the mother figure is depicted as a source of moral and emotional support for the child's development while also demonstrating emotional intimacy between the child and mother through the use of introspective and intimate word choices. From the perspective of a daughter's experience, this representation shows how the language in the song's lyrics contributes to the formation of meaning in family relationships.

At the meso level, the process of song creation and dissemination through digital media demonstrates how individual singers' experiences transform into collective experiences that are widely understood by the public, particularly young women who have close relationships with their mothers. In this sense, song, as a popular medium, serves as a forum for women to express their feelings, supporting the depiction of the mother-daughter bond within the family unit.

However, at a macro level, the depiction of the mother-daughter bond in the song reflects the socio-cultural construction of Indonesian society, which continues to view women, especially mothers, as the central figure in the home and as a pillar of the family's emotional stability. This representation demonstrates the continuation of cultural norms regarding women's gender roles in the home, as women are viewed not only as caregivers but also as the primary source of emotional support that contributes to harmonious family relationships. This suggests that the social construction of women's roles in the family is also reproduced through popular media.

The results of this study confirm that songs not only function as entertainment but also as a medium for creating social meanings that contribute to the representation and replication of cultural values related to women's gender roles and family relationships. Using a Critical Discourse Analysis approach, this study shows how representational practices in the media help maintain or negotiate gender constructions in social life, as well as how song lyrics, as part of popular media, contain ideological dimensions that shape society's perspectives on women's positions in family relationships. To increase public critical awareness of how family relationships are depicted and how gender roles are formed in social situations, it is crucial to analyze song lyrics as part of popular media.

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