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CRITICAL DISCOURSE ANALYSIS OF THE LYRICS OF THE SONG "RAYUAN PEREMPUAN Gila" BY NADIN AMIZAH

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Abstract
This study aims to examine how gender discourse is constructed in the lyrics of the song titled “Rayuan Perempuan Gila,” popularized by Nadin Amizah in 2023. The analytical framework employed is Norman Fairclough’s Critical Discourse Analysis (CDA), which divides the dimensions of the study into three layers: text, discourse practices, and social practices. This approach was chosen because it allows for a comprehensive analysis of the interrelationship between language, power, and ideology. At the text level, the use of negatively connoted vocabulary alongside discursive resistance strategies employed by the character in the lyrics was identified. At the discourse practice layer, the distribution of the song through digital platforms helps shape how society, particularly the younger generation, understands women’s experiences. At the social practice layer, the song’s lyrics challenge the dominance of patriarchal ideology that remains deeply rooted in Indonesian culture. Overall, this study confirms that musical works are not merely entertainment but also spaces for contesting gender values.
Keywords: Keywords: Critical discourse analysis, Gender construction, Popular song lyrics, Nadin Amizah

Abstrak
Kajian ini bertujuan menelaah bagaimana wacana gender dikonstruksi dalam lirik lagu berjudul "Rayuan Perempuan Gila" yang dipopulerkan oleh Nadin Amizah pada 2023. Kerangka analisis yang digunakan adalah Analisis Wacana Kritis (AWK) dari Norman Fairclough yang membagi dimensi kajian menjadi tiga lapisan: teks, praktik wacana, dan praktik sosial. Pendekatan ini dipilih karena memungkinkan pembacaan yang menyeluruh atas keterkaitan antara bahasa, kekuasaan, dan ideologi. Pada lapisan teks, ditemukan pemanfaatan diksi berkonotasi negatif sekaligus strategi perlawanan wacana yang dibangun oleh tokoh dalam lirik. Pada lapisan praktik wacana, distribusi lagu melalui platform digital turut membentuk cara masyarakat, khususnya generasi muda, memahami pengalaman perempuan. Pada lapisan praktik sosial, lirik lagu ini terbukti menantang dominasi ideologi patriarki yang masih mengakar dalam budaya Indonesia. Secara keseluruhan, penelitian ini menegaskan bahwa produk musik bukan sekadar hiburan, melainkan juga ruang kontestasi nilai-nilai gender.
Kata kunci: *Analisis wacana kritis, Konstruksi gender, Lirik lagu popular, Nadin Amizah*

INTRODUCTION

Since a number of decade lastly, industry Indonesian music does not only functioning as means expression artistic, but also an important medium in form perception social society. Lyrics song, as text consumed in a way mass, save related meanings close with values, norms, and ideology something community. In Indonesia, music popular proven own great influence in build image and position social group certain, including Woman. Nadin Amizah's presence with The song “Seduction of a Crazy Woman” (2023) begins wave new music based critical personal experience against social norms. This song become highlight Because brave lift issue pressure psychological, judgment social, and struggle identity woman. Title song the reflecting the old stigma against women who are considered beyond the norm.

A number of study has highlight gender issues in music popular with perspective diverse . (Zam et al., 2023a) via analysis semiotics find that The lyrics of the song "Rayuan Perempuan Gila" represent something vulnerability emotional Woman as well as afraid will neglect. While that, (Nisak, 2025) studied lyrics A Dangdut songs and shows ambivalence position women who are also become Power pull but also objects control. Findings This is also reinforced by (Kusumaningsih et al., 2024) who emphasized that sexism linguistics in vulgar Dangdut lyrics have operate in a way systematic and structured. And at the global level there is also study from (Chen et al., 2025) which confirmed pattern similar with show that thousands lyrics song from various countries are consistent describe Woman as the greater party weak and emotional.

Although study previously give sufficient contribution important, but part big Not yet in a way explicit connect analysis linguistics with context more ideological extensive. Studies that have been There is tend stop at the level of representation text or individual strategy only, without examine How A gender discourse can operate in structure more social big. This gap is what becomes room for study For offer perspective new with a more approach comprehensive.

Study This become important Because moment This music popular distributed through digital media ecosystem and online platforms have role big in form gender discourse in society contemporary. The song "Rayuan Perempuan Gila" became relevant phenomena For reviewed, considering How courage in touch on stigma issues, pressure social and identity women. Representation issues psychology and resistance against this gender stigma own close relationship with the global development agenda sustainable, especially *Sustainable Development Goals* (SDGs), especially Goal 5 concerning Gender equality and justice social (SDG *5*), where digital storytelling and engagement public (*public engagement*) holding role crucial in dismantle construction discriminatory social women (United Nations, 2015). With use framework Analysis Discourse Critical (AWK) Norman Fairclough, research This can reveal How text music No only reflect reality social, but also can contribute in form it. Urgency study This lies in the need For understand gender dynamics in culture popular Indonesian that continues growing, at the same time give contribution theoretical to achievement justice social in line with SDG target 5.

Question main in study This is: how gender discourse is constructed and contested in lyrics of "Seduction of a Crazy Woman" if analyzed in a way simultaneous in dimension micro, meso, and macro? In a way detailed, research This own three target main, namely the first with map features related linguistics with gender construction at the text level. Then the second in the form of identify how the production, distribution and acceptance process works song through digital media also form gender discourse. And the third is connect findings the with context ideological and socio-cultural background. External study This expected can enrich discussion academic about role music popular in contemporary Indonesian gender dynamics as well as support strengthening awareness public to equality.

RESEARCH METHODS

This research employs a critical paradigm that views social reality as a construct inextricably linked to power relations and ideology. This critical paradigm was chosen because it aligns with the research objective, which is to uncover and question the construction of gender ideology hidden behind song lyrics. This paradigm begins with the assumption that language is not simply a neutral means of communication, but rather a site where interests, power, and ideologies compete to assert their dominance.

type of research uses a qualitative research method with the Critical Discourse Analysis (CDA) method. This method was chosen because it is able to analyze the relationship between language, power, and ideology systematically. Click or tap here to enter text.Among the various CDA models, this study uses Norman Fairclough's three-dimensional model which includes text analysis (micro), discourse practice analysis (meso), and socio-cultural practice analysis (macro). Fairclough's model was chosen because it can connect detailed linguistic analysis with a broader social context, making it relevant to studying how gender ideology works in popular cultural texts such as song lyrics (Ong et al., 2024).

Object study This is in the lyric verse Indonesian pop songs that contain representation of gender stigma, especially verses containing expression pejorative like “women crazy” and metaphor identity stigmatized written from corner view women. Election object this is based on considerations that the verse contain meaning richly representative gender discourse, as well as relevant with context social contemporary Indonesian society (Zam et al., 2023b). Lyrics the song that became taxi study is in the verse "Call" I Woman Crazy Ghost head cruel kill his love Full disturb inside his soul While full love secretly tries Always know will abandoned But, by God I am trying.”

The data collection technique was carried out through documentation, namely by collecting and recording the text of the song lyrics that were the object of study verbatim from official sources. The data were then analyzed in stages using three levels of CDA analysis. First, micro analysis examines the linguistic structure of the lyric text which includes word choice (diction), use of metaphors, emotional contradiction structures, and labeling strategies. Second, meso analysis examines the process of production, distribution, and consumption of the lyric text along with its intertextuality with other texts circulating in social discourse (Rais, 2025). Third, macro analysis examines the socio-cultural context that underlies and shapes the discourse in the lyrics, including the structure of patriarchal ideology and the mechanism of gender stigma in Indonesian society (Abror et al., 2025).

RESULTS AND DISCUSSION

Research result

The analysis begins with the data collection technique stage, which includes the lyrics of the song "Rayuan Perempuan Gila" by Nadin Amizah as follows.

Call me a crazy woman [1]
A ghost with a head, a vile killing of his love [2]
Full of trouble in his soul [3]
While full of love secretly trying [4]
Always know will be left [5]
However, by God [6]
I tried [7]

The seven lines of lyrics above form a narrative unity that reflects the experiences of women who face social stigma while simultaneously building internal resistance. Lyric (1) functions as a declaration of an externally imposed identity: the phrase “crazy woman” is a stigmatic label that places a deviant shop on the norm. Lyric (2) introduces the metaphor of a “vicious-headed ghost” that represents destructive pressure in interpersonal relationships, as if love itself could be a

threat. Lyric (3) acknowledges the psychological disorder that is socially assigned to the character. that inner instability is not a choice, but rather the result of constant pressure.
Meanwhile, lyric (4) marks a shift in tone: from acknowledgment of the burden to conscious action. The character not only accepts the suffering, but continues to strive silently while maintaining his love. Lyric (5) shows a sad, anticipatory awareness , the character already knows that he will be abandoned, but still persists. Finally, lyrics (6) and (7) are the affirmative climax of the entire narrative: despite being burdened by all these pressures, the character still chooses to try, and this choice is presented as a form of transcendent resilience.

DISCUSSION

Song "Seduction of a Crazy Woman" Nadin Amizah's work reflects a profound critique of gender inequality experienced by women, particularly in the social realm and interpersonal relationships. Unlike many pop songs that focus solely on romantic disappointment, this song raises a more structural issue: how society labels women who are deemed to have transgressed established norms. Using Norman Fairclough's Critical Discourse Analysis (CDA) approach, these seven lines of lyrics will be analyzed in depth at the micro, meso, and macro levels.
The following discussion will explain in more depth how the construction of gender discourse is represented in each line of lyrics through micro, meso, and macro analysis within the framework of Critical Discourse Analysis (CDA).

"Call me crazy woman" *(1)*

This first line serves as a forced declaration of identity. The character doesn't call himself "crazy," he allows others to do so. This is a very conscious discursive strategy: rather than rejecting the label, the character embraces it with a satirical tone that is also a form of appropriation.
On the **micro level** , the choice of the word "crazy" carries sociolinguistic implications. This word, when applied to women, has historically been used to discredit emotional expressions deemed excessive. (Fairclough et al., 1989)This asserts that there is no such thing as a neutral word choice . Every vocabulary is a product of specific social relations and ideologies. The phrase "call me" (imperative) actually reverses the logic of labeling: what is usually the object of labeling now actively invites it, as if exposing the absurdity of the mechanism.
On a **meso level** , this line is highly effective because it resonates with a young female audience who often feels labeled "over the top" when expressing their feelings. The song's digital distribution amplifies the reach of this critique, reaching millions of listeners (Ramadhana & Heriyati, 2025). The same label used to oppress women is now used as the song's opening; it's an intertextual moment that invites listeners to question these social assumptions.
And on **a macro level** , the phrase "crazy woman" didn't emerge from a vacuum. It's a product of a patriarchal system that systematically discriminates against women who refuse to submit. (Kusumaningsih et al., 2024)found that gender inequality in Indonesian music often operates behind seemingly innocuous everyday language. By opening the song with this phrase, Nadin Amizah directly intervenes in this dominant discourse.

“A vicious-headed ghost killed his love” *(2)*

This second line presents a dark and tense metaphor. "A vicious-headed ghost" is an uncommon image in Indonesian pop lyrics; it feels like the language of a nightmare, and that's exactly what it's trying to convey.
On **the micro level** , the metaphor of the “evil-headed ghost” personifies the destructive power of interpersonal relationships. The word “evil” carries a harsh moral judgment. The phrase “killing his love” uses an extreme verb to illustrate how love can be destroyed not by time or distance, but by something evil and active. (Azahra, 2025)notes the use of similes and dark

metaphors in this song as rhetorical devices that allow heavy experiences to be conveyed with great aesthetic power.

At the **meso level** , this imagery of ghosts and symbolic violence creates a strong emotional resonance among listeners who have experienced toxic relationships. (Alin Fauziah & Andalusia Neneng Permatasari, 2024)found that listeners of this song not only empathize but also actively identify with the lyrical character as a courageous figure, not a pitiable one. The song's distribution through digital platforms reinforces this identification process.

On **a macro level** , the metaphor of the "evil-headed ghost" can be read as a representation of patriarchal ideology itself. Something invisible, nameless, yet actively destructive. This aligns with the argument that stereotypes and stigmas persist because they are continuously naturalized through popular culture. This line reveals that what "kills love" for women is not their inherent nature, but rather external pressures that are allowed to operate.

"Full of trouble in his soul" *(3)*

line shifts inward, from social stigma to the psychological experiences the characters experience directly. The word "disturb" here doesn't simply mean disturbed; it carries a full meaning that encompasses restlessness, anxiety, and persistent irritation.

On the **micro level** , the use of the word “his soul” (rather than “his mind” or “his heart”) places this disturbance on a deeper existential level, not just an emotional one. The phrase “full of disturbance” is a grammatically unusual construction, but its aesthetic power lies there: it feels like something overflowing, uncontrolled, yet expressed with great calm. This is an example of the dialectical tension noted (Bulkis Ramli & Elya Puspita, 2024a)in that acceptance of imperfection is a starting point, not a weakness.

In **meso** , this open acknowledgement of "mental illness" holds significant significance in the context of Indonesian popular music, which tends to shy away from open discussions of mental health. This song stands as one of the few works that dares to voice psychological experiences that have long been considered taboo for public discussion, especially in mainstream pop music.

On **a macro level** , this phrase reflects the real psychological consequences of a social system that consistently judges women. When a woman is labeled "crazy," she often begins to internalize that label, a process known in social psychology as self-stigma. The song acknowledges this reality without hiding, and in that acknowledgement lies its power.

“ ***While full of love, secretly trying*** **”** *(4)*

The fourth line is the turning point in the song. After three lines filled with pressure, stigma, and anxiety, this line introduces a new dimension: silent resilience.

In the **microcosm** , the word “silently” creates a powerful contrast with “full of love” and “trying.” There is no sign of surrender; instead, there is action taking place beneath the surface, far from the judgmental gaze. The recurrence of the word “full” (after “full of disturbance” in the previous line) indicates a deliberate structural parallel: the character “full” of disturbance is also “full” of love; he contains both things at once, and both are real.

In **the meso** , this line is particularly relevant to how young female audiences interpret the song. (Alin Fauziah & Andalusia Neneng Permatasari, 2024)noted that listeners tend to view the "Crazy Woman" character not as a victim, but as a representation of courage. This line is one reason why the character doesn't seek external recognition; she works silently, with or without social validation.

On **a macro level** , this silent resilience represents a form of resistance to the social expectation that women must display "natural" emotions to gain sympathy. The character doesn't cry in public, doesn't beg for understanding. She tries to remain silent. This strategy aligns with findings about female agency in the lyrics, where feminine agency isn't always expressed in a loud and

explicit form, but can take the form of a hidden resilience.

"Always knew I would be left behind" *(5)*

The fifth line presents the most poignant and complex dimension of this lyric: anticipatory awareness. The character knows he will be abandoned. Yet he remains there.

In **the micro** , the word "always" is key. It indicates not only frequency but also certainty, as if being abandoned were a predetermined fate. The use of the passive verb ("abandoned") positions the character as the object of others' actions, reflecting the perceived powerlessness. However, in the context of the overall lyrics, this grammatical passivity contrasts with the character's psychological activeness, who continues to strive despite knowing the outcome.

In **meso** , this line describes a psychological condition known in communication literature as anxious attachment, where a person remains in a relationship despite anticipating rejection. (Zam et al., 2023c)In their semiotic analysis of the same song, they also highlighted the theme of fear of abandonment as one of the dominant emotional representations in Nadin Amizah's work.

At the **macro level (social practice)** , this line reflects the social condition of women who, within a patriarchal structure, are often conditioned to "survive" in order to maintain relationships, even when those relationships are unhealthy. (Chotim, 2020)notes that in the context of Indonesian culture, women are still often evaluated based on their ability to maintain relationships, so that being "abandoned" carries an unequal moral burden between men and women.

"But, for God's sake" *(6)*

The sixth line is a dramatic pause before the climax. Just three words, but they carry enormous weight. An oath, a witness, a moral point.

In **the microcosm** , the conjunction "however" serves as the most important contrastive marker in this lyric, reversing the entire previous narrative. After five lines of pressure, stigma, anxiety, and resignation, "however" becomes the word that changes direction. The phrase "for God's sake" is an oath that transcends social logic; it places the character's efforts not above human judgment, but above something transcendent.

In **meso** , the expression of religiosity that emerges here is not merely an emotional expression; it is also an intertextual statement that resonates within the context of Indonesian culture, which is strongly tied to religion. By calling upon God as a witness to her endeavors, the lyricist elevates her personal experience to a universal level, not just about one woman, but about humanity.

At **the macro level** , this transition from social suffering to transcendent affirmation reflects the counter-discourse mentioned in AWK Fairclough's theory, a narrative that not only acknowledges the dominance of a particular ideology but actively offers an alternative. The character doesn't need validation from the system that labels him "mad"; he stands on something higher than that system.

"I try" *(7)*

These final two words are the climax and resolution of the entire narrative. After seven lines filled with stigma, dark metaphors, anxiety, silent resilience, anticipation of pain, and a vow of transcendence, it all culminates in these two words.

In the **micro- section** , the shift from "his soul" (third line, third person) to "I" (first person) is not simply a change in narrative perspective; it is a moment in which the character fully reclaims his voice. The word "trying" in this context is not an expression of weakness ("I'm just trying"), but rather a statement: I am an active subject, not a passive object of others' labels.

meso level , the simplicity of this closing line is precisely its strength. After a complex series of metaphors, a resolution as simple as "I tried" feels like a sigh of relief, something anyone who has ever struggled in silence can identify with. (Bulkis Ramli & Elya Puspita, 2024b)Nadin Amizah's lyrics emphasize that self-acceptance of imperfection is not the end, but rather the

starting point of the struggle, and this line is proof of that.

At **the macro level** , "I'm trying" is a concrete manifestation of what AWK experts call counter-discourse, a narrative that not only persists under the pressure of dominant ideology but actively refuses to be defined by it. The woman labeled "crazy" doesn't collapse, doesn't beg for understanding, doesn't defend herself against a judging system; she simply tries. And in that simplicity lies the most powerful subversion.

Table 1. Findings Map Analysis Discourse Critical of the Lyrics of " Seduction of a Crazy Woman"

Layer Analysis	Focus of Study	Findings Main Point
Micro (Text)	Diction, metaphor, mechanism labeling	Diction stigmatic combined with an appropriation strategy meaning; tension dialectical between humiliation and affirmation self
Meso (Practice) Discourse)	Production, digital distribution, reception listener	Identity creator influencing discourse framing; digital circulation expands range gender critique; audience play a role active in negotiation meaning
Macro (Practice) Social)	Ideology, gender hegemony, context socio-cultural	Lyrics respond and challenge ideology deep -rooted patriarchy; position song as internal counter-discourse culture popular Indonesia

Source: Analysis results researcher, 2026

CONCLUSION

Study This show that lyrics the song " Seduction of Crazy Women" by Nadin Amizah No Can separated from condition social environment around it. With using Fairclough's analysis model, the research This explain that content song, how to song That spread, and the situation socio-cultural each other related in form view about gender. From the side language, choice of words in lyrics depicts the stigma that has long been attached to perceived women too expressive. However, in song this, the stigma precisely taken back by the character in lyrics For strengthen his identity. From the side distribution, digital music platforms help song This reach many people, so that message criticism about gender can heard more wide. Meanwhile that, from side social, songs This become form resistance to view patriarchy that still exists influence life women in Indonesia.

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