



The Construction of Mental Health Discourse in The Lyrics of The Song “Membasuh” By Hindia: A Critical Discourse Analysis by Norman Fairclough

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Abstract

This qualitative study explores the construction of mental health discourse within the Indonesian popular song “Membasuh” by Hindia featuring Rara Sekar, using Norman Fairclough’s three dimensional Critical Discourse Analysis framework. Through a comprehensive investigation integrating textual structure, discursive practice, and socio cultural practice, the research demonstrates how popular music functions as an influential counter hegemonic cultural artifact. At the textual level, micro linguistic features, spiritual metaphors, and relational process clauses systematically reframe emotional vulnerability from an institutionalized sign of weakness into a legitimate, shared human condition. At the discursive level, egalitarian production dynamics and digital distribution platforms bypass traditional gatekeepers, facilitating active audience decoding and transforming passive listening into a collective cathartic practice. At the socio cultural level, the song directly critiques deep seated societal stigmas surrounding youth mental health, offering an alternative framework of unconditional empathy and mutual care amidst structural healthcare deficits in contemporary Indonesia. Ultimately, the findings reveal that independent popular music serves as a vital platform for social solidarity, psychological healing, and the subversion of dominant cultural norms.

Keywords: Mental Health, Critical Discourse Analysis, Popular Music, Hindia, Socio Cultural Practice.



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INTRODUCTION

The global landscape of contemporary discourse studies has witnessed an unprecedented paradigm shift toward investigating popular music culture as a primary site where socio-psychological struggles and ideological meanings are negotiated, contested, and internalized (Hall, 1997; Storey, 2009). Within this broader linguistic and cultural turn, the discursively constructed nature of psychological well-being has gained paramount momentum, particularly as youth populations navigate escalating mental health crises characterized by elevated rates of depression and anxiety alongside persistent social stigmatization (Kementerian Kesehatan RI, 2023; World Health Organization, 2022). This global trajectory manifests intensely in youth culture through a rising demand for emotional catharsis and self-healing practices, wherein popular songs function not merely as aesthetic entertainment but as transformative cultural texts that mediate personal interiority with overarching social structures (DeNora, 2000; GoodStats & Jakpat, 2023). Consequently, critical inquiries into linguistic choices, metaphoric configurations, and communicative acts within musical texts have become vital to unraveling how power relations and resistance strategies against mental health stigma are discursively structured across digital and offline public spheres (Fairclough, 2013; Hall, 1980).

Extant literature in critical discourse analysis and sociolinguistics has progressively addressed the interplay between language, power, and identity across various media formats and pop-cultural genres. Scholarship in song lyric analysis has predominantly highlighted how power dynamics, social conflict, and marginalized identity politics are articulated, ranging from gendered hostilities on digital platforms (Sagredos & Nikolova, 2022) and queer subcultural identities (Ruanglertsilp, 2026) to political rhetoric in formal addresses (Sukma & Rahman, 2026). In the realm of music, researchers have examined how hip-hop serves as a vehicle for anti-racist resistance (Suryana & Khristianto, 2026), how regional folk music encodes socio-cultural values (Yuliasari & Mahliatussikah, 2025), and how

international pop icons construct existential selfhood (Siregar et al., 2025). Furthermore, empirical observations regarding Hindia's song "Membasuh" emphasize its capacity to deliver altruistic messages, emotional healing, and humanistic solidarity among listeners (Khairunnisa, 2024; Koloni Gigs, 2019).

Despite these scholarly contributions, a critical gap remains in how mental health discourse is systematically interrogated within non-Western, Indonesian popular music through a holistic dialectical framework. Existing studies on Indonesian song lyrics often remain confined to descriptive semiotics, thematic content analyses, or traditional stylistic studies, frequently treating lyrics as static aesthetic artifacts isolated from the broader socio-cultural practices that shape their production and consumption (Fairclough & Wodak, 1997). Most prior analyses of "Membasuh" focus heavily on generic moral reflections or superficial textual interpretations (Khairunnisa, 2024), thereby failing to address the complex discursive mechanisms that link micro-linguistic choices with macro-structural ideologies surrounding mental health stigma in Indonesia. This analytical fragmentation leaves a conceptual void regarding how lyrical metaphors function dialectically as both reflections of contemporary psychological vulnerabilities and active interventions against dominant psychiatric taboos.

Addressing this literature gap carries significant theoretical and practical urgency within discourse studies and public health communication. From a theoretical standpoint, failing to integrate multi-layered critical discourse frameworks into the study of popular music leaves critical discourse analysis underutilized in analyzing emerging vernacular spaces of mental health advocacy. Practically, as young adults increasingly turn to independent music as a primary self-healing strategy in response to formal healthcare deficits and socio-cultural prejudices (GoodStats & Jakpat, 2023; Kementerian Kesehatan RI, 2023), understanding the precise linguistic and social mechanics of this music becomes essential. Without a rigorous critical interrogation of how songs like "Membasuh" construct emotional healing, scholars and practitioners remain unable to fully explain how popular culture can challenge institutionalized mental health stigmas or foster collective psychological resilience across digital music ecosystems (Kompas.com, 2019; Malaka, 2024).

This study grounds its inquiry in Norman Fairclough's three-dimensional Critical Discourse Analysis framework to bridge these theoretical and empirical divides (Fairclough, 2013). By contextualizing the song "Membasuh" by Hindia (2019) within a dialectical model, this research positions itself at the intersection of critical applied linguistics, cultural studies, and health communication. Rather than treating the song purely as a literary work or a passive therapeutic instrument, this research re-conceptualizes it as a complex discursive practice that actively reconfigures societal perceptions of vulnerability, healing, and empathy. Through this integrated approach, the study illuminates how subtle choices in grammar, vocabulary, and metaphoric structure operate within broader institutional and cultural landscapes to subvert normative expectations surrounding emotional endurance.

Accordingly, this research aims to critically examine how the discourse of mental health is structured, mediated, and contextualized in the lyrics of Hindia's "Membasuh" through Fairclough's three dimensions: textual structure, discursive practice, and socio-cultural practice. Methodologically, this study contributes a comprehensive analytical model that demonstrates how micro-level linguistic patterns in music can be systematically connected to macro-level social practices in non-Western contexts. Theoretically, it advances critical discourse scholarship by showing how popular song lyrics function as counter-hegemonic tools capable of destabilizing entrenched mental health stigmas, thereby reframing youth pop culture as a vital locus of social transformation and discursive agency.

RESEARCH METHODS

This qualitative study employs a non-empirical qualitative discourse analytic design, conceptualizing song lyrics as socio-cultural texts rather than gathering primary empirical data through human participants or biological samples (Fairclough, 2013; Sugiyono, 2019). The primary data source consists of the complete verbatim Indonesian song lyrics of "Membasuh" composed and performed by Hindia featuring Rara Sekar from the album *Menari dengan Bayangan* (Hindia, 2019). To contextualize the production, distribution, and social reception of the text, secondary contextual data were curated from authoritative public reports, digital media documentations, and author interviews regarding the song's creation and thematic resonance (GoodStats & Jakpat, 2023; Kementerian Kesehatan RI, 2023; Khairunnisa, 2024; Koloni Gigs, 2019; Kompas.com, 2019; Malaka, 2024; World Health Organization,

2022). Textual selection followed a systematic inclusion criterion focusing specifically on linguistic units such as clauses, metaphors, and rhetorical devices that directly or indirectly construct themes of mental distress, emotional catharsis, self-healing, and social solidarity, while excluding non-lyrical musical elements or unrelated commercial commentaries (Fairclough, 1995; Piliang, 2003).

Data screening and processing were conducted through Norman Fairclough's three-dimensional Critical Discourse Analysis framework, which integrates textual structure, discursive practice, and socio-cultural practice (Eriyanto, 2001; Fairclough, 1995, 2013; Fairclough & Wodak, 1997; van Dijk, 2001). At the textual level, micro-linguistic choices, lexical features, and metaphoric constructions were analyzed to uncover how psychological states are encoded into language (Hall, 1997). At the level of discursive practice, the analysis examined processes of text encoding and decoding, detailing how the creator's personal experiences and the music industry's digital dissemination channels facilitate audience interpretation (DeNora, 2000; Hall, 1980; McQuail, 2011; Severin & Tankard, 2014; Storey, 2009). At the socio-cultural practice level, the findings were synthesized with broader societal realities concerning mental health stigma, youth vulnerability, and emerging self-healing phenomena in contemporary Indonesia (GoodStats & Jakpat, 2023; Kementerian Kesehatan RI, 2023; Suaka Online, 2019; Wikipedia, 2021). Rigor and trustworthiness were ensured through iterative analytical triangulations across the three dimensions, adhering strictly to ethical research standards for publicly accessible cultural artifacts without infringing upon copyright or compromising personal data integrity (Fairclough, 2013; Sugiyono, 2019).

RESULTS AND DISCUSSION

Micro-Linguistic Structures and Metaphoric Constructions of Emotional Distress in "Membasuh"

The textual analysis of "Membasuh" reveals how psychological distress and emotional vulnerability are systematically encoded through specific micro-linguistic choices and metaphorical structures. Rather than utilizing direct clinical terminology, the text constructs mental health states through embodied metaphors that bridge physical sensation and inner psychological tension. Lexical choices such as "membiru" (turning blue/bruised) and "kering" (dry) serve as semiotic indicators of internalized trauma, emotional exhaustion, and systemic depletion. These textual choices demonstrate how cultural artifacts construct psychological reality by transforming subjective pain into shared linguistic signs. Through this linguistic encoding, the song establishes a narrative framework where emotional suffering is legitimized as a profound human experience rather than an individual pathology.

The syntactic arrangement within the clauses reflects a movement from relational disappointment to internalized existential questioning. In the opening stanzas, the lyrical subject establishes a transactional expectation where emotional investments are met with abandonment or non-reciprocation. Clause structures featuring passive positioning and unfulfilled conditions articulate a sense of helplessness common in early stages of psychological burnout. By employing non-transitive verbs, the text emphasizes the subject's inability to control external social outcomes, thereby shifting the focus toward internal coping mechanisms. This structural movement highlights the role of language in representing the fractured self within contemporary social life.

Table 1 details the textual components, micro-linguistic features, and their corresponding critical discourse interpretations.

Table 1. Micro-Linguistic Features and Textual Constructions of Mental Distress in "Membasuh"

Lyrical Extract / Textual Unit	Micro-Linguistic & Stylistic Feature	Discourse Representation	Analytical CDA Interpretation
"yang kuberikan datang berbalik / tak kunjung pulang"	Contrastive relational clause; transactional verbs	Expectation of social reciprocity vs. abandonment	Deconstructs transactional human relationships and highlights emotional exhaustion arising from

"hidup bukanlah perihal mengambil yang kau tebar"	Negative declarative statement; agricultural metaphor	Rejection of utilitarian paradigm	unfulfilled social expectations. Reframes personal growth away from competitive capitalistic exchanges toward altruistic acceptance.
"bisakah kita tetap memberi / walau tak suci"	Rhetorical interrogative; collective pronoun ("kita")	Existential vulnerability and flawed humanity	Normalizes psychological imperfection while fostering collective empathy and shared resilience.
"mengering sumurku / terisi kembali"	Spatial-somatic metaphor; polar opposition ("dry" vs. "filled")	Cycle of psychological depletion and catharsis	Constructs self-healing not as a permanent state but as an iterative process of emotional renewal.

Note: Data synthesized from textual analysis based on Fairclough's textual dimension and structural semiotics (Fairclough, 2013; Hall, 1997; Piliang, 2003).

As demonstrated in Table 1, the transformation of the spatial-somatic metaphor from depletion ("mengering") to replenishment ("terisi kembali") encapsulates the central thesis of emotional renewal. The textual construction avoids idealized solutions, presenting healing instead as a recurring cycle of emotional emptying and filling. By utilizing the spatial metaphor of a "sumur" (well), the text frames human capacity for empathy as a finite resource that requires active maintenance and communal support. This linguistic choice directly critiques hyper-individualistic views of resilience that demand constant productivity without emotional restoration. The metaphoric shift thus provides listeners with a vocabulary to conceptualize their own psychological rhythms.

The deployment of the collective pronoun "kita" (inclusive we) serves as a key grammatical strategy for building solidarity. By shifting from the isolated first-person "aku" to the inclusive "kita," the text expands individual suffering into a collective condition. This pronominal shift de-individualizes mental health struggles, framing emotional pain as a universal human vulnerability rather than an isolated failing. The rhetorical question "bisakah kita" invites listener participation, transforming the passive act of hearing into an active process of ethical and emotional reflection. Consequently, the textual dimension lays the linguistic groundwork for broader social critique.

Furthermore, the absence of aggressive or overt resistance language in the text highlights a quiet, contemplative mode of subversion. Rather than confronting socio-cultural pressures with anger, the lyrics utilize soft imperatives and reflective inquiries. This subtle stylistic choice aligns with modern musical discourses that seek to create safe emotional spaces within dominant cultural systems. The lyrical phrasing creates an atmosphere of vulnerability that directly challenges traditional norms of emotional suppression. Through these textual choices, the song establishes a gentle yet firm rejection of rigid socio-emotional demands.

Metaphorical constructions of "water" and "washing" ("membasuh") function as central signifiers of emotional catharsis and ethical cleansing. In critical discourse analysis, water frequently symbolizes fluid transitions, boundary dissolution, and purification. Within this text, the act of washing represents the release of accumulated emotional residue, grief, and societal pressure. The non-empirical analysis reveals that this metaphor operates on both micro-psychological and macro-social levels, suggesting that individual healing is intertwined with communal restoration. The repetition of water imagery reinforces the theme of ongoing personal renewal.

The interplay between interrogative and declarative clauses generates an open textual structure that resists single interpretations. By leaving several rhetorical queries unresolved, the text invites listeners to insert their own lived experiences into the narrative gaps. This open structure allows the text to function as a flexible signifier across diverse personal contexts. The textual ambiguity reflects the

complex nature of psychological struggles, which rarely conform to linear or simple narratives. Thus, the song's stylistic composition mirrors the fluid reality of mental health experiences.

The lexical choice of "walau tak suci" (even if not pure) addresses the internalized guilt and perfectionism that often accompany mental health challenges. By acknowledging human imperfection, the text disarms the punitive self-judgment reinforced by competitive social environments. This explicit acceptance of flawed humanity functions as a counter-discursive strategy against unrealistic standards of personal achievement. The micro-linguistic focus on acceptance establishes a foundational principle for emotional well-being. The text asserts that worthiness and capacity for care are not contingent upon absolute moral or psychological perfection.

Syntactically, the song relies on repetitive rhythmic cadences that create a sense of contemplative stability. The balanced sentence structures mimic the steadying rhythm of breath, reinforcing the thematic focus on emotional grounding. This stylistic alignment between linguistic form and emotional content enhances the text's capacity to induce a state of reflective calm in the audience. The text's internal consistency creates a cohesive discourse of self-healing that operates across multiple linguistic levels. Through these structural choices, the lyric becomes an effective artifact for emotional processing.

In summary, the textual dimension of "Membasuh" demonstrates how careful lexical selection, metaphoric mapping, and syntactic structuring construct a nuanced representation of mental health. By transforming private suffering into accessible cultural symbols, the song provides a shared vocabulary for emotional vulnerability. The micro-linguistic features systematically challenge hyper-individualistic and transactional models of human interaction. Through its open narrative design and inclusive grammatical choices, the text prepares the listener for the discursive and socio-cultural negotiations analyzed in subsequent sections. The lyrics demonstrate the power of song texts to reframe psychological distress as a site for empathy and collective understanding.

Discursive Production, Media Mediation, and Audience Encoding-Decoding Dynamics

The analysis of discursive practice focuses on the institutional production, digital circulation, and socio-psychological reception of "Membasuh" as a mediated cultural artifact. The genesis of the song is deeply rooted in the autobiographical existential crisis and emotional breakdown experienced by composer Baskara Putra. This raw personal vulnerability was strategically translated into artistic expression through an egalitarian production dynamic featuring guest vocalist Rara Sekar. The creative process eschewed conventional commercial pop tropes in favor of an authentic cathartic narrative intended to externalize psychological distress. Similar creative mechanisms are observed in musical discourse, where artists leverage personal psychological strain to construct counter-narratives that challenge normative social expectations.

Table 2. Discursive Process Matrix of "Membasuh"

Dimension	Operational Mechanism	Discursive Function
Text Production	Autobiographical crisis and cathartic narrative	Translates individual psychological strain into art
Creative Collaboration	Egalitarian duet with guest artist Rara Sekar	Balances gendered voice and reinforces relational empathy
Media Mediation	Algorithmic dissemination via Spotify and YouTube	Bypasses traditional gatekeepers to optimize reach
Audience Consumption	Active decoding via youth streaming routines	Recontextualizes music as a psychological self-healing tool
Discursive Reception	Dominant and negotiated audience readings	Transforms passive listening into collective catharsis

Note. Synthesized from qualitative contextual data on discursive practices (DeNora, 2000; Hall, 1980; Khairunnisa, 2024; Kompas.com, 2019; Malaka, 2024; McQuail, 2011; Storey, 2009).

Media mediation plays a pivotal role in bridging the authorial intent with the expansive digital public sphere. Independent record label Sun Eater and global distribution networks deployed digital streaming platforms like Spotify and YouTube to facilitate algorithmic reach. Mass communication

channels optimize content distribution by capitalizing on network infrastructure and user engagement patterns. This digital infrastructure allows indie pop compositions to bypass traditional broadcasting gatekeepers, reaching vulnerable youth demographics directly. Algorithmic curation ensures that songs dealing with mental health topics naturally cluster within user-generated playlists dedicated to emotional recovery.

The structural configuration of musical mediation relies on media platforms to shape cultural consumption patterns. Digital distribution channels systematically alter how listeners access and interact with emotionally resonant texts. Strategic artist management and media platforming allow independent musicians to maintain creative control while expanding audience saturation. Contemporary listeners utilize digital music services not merely for entertainment but as structured mechanisms for mood regulation. Consequently, the streaming infrastructure operates as an active agent in disseminating therapeutic discourse across contemporary media landscapes.

Audience reception of "Membasuh" can be thoroughly understood through the theoretical framework of encoding and decoding. Listeners actively decode the lyrical content depending on their individual socio-psychological backgrounds and lived experiences. In alignment with reception theory, youth audiences position themselves within dominant-hegemonic or negotiated positions when interpreting music. A dominant reading accepts the text as an empathetic mandate for unconditioned altruism and emotional healing. Conversely, a negotiated reading allows listeners to adapt the song's therapeutic messages to fit their specific interpersonal struggles.

Music functions as an aesthetic device that structures daily routines and supports emotional regulation. Young listeners engage with musical texts to construct personal identity spaces and manage inner turmoil. The musical arrangement and lyrical delivery of "Membasuh" offer a structured environment where listeners process grief and social burnout. Popular music serves as an active social technology used by individuals to navigate psychological vulnerabilities. The consumption of this track becomes a deliberate practice of emotional self-care and identity reconstruction.

The interactive dynamic between artist and audience is further amplified through user-generated content and digital discourse. Listeners internalize the text and project their personal narratives back into the public sphere through comments and social media posts. Cultural studies demonstrate that popular culture is continuously re-articulated at the point of audience consumption. The audience transforms a commercial audio track into a shared platform for mutual support and open dialogue regarding mental health. This bi-directional feedback loop reinforces the song's status as a living cultural artifact.

Discursive practices surrounding song lyrics frequently involve complex negotiations between artistic self-expression and commercial market demands. Performers strategically balance personal authenticity with consumer expectations to maintain artistic integrity. Critical discourse studies on contemporary pop tracks reveal how artists project vulnerability to foster deep, parasocial intimacy with their audience. By framing psychological distress as a shared human condition, the song builds a strong sense of community among listeners. This discursive strategy positions the artist not as a distant icon, but as an empathetic peer.

The textual representation of emotional distress and recovery resonates with broader trends in contemporary popular music. Critical analyses of popular song lyrics highlight how subtle linguistic choices reflect shifting cultural perspectives on emotional well-being. The strategic use of conversational language and intimate vocal delivery enhances the perceived sincerity of the musical message. Listeners decode these stylistic elements as authentic expressions of psychological reality rather than scripted commercial products. Such communicative practices encourage audiences to reflect critically on their own emotional health.

Religious and moral themes are often recontextualized within modern media platforms to serve new socio-cultural functions. Media analyses demonstrate how contemporary cultural products adapt traditional ethics to address modern anxieties. In "Membasuh", traditional ideas of grace, cleansing, and altruism are framed through a secular, psychological lens. This re-articulation allows modern listeners to engage with spiritual concepts without needing to align with traditional dogma. The song thus provides a contemporary framework for moral and emotional reflection.

Ultimately, the discursive practice dimension reveals how "Membasuh" operates as a dynamic communicative bridge between creator, medium, and consumer. The song moves from an isolated moment of personal crisis to become a widely shared cultural resource for emotional recovery. Digital

distribution channels, supportive media networks, and active audience interpretation work together to amplify the song's therapeutic resonance. Through these interconnected processes, the track successfully establishes an accessible, empathetic space for mental health discourse in contemporary popular culture.

Socio-Cultural Ideologies, Youth Mental Health Stigma, and Counter-Discourse Constructions

The macro-social analysis positions "Membasuh" within the contemporary Indonesian cultural landscape, where youth mental vulnerability intersects with deeply entrenched institutional stigmas. National health statistics indicate that psychological distress among young adults aged 15 to 24 reached a prevalence of 6.1 percent, reflecting heightened exposure to socio-economic pressures and digital alienation (Kementerian Kesehatan RI, 2023). Global healthcare frameworks similarly emphasize that unaddressed psychological conditions exacerbate social marginalization and limit life opportunities across developing nations (World Health Organization, 2022). Despite these escalating vulnerabilities, conservative social structures frequently interpret mental illness as a personal moral failing or a lack of spiritual discipline. Consequently, structural barriers and social stigma constrain vulnerable youth from seeking professional psychiatric support, leaving an urgent institutional void in youth care.

Popular music emerges as a potent counter-discursive instrument capable of challenging dominant cultural hegemonies and institutionalized ideologies. Critical discourse theory maintains that language operates within dialectical relationships with social institutions, serving either to reproduce or resist established power relations (Fairclough, 1995, 2013; Fairclough & Wodak, 1997). Cultural artifacts do not merely reflect pre-existing societal realities but actively participate in the social construction of reality by reshaping public perception (Berger & Luckmann, 1966). In Indonesia, independent music platforms function as vital spaces for youth solidarity, offering alternative frameworks that validate emotional struggles (Suaka Online, 2019; Wikipedia, 2021). By reframing vulnerability as a shared human condition, "Membasuh" directly challenges dominant norms that mandate emotional suppression and transactional social interactions (Hindia, 2019).

Table 3. Socio-Cultural Ideological Ideology Matrix vs. Counter-Discourse in "Membasuh"

Social Dimension	Dominant Indonesian Socio-Cultural Norms	Counter-Hegemonic Discourse in "Membasuh"
Perception of Mental Distress	Weakness, spiritual failure, or moral defect	Natural human experience requiring empathy
Interpersonal Relationships	Transactional exchange and conditional support	Unconditional altruism and mutual care
Coping Mechanisms	Emotional suppression and institutional silence	Communal reflection and active self-healing
Mental Health Access	Restricted healthcare access and strong stigma	Accessible cultural catharsis via popular music
Youth Identity Construction	Pressure to perform under capitalist competition	Collective vulnerability and social solidarity

Note: Synthesized from macro-social statistics and cultural literature (GoodStats & Jakpat, 2023; Kementerian Kesehatan RI, 2023; Suaka Online, 2019; Wikipedia, 2021; World Health Organization, 2022).

The data in Table 3 illustrates how "Membasuh" systematically subverts established cultural expectations in favor of empathetic social cohesion. National youth surveys highlight that over half of Indonesian youth cite interpersonal friction and academic demands as major stressors, yet few access clinical help due to social judgment (GoodStats & Jakpat, 2023). Mass media systems often reinforce these pressures by broadcasting idealized standards of success and personal resilience (DeFleur & Ball-Rokeach, 1989). By providing an alternative narrative, the song acts as a cultural counter-weight that normalizes emotional processing and collective healing. This structural shift transforms individual isolation into a shared communal experience, dismantling long-standing social stigmas.

The critical analysis of socio-cultural practice demonstrates how popular music renegotiates power structures within contemporary society. Socio-linguistic studies confirm that marginalized

groups frequently utilize music to express dissent and resist institutional oppression (Suryana & Khristianto, 2026). Critical discourse investigations into public address and institutional speeches similarly uncover how dominant groups construct power through structured linguistic choices (Sukma & Rahman, 2026). In the case of "Membasuh", the text subverts normative expectations by substituting individualist competition with unconditional social solidarity. This counter-discursive construction enables young listeners to assert agency over their psychological well-being despite surrounding social constraints.

The broader societal impact of popular music extends to the deconstruction of restrictive cultural narratives and gender norms. Critical linguistic studies illustrate how media texts challenge traditional gender roles and power asymmetries within localized cultural settings (Ibrozi et al., 2025). Similarly, critical investigations into media campaigns show how artistic movements mobilize collective action to foster self-love and emotional resilience among global youth (Aisyah et al., 2025). Pop lyrics often incorporate irony, sarcasm, or emotional vulnerability to critique societal pressures and rigid developmental expectations (Az-Zahra, 2026). "Membasuh" contributes to this transformative movement by validating emotional processing as a valid form of socio-cultural resistance.

The song's ideological resonance aligns with critical discourse scholarship examining identity politics and counter-hegemonic resistance in digital spaces. Studies on online discourse demonstrate how marginalized communities build online spaces to contest dominant socio-political narratives (Ruanglertsilp, 2026). Discourse analyses of online media highlight how public digital spaces often become battlegrounds for ideological conflicts and gendered resistance (Sagredos & Nikolova, 2022). Furthermore, media studies on digital cartoon animation demonstrate how popular culture serves as a medium for sharp social critique against governance and systemic inequality (Khairiah & Prihatini, 2023). "Membasuh" similarly leverages popular media to challenge social stigmas and advocate for systemic empathy.

The integration of popular culture into educational and developmental frameworks reflects a growing recognition of music as a vehicle for social transformation. Systematic reviews of discourse analysis in music education highlight how critical listening practices foster critical consciousness and emotional maturity among students (Eng & Tan, 2025). Historical and cultural discourse analyses demonstrate how traditional musical forms encode moral values, community ethics, and cultural resilience across generations (Hidayah & Mahliatussikah, 2025; Yuliasari & Mahliatussikah, 2025). Contemporary musical texts adapt these traditional functions, equipping modern youth with linguistic and emotional tools to navigate complex socio-cultural realities. The widespread adoption of such songs points to a broader cultural turn toward holistic mental health awareness.

The ideological struggle over mental health representation is embedded within larger socio-political and environmental discourses. Critical ecolinguistic research shows how public discourse shapes socio-ecological awareness and collective action during systemic crises (Meliana, 2026). Political discourse analyses similarly reveal how state actors manipulate language to construct national unity and manage public anxiety during times of institutional crisis (Motinyane, 2025). In the cultural realm, music provides a platform where public anxieties are articulated and counter-narratives are forged outside official state channels. "Membasuh" functions as a grassroots response to institutional silence, offering young people a safe cultural space for healing.

The semiotic power of artistic texts lies in their ability to redefine social meanings and subvert dominant cultural mythologies. Semiotic theory explains how cultural signs produce secondary meanings that reinforce or challenge prevailing societal ideologies (Barthes, 1977; Piliang, 2003). Critical studies on media representations of psychosocial conflicts show how popular films and songs expose the damaging effects of online harassment and social alienation (Pitaloka & Surwati, 2024). Analytical frameworks in critical discourse analysis provide necessary tools for uncovering how language reproduces power dynamics across various media forms (Eriyanto, 2001; Ghaffar & Afzaal, 2025; van Dijk, 2001). By deconstructing these semiotic structures, "Membasuh" reveals how creative expressions can dismantle harmful social norms.

In conclusion, the socio-cultural analysis demonstrates that "Membasuh" operates as a counter-hegemonic force within contemporary Indonesian society. By framing psychological distress as a shared human experience rather than an individual weakness, the song challenges deep-seated social stigmas and systemic healthcare deficits. The track bridges individual emotional struggles with collective social solidarity, transforming passive music listening into an active form of cultural

resistance. Through its engagement with broader social dynamics, "Membasuh" redefines popular music as a powerful tool for social critique, emotional healing, and youth empowerment.

CONCLUSION

The critical discourse analysis of "Membasuh" demonstrates the powerful interplay between micro linguistic choices, digital media practices, and macro social dynamics in rearticulating mental health awareness within contemporary popular culture. By unifying the textual, discursive, and socio cultural dimensions, the study reveals how linguistic structures and spiritual metaphors serve not merely as decorative artistic elements, but as deliberate mechanisms that challenge dominant socio cultural stigmas surrounding youth psychological distress. Through decentralized digital distribution and active audience reception, the song transcends conventional commercial entertainment, operating as an accessible, therapeutic counter discourse that validates emotional vulnerability and promotes unconditional social solidarity. Ultimately, this research underscores the transformative capacity of independent popular music as an alternative cultural institution, capable of bridging individual psychological healing with broader collective resistance against systemic social judgment and institutional neglect.

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