

Representations of Love and Gender Constructions in Song Lyrics: A Corpus Analysis of the Works of Dewa 19 and Raisa Andriana

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Abstract: This study aims to reveal the representation of the word "love" and gender constructions in the lyrics of Dewa 19 and Raisa using the *Corpus-Assisted Discourse Studies* (CADS) approach. This study is a mixed-method, qualitative-descriptive study supported by quantitative corpus analysis. A total of 30 song lyrics containing the word "love" were analyzed using the AntConc tool through three main stages, namely word frequency analysis, collocation, and concordance to identify lexical patterns and discourse orientation that emerged. The results of the analysis show that Dewa 19's lyrics tend to represent the word love through language that emphasizes emotional dominance and masculine roles that direct relationships. In contrast, Raisa's lyrics present love as an affective experience that is nurtured through reflection and emotional closeness, thus forming a more egalitarian representation of relationships. Through the CADS perspective, these findings show that the language in song lyrics not only represents the experience of love, but also discursively shapes different typologies of gender relations through agency structures and power configurations. Thus, popular music acts as a medium of cultural communication that produces and negotiates gender ideology within Indonesian cultural discourse.

Keywords: Corpus Studies, Gender Constructs, Love Song Lyrics, The Word "Love,"

Abstrak: Penelitian ini bertujuan untuk mengungkap representasi kata cinta dan konstruksi gender dalam lirik lagu Dewa 19 dan Raisa dengan menggunakan pendekatan *Corpus-Assisted Discourse Studies* (CADS). Penelitian ini merupakan studi campuran, kualitatif-deskriptif yang didukung analisis kuantitatif korpus. Sebanyak 30 lirik lagu yang memuat kata "cinta" dianalisis menggunakan perangkat AntConc melalui tiga tahapan utama, yaitu analisis frekuensi kata, kolokasi, dan konkordansi untuk mengidentifikasi pola leksikal dan orientasi wacana yang muncul. Hasil analisis menunjukkan bahwa lirik Dewa 19 cenderung merepresentasikan kata cinta melalui bahasa yang menegaskan dominasi emosional dan peran maskulin yang mengarahkan hubungan. Sebaliknya, lirik lagu Raisa menampilkan cinta sebagai pengalaman afektif yang dirawat melalui refleksi, kedekatan emosional, sehingga membentuk representasi relasi yang lebih egaliter. Melalui perspektif CADS, temuan ini menunjukkan bahwa bahasa dalam lirik lagu tidak hanya merepresentasikan pengalaman cinta, tetapi juga secara diskursif membentuk tipologi relasi gender yang berbeda melalui struktur agensi dan konfigurasi kuasa. Dengan demikian, musik populer berperan sebagai medium komunikasi budaya yang memproduksi sekaligus menegosiasikan ideologi gender dalam dalam wacana budaya Indonesia.

Kata Kunci: Kata Cinta, Konstruksi Gender, Lirik Lagu Cinta, Studi Korpus

Introduction

Language is the primary means by which humans interpret and negotiate social reality. In the study of popular culture, language functions not only as an artistic medium, but also as an ideological instrument that can shape public perception (Fairclough, 1995). Today, popular music has become part of the social discourse with the widest reach, where values, emotions, and cultural identities are produced and disseminated through lyrics (Ramadhana & Heriyati, 2025). Today, love song themes are important in expressing affective, moral, and social values.



However, the love depicted in song lyrics does not always represent emotional relationships (Rahma et al., 2024) . Additionally, song lyrics also become a realm where gender, power, and ideology can operate (Budi et al., 2025) . Through language, song lyrics construct images of men and women, determining who speaks, who remains silent, who loves, and who is loved (Tantowi et al., 2025) .

In the context of Indonesian society, love song lyrics often reflect patriarchal values while adapting to modern social changes (Dewi et al., 2023) . Music becomes a medium for articulating gender ideology that maintains traditional norms, but on the other hand, it can also open up space for more egalitarian expression (Zain, 2025) . Previous studies show that men and women tend to have different patterns of linguistic expression (Tannen, 1990) . Men are described as using language that is competitive, rational, and action-oriented. Meanwhile, women are more expressive, reflective, and emotionally oriented. These differences are not biological in nature, but rather a form of social construction that is produced and repeated through language (Fatima et al., 2025) . Thus, love song lyrics have a role as cultural texts that normalize or even challenge prevailing gender constructions.

The musical works of Dewa 19 and Raisa Andriana are very interesting representations for examining the linguistic construction of love from a gender perspective. Dewa 19 is recognized by the public as an icon of masculine Indonesian pop music from the 1990s to the present, often portraying a very strong, active, and heroic through metaphors of struggle and sincere sacrifice for love, as contained in the lyrics of songs *such as "Cinta Gila," "Cinta Kan Membawamu Kembali," "Risalah Hati," or "Pupus"* (Gumelar, Arifah, and Ulya 2023 & Novianto 2024) . In contrast, Raisa, a contemporary female singer who emerged in the 2010s, uses very soft, reflective, and introspective diction, as found in the lyrics *of her second song, "Cinta Tak Perna Salah" (Love Is Never Wrong) or "Tentang Cinta" (About Love)* (Siagian, 2024) . There is a significant contrast in linguistic aspects that reflect artistic style and indicate ideological differences in interpreting roles and emotional experiences based on (Kreyer, 2015).

Dewa 19 often positions men as active subjects in romantic relationships, while Raisa represents women as reflective subjects who are empowered through their emotional awareness. This difference in representation is interesting to analyze further through a corpus-based linguistic approach so that it can be identified systematically (Betti et al., 2023) .

Research on love song lyrics often stops at the interpretive level and has not yet utilized the potential of linguistic data computationally (Fajriah, 2024) . Thus, a corpus-based linguistic approach using a more systematic methodology can be used to observe how language can shape social meaning (Al-hamzi et al., 2020) . Through frequency, collocation, and concordance analysis, as well as ideological linguistic patterns, can be identified empirically without relying on a researcher's intuition (McEnery & Baker, 2015) . Furthermore, the critical discourse analysis approach can broaden the scope of interpretation of power relations and gender representation that can be revealed through linguistic structures (Adel & Reppen, 2008) . This approach does not view data as a mere collection of words, but rather as social evidence that determines how society produces and negotiates meaning. In the context of this study, corpus



analysis is used to describe the use of the word "love" and to analyze in depth the ideology present in the music (Utami, 2025) .

Studies on gender representation in song lyrics have been widely conducted, but most still rely on interpretive qualitative approaches without the support of systematic corpus-based linguistic analysis. (, through corpus-based discourse analysis of Indonesian dangdut and pop songs, found that women are often represented in a subordinate manner through diction that emphasizes emotional dependence on a man. 's research on Sal Priadi's songs reveals that despite resistance to patriarchal values, women are still often positioned as passive figures in romantic relationships. Meanwhile, research conducted by Jufri (2025) reveals that male singers tend to use active metaphors such as *reaching for love*, while female singers display passive metaphors such as *waiting* and *believing in love*.

The three studies show that song lyrics serve as a space for the reproduction and negotiation of gender meanings. However, most of these studies still focus on thematic and metaphorical analysis and have not yet explored in depth the lexical and collocational patterns that consistently construct the meaning of love in relation to gender constructions (Alfiandi et al., 2021) . In addition, previous studies have not specifically focused on the word "love" as the main lexical unit that is systematically analyzed using the *Corpus-Assisted Discourse Studies* (CADS) approach. Therefore, this study aims to fill this gap by integrating corpus analysis and critical discourse analysis to reveal how the use of the word "love" not only represents affective experiences but also discursively constructs gender relations and roles in Indonesian popular music (Yamiin, 2024) .

Based on this conceptual framework, this study focuses on answering two main questions. First, how are the lexical patterns and collocations of the word "love" realized in the lyrics of Dewa 19 and Raisa based on corpus analysis using AntConc? In addition, this study seeks to explore how the results of corpus-based analysis can represent gender differences in expressions of love between male and female singers. Thus, this study can indirectly link corpus linguistic methodology with social interpretations of gender representation. Furthermore, corpus analysis will be used as a means to systematically detect linguistic patterns, while the interpretation of the results will be directed towards understanding how these differences reflect the ideologies and social constructions inherent in each gender. Thus, this research not only complements previous studies but also offers a more empirical methodological approach to understanding the relationship between language, love, and gender constructions in Indonesian popular music.

Method

This study uses a corpus linguistic approach with a *Corpus-Assisted Discourse Studies* (CADS) perspective as developed by (Baker, 2023) . This approach allows for empirical, systematic analysis of language through quantitative corpus data, which is then interpreted qualitatively within a social and ideological framework. Thus, CADS is positioned as an approach that bridges quantitative and qualitative analysis in discourse studies. Methodologically, this research uses mixed methods with a descriptive-explanatory design (



Creswell (2018) . Quantitative analysis is used in the initial stage to identify prominent linguistic patterns, while qualitative analysis is conducted in the subsequent stage to interpret the social and ideological meanings of these patterns (McKim, 2017) . Quantitative data serves as the empirical basis, while qualitative data serves to explain the representation and construction of gender in love song lyrics.

The research data sources consist of song lyrics containing numerous instances of the word "love" released by both singers. The data was taken from 15 songs by Dewa 19 and 15 songs by Raisa Andriana that explicitly use the word "love" and have the main theme of romantic relationships. All song lyrics used as data were obtained from official sources and then double-checked with the original songs to ensure the accuracy of the lyrics. The songs were selected using purposive sampling in accordance with the model (Sugiyono, 2022) , taking into account the production period, popularity, and thematic relevance. The data collection technique was carried out through several systematic stages. First, all selected lyrics were compiled and normalized in terms of spelling and punctuation to ensure linguistic consistency. Second, all song lyrics were entered into AntConc to analyze the frequency, collocation, and concordance of the keyword "love" and its context of use. All numerical results were then transformed into frequency, collocation, and concordance tables for interpretive analysis.

The analysis was conducted on two subcorpora compiled based on the gender of the singers, with the Dewa 19 song lyrics corpus representing male singers and the Raisa Andriana song lyrics corpus representing female singers. The selection of these two objects was based on historical and ideological considerations. Dewa 19 is known as an icon of masculine pop music from the 1990s to 2000s with an expressive and dominant style, while Raisa is a singer from the new era of Indonesian female pop music with a reflective and emotional style. This comparative approach can identify differences in linguistic aspects as seen in how the singers represent the theme of love, as well as trace patterns related to gender construction in popular music. Data analysis was conducted in two main stages. The first stage was lexical and collocational analysis, which focused on identifying patterns of the word "love" and lexical associations before and after the word. This analysis aims to reveal the different linguistic tendencies between male and female singers in expressing the theme of love. The collocation patterns that emerge are then analyzed to see how love is constructed linguistically, as an emotional experience, an interpersonal relationship, a form of action, or a struggle.

The second stage is critical discourse analysis, in which the quantitative findings obtained through corpus analysis are interpreted qualitatively using *Critical Discourse Analysis* (CDA) in line with the research conducted by Azizah(2022) . This analysis is based on Fairclough's (2013) model of the , which covers three dimensions, namely the analysis of the linguistic form of the text, the analysis of the practice of text production and distribution, and the analysis of the ideology and socio-cultural context behind it. Through these stages, the identified linguistic patterns can be understood as part of discursive practices that represent ideology and gender relations in popular music. The integration of quantitative and qualitative analysis allows for a more in-depth interpretation of the relationship between linguistic patterns and the



social meanings constructed in song lyrics. The validity of the analysis is maintained through data triangulation, namely by verifying the findings of frequency and collocation through the concordance context to ensure the consistency of meaning and its relevance to the issue of gender representation and construction.

Results and Discussion

Table 1. Dewa 19 Song Lyrics

No	Song Title	Verses containing the word "love"
1	Arjuna is searching for love	Maybe I'll find true love
2	There will be no other love	Do you remember one verse of our love story
3	I want to make love	I want to make love because
4	The message of my heart	I can make you fall in love with me
5	Faded	I love you more than you know
6	Kirana	My love for you will never end
7	Miss	The sweet words of love in your letter
8	Melt	Melting into you, whom I love
9	Crazy love	I cling to my love with all my might
10	Love is love	Love is not just sweet talk, caresses, or intimacy
11	It is not ordinary human love	My love is the truest love of all
12	I am here for you	Perhaps giving meaning to love within me
13	A cheap romance	My love doesn't have to possess you
14	The most beautiful woman	To fight for the love I believe in
15	Love will bring you back	Love will bring you back here

Table 2. Lyrics of Raisa Andriana's song

No	Song Title	Verses containing the meaning of love
1	Here we are	I will never tire of believing in love
2	It's up to you	A love story like ours will never last forever
3	It turns out without you	I am worthy of love
4	Trapped in nostalgia	Feel the love you gave me
5	About love	What is the meaning of life without love?
6	Everything is wrong	I don't want you to get hurt because of love.
7	The most beautiful ex	Why did you end our love back then?
8	Falling in love	I didn't fall in love, but I fell for you



9	The second time	Hold my hand as we fall in love, ha-ah-ah
10	Perfect love	Only you make me feel perfect love
11	What's the point of waiting	The love I've been waiting for never comes
12	I no longer hope	The love you offer (love) Is not worthy of my acceptance
13	The second time	Hold my hand, fall in love together, oh
14	No more hoping	You are the reason I no longer believe in love
15	Let it become a memory	Even if love must be divided in two (oh-oh)

The corpus for this study was compiled from the lyrics of Dewa 19 and Raisa Andriana, each of which consisted of 15 songs and were selected purposively because they all contained the word "love" as the main theme. Dewa 19 was chosen as a representation of masculine linguistic production through lyrics written by a team of men, while Raisa was chosen as a representation of feminine linguistic production because all of her lyrics reflect the perspective of a female singer. After all the lyrics were compiled and normalized, the data was analyzed using three main procedures in corpus linguistics as suggested by (McEnery & Hardie, 2012), namely frequency analysis to see the dominance of certain words, collocation analysis to identify lexical associations that consistently appear with the word cinta, and concordance analysis to observe patterns of context, syntactic structure, and subject-object relations in sentences. These three types of analysis provide an empirical basis for understanding how the word "love" is constructed differently by male and female singers, thereby enabling the identification of gender representation patterns that emerge in Indonesian popular music discourse (Kesumaningrum, 2024).

Frequency

In corpus linguistic studies, frequency analysis is used to identify words that appear dominantly in a corpus, reflecting the thematic focus and representational tendencies of a discourse (McEnery & Hardie, 2012). The frequency of lexical occurrence not only shows the intensity of a word's use but also indicates the role of that word in constructing meaning and discourse orientation. In this study, frequency analysis serves as a preliminary step to map the keywords that play a role in framing the meaning of love and gender representation in the lyrics of Dewa 19 and Raisa Andriana.

Frequency Analysis of the Word "Love"

The following are the results of word frequency analysis in the lyrics of Dewa 19 and Raisa Andriana, which show the words with the highest frequency of occurrence in each corpus. These findings indicate a tendency toward repetitive and prominent lexical choices in framing the meaning of love in both singers' work. This frequency analysis serves to identify



the keywords that play the most significant role in constructing the patterns of representation and discourse orientation that emerge .

Table 3. Frequency of Lyrics in Dewa 19 Songs

Rank	Word	Frequency	Percentage
1	I	100	4.55
2	love	72	3.28%
3	who	53	2.41%
4	you	45	2.05%
5	in	44	2.00%
6	not	32	1.45%
7	you	32	1.45%
8	Yes	28	1.27%
9	my love	28	1.27%
10	want	23	1.05

The frequency analysis results show that the words *aku* (100 occurrences) and *cinta* (72 occurrences) are the two most dominant lexical items in the Dewa 19 lyrics corpus. The high occurrence of the word *aku*, which accounts for about 4.55% of the total tokens, indicates that Dewa 19's lyrics are very centered on the perspective of the male subject as the driver of the story. Meanwhile, the dominance of the word *cinta*, which accounts for 3.28%, confirms that romantic themes are the main basis for the construction of meaning in their lyrics. Additionally, the high frequency of words such as *kau*, *kamu*, and *dirimu* (you) shows that the interpersonal relationship between "aku" (male) and "you" (female) is the main structure of the " " in the representation of explicit, intense love, oriented towards the emotional experiences of men, thus revealing a fairly strong masculinity in the construction of their lyrics.

Table 4. Frequency of Lyric Words in Raisa Andriana's Songs

Rank	Word	Frequency	Percentage
1	not	96	4.22%
2	mine	80	3.51%
3	love	70	3.08%
4	which	62	2.27%
5	I	61	2.68%
6	Want	55	2.41%
7	in	44	1.93%
8	you	35	1.54%



9	Oh	28	1.23%
10	for	27	1.19

The frequency analysis results in the table show that the Raisa subcorpus is dominated by words that represent personal and affective expressions, such as *tak* (4.22%), *ku* (3.51%), and *cinta* (3.08%). The dominance of related pronouns such as *ku* and *tak* indicates that the lyrics are constructed through an intimate, reflective, and emotionally oriented point of view. The frequency of the word *cinta*, which ranks third, also confirms that rational and affective themes are central to the construction of feminine identity in modern pop lyrics. In addition, the appearance of the words "*want*" (2.41%) and "*you*" (1.54%) reflects a more dialogical interactional pattern, namely the representation of women as subjects who express their desires, needs, and feelings directly to their partners. Overall, these findings show that Raisa tends to represent love through gentle, introspective, and egalitarian language in line with the feminine communication model that emphasizes emotional closeness and explicit expression of feelings. Thus, the frequency pattern shows that the construction of love from a female perspective is not only centered on relationships, but also on self-affirmation and emotional presence (Siagian, 2024). Thus, there is a significant difference from the more egocentric and declarative masculine pattern in the results of the frequency analysis of Dewa 19's songs.

The difference in frequency patterns in the two subcorpora indicates that Dewa 19 and Raisa construct representations of love through lexical choices that differ not only distributionally but also ideologically. This finding is in line with Baker's view (2023) that word distribution in a corpus can reflect certain patterns of social representation, including gender relations. In the Dewa 19 subcorpus, the dominance of the pronoun *aku* represents a construction of masculinity centered on male ego-centric experiences, while the high frequency of affective words in the Raisa subcorpus indicates a more relational and emotional pattern of feminine expression, as stated in a study of female language style by (Fajriah, 2024). However, word frequency only provides a superficial picture of linguistic tendencies to reveal more substantial meanings. Corpus research emphasizes the importance of collocation analysis as a way of understanding lexical associations and recurring patterns of meaning (McEnery & Hardie, 2012).

Collocation

In corpus linguistic studies, collocation analysis is used to examine the tendency of certain words to appear in close proximity and repeatedly within a corpus. Collocation is important to analyze because the meaning of a word does not stand alone, but is formed through its relationship with other words in a recurring context of use. Thus, collocation analysis allows researchers to identify lexical patterns that contribute to the formation of meaning and discourse orientation (McEnery & Hardie, 2012). In this study, collocation analysis of the word "love" is used to reveal the words that consistently accompany it in the lyrics of Dewa 19 and Raisa, so that it can be understood that the meaning of the word love can be constructed



differently and how these differences reflect gender representation in Indonesian popular music.

Collocation Analysis: Lexical Patterns Around the Word Cinta

The following are the results of collocation analysis of Dewa 19 and Raisa Andriana's song lyrics using the AntConc tool, showing words that are significantly associated with "love." These findings help reveal the discourse orientation constructed by each singer through the collocation patterns of word occurrence.

Table 5. Collocations of the Word "Love" in Dewa 19's Lyrics

Rank	Collocate	Freq (Scaled)	FreqL	FreqR
1	I	29	14	15
2	love	20	10	10
3	you	17	10	7
4	who	13	11	2
5	not	31	17	14
6	even	16	8	8
	though			
7	this	16	12	4
8	true	11	1	10
9	can	10	6	4
10	not	18	10	8

The collocation patterns that emerge reveal that the word *cinta* in Dewa 19's lyrics is represented through a strong relationship between the subject *aku* and the object *kau*, indicating a relational structure that places men at the center of emotional action. Collocations such as *tak*, *bukan*, and *bisa* reveal tension, doubt, or rejection surrounding the experience of love, thus forming an image of love as something unstable and full of conflict. The presence of the words *sejati* and *meski* adds an evaluative layer that places love as something ideal but difficult to achieve, as if affirming the position of men as figures who struggle or are tested emotionally. On the other hand, the collocations "*this*" and "*that*" show that the meaning of love is often expanded through explanatory clauses, indicating a tendency to identify, direct, or claim the meaning of love according to the male subject's perspective. Overall, these collocations reinforce the representation of love as intense and problematic, with men as the main actors who determine the direction of the relationship.

Table 6. Collocations of the Word Love in Raisa Andriana's Song Lyrics

Rank	Collocate	Freq (Scaled)	FreqL	FreqR
1	meet	28	12	16



2	your time	12	8	4
3	and	25	11	14
4	my soul	12	7	5
5	flow	27	11	16
6	because	10	7	3
7	your day	15	7	8
8	true	10	6	4
9	my blood	11	5	6
10	love	40	20	20

The collocation patterns in Raisa's lyrics show that love is represented through affective experiences that affirm women's agency and emotional space. Collocations such as *fill*, *flow*, and *my soul* position love as a source of strength rather than a burden or conflict, thus depicting women as subjects with depth of feeling and reflective capacity. The collocation of "*your time*" and "*your day*" shows an equal relationship, where emotional involvement is built through the sharing of time and attention, not through the domination of one party. The collocation "*true* and *because*" shows a process of assessment and argumentation that strengthens women's position as individuals who are able to negotiate feelings and determine boundaries in relationships. While the metaphor of *my blood* gives intensity, the meaning remains within the framework of empathy and intimacy. Overall, this pattern is in line with the feminist view that women are not merely objects of feeling, but active subjects who articulate their affection, needs, and emotional autonomy in relationships.

The results of the analysis show that Dewa 19 and Raisa construct the meaning of love in very different ways. In Dewa 19's lyrics, love is described as an intense, tense, and often conflicted experience, a representation that reflects a model of masculinity that places men as the owners of emotional authority. In contrast, Raisa's lyrics present love as a warm, reflective, and mutually empowering experience, in which women are present as individuals who have a voice, judgment, and autonomy in expressing their feelings. This pattern is in line with the feminist view that rejects the notion that women are merely passive in love, but rather that they are capable of setting boundaries, responding to feelings, and negotiating equal relationships. Thus, the two singers present two different gender constructions. Love is considered domination in the masculine perspective, and love is considered a different relational space in the feminine perspective.

Concordance

In corpus linguistics, concordance analysis is used to trace the occurrence of a word in the context of a sentence directly, allowing researchers to understand how the word functions in syntactic structure and contextual meaning. Through the concordance row display, the analyzed word can be observed together with its left and right contexts, which play an important role in the formation of discourse meaning (Sinclair, 2004). This approach emphasizes that



meaning is not inherently attached to words, but is constructed through patterns of repeated use in specific contexts. Therefore, concordance analysis not only serves to show the frequency of word occurrence, but also serves to reveal usage patterns, subject-object relations, and accompanying discursive tendencies (McEnery & Hardie, 2012) . In this study, concordance analysis of the word "love" is used to understand how the meaning of love is constructed contextually in the lyrics of Dewa 19 and Raisa Andriana, and how these linguistic patterns reflect differences in gender construction and relations in Indonesian popular music.

Concordance Analysis: Structural Patterns and Contextual Meaning

Concordance analysis is used to trace how the word *cinta* appears in the context of a sentence directly, so that the syntactic structure and surrounding meaning can be identified in depth. The results of the analysis show that gender constructions are not only reflected through lexical choices, but also through sentence structure patterns that frame the experience of love. In the Dewa 19 corpus, sentence structures tend to be active, placing male subjects as the main actors of effective actions, so that love is represented as something that can be directed, proven, or controlled. In contrast, in the Raisa corpus, more reflective and rational sentence structures emphasize inner experiences and emotional management, representing a greater degree of emotional autonomy and more equal relationships. Thus, the differences in syntactic structure in the two corpora confirm that gender dominance and equality are constructed through the way the subject is positioned in language, not only through the meaning of words. The following is the concordance that forms the basis for the interpretation of contextual meaning in the lyrics of Dewa 19 and Raisa Andriana.

Table 7. Results of Concordance Analysis of Dewa 19 Song Lyrics

No	Left context	Hit	Right context
1	not just a lullaby, a caress	love	is space and time
2	even if you don't love me, you don't	love	I can make you fall
3	Not just pretty words	love	Not just sweet talk, caresses
4	Above the stars of my imagination	love	is not just words
5	give me a little time so that	love	to come because it has become a habit
6	When we are together, there is no doubt	love	will bring you back
7	I can make you fall	love	for me even if you don't love
8	for you, it may give meaning	love	to me I am here for you
9	I am Arjuna who seeks	love	O woman, love me



10	Only now do I feel	love	it is truly not like this
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The concordance shows that love in Dewa 19's lyrics is framed as an experience full of demands, proof, and negotiation of dominance. Expressions such as "not just sweet talk" are positioned as something that must be proven through actions, not just feelings. Lines such as *I can make you fall in love* and *even if you don't love me* reflect a hierarchical relational structure, where men play a role in controlling the direction of a relationship and even influencing their partner's feelings. Then, the expression *I am Arjuna who seeks love* reinforces the image of heroic masculinity that places men as objects to be won. On the other hand, the context of *"love will bring you back"* shows that love is understood as a force that can draw women back into relationships desired by men. Therefore, this concordance reinforces the image that love in Dewa 19's lyrics is represented within a masculine framework that emphasizes ownership, control, and emotional claims over partners, thus placing women in a more passive or responsive position in relationships.

Table 8. Results of Concordance Analysis of Raisa Andriana's Song Lyrics

No	Left Context	Hit	Right Context
1	and fill your time, oh	love	flow through my blood, flow through my soul, love
2	your soul uuuu ohoho	love	What is the meaning of life without your love?
4	Your days and fill your time	love	Flow through my blood, flow through my soul, love
5	Hold my hand as we fall together	love	ha ah the second time with the same person
6	I'm waiting if you don't	love	But I think I've waited long enough for all these feelings
7	I won't believe	love	Sweet and bitter, I accept it now, the story
8	I have endured for so long for the sake of	love	to fulfill a hope but I think it's enough
9	I bury my struggle	love	freedom, you and I who
10	You make me feel	love	that is perfect try to listen even though

The concordance results show that *love* in Raisa's lyrics is framed as an emotional experience that flows, calms, and strengthens oneself. Contextual patterns such as *fill your time*, *flow through my blood*, and *flow through my soul* show that love is understood as a source of inner energy that can provide space for both parties to grow, rather than as a conflict or emotional burden. The contexts *"I don't want you to get hurt because of love"* and *"perfect*



love" represent women as figures who are capable of nurturing relationships, setting boundaries, and consciously negotiating feelings. In several lines, such as "*I'll wait if you don't love me*," Raisa emphasizes women's ability to read emotional situations without losing their autonomy. Meanwhile, expressions such as "*I bury my struggle for love*" show women's capacity to make final decisions in order to maintain their self-esteem and well-being. Overall, this concordance affirms a representation of love that is gentle yet powerful, in line with the feminist perspective that views women as emotional, reflective, and in control of their choices. These findings are in line with Abror and Afrianti's (The Representation of Love in Indonesian Pop Music) (2025) .

A comparison of the two concordances shows that Dewa 19 and Raisa present the meaning of *love* through two different emotional orientations. In Dewa 19, love is described as an experience that demands proof, control, and effort to subdue the situation, as clarified in the expression of a man's ability to "create" or "direct" his partner's feelings. In contrast, the context in Raisa's lyrics depicts love as a more empathetic and equal space, where women negotiate their feelings without losing their dignity (Ratnaduhita et al., 2025) . Thus, this difference represents gender contrast, where men are positioned as controllers of relationship dynamics, while women appear as empowered individuals who build relationships with emotional awareness.

The Conflict Between Masculine and Feminine Ideologies

A synthesis of the overall findings shows that the lyrics of Dewa 19 and Raisa are not only different in their choice of words, but also produce two opposing gender ideologies in interpreting love. Frequency analysis of the Dewa 19 corpus reveals a dominance of the pronoun "I" and modal words such as *tak* (*can't*) and *bukan* (*not*), which mark a linguistic orientation that affirms power through self-assertion and argumentation. This pattern continues in the collocation structure that frames love as something that must be controlled or proven, reinforced by concordances that describe men as individuals who are capable of "creating" or "moving" a woman's feelings. In contrast, Raisa's corpus tends to be more relational and reflective in its lexical aspects, as seen in the frequency of words that refer to inner maintenance, such as "*aliri*," "*penuhi*," and "*jiwaku*." This is reinforced by collocations that construct the imagination of love as a space of tranquility and balance (Manaseer & Noori, 2023) . Additionally, the concordance results portray women as emotional agents who can set boundaries, prioritize feelings, and dare to make decisions.

Within the CADS analytical framework, these lexical aspects cannot be viewed as coincidental, but rather as discursive practices that construct gender norms through the repetition of language patterns. As emphasized by (Baker, 2023) , the tendencies of the corpus function as ideological indicators that reflect and simultaneously reinforce certain social perspectives. In the case of Dewa 19, the narrative of love that moves through actions, initiatives, and claims of control affirms the masculine position as an emotional orientation (Whiteley, 2013) . Conversely, Raisa represents love as seen from a sense of caring, self-strength, and good management of affection, resulting in a more egalitarian and self-aware



feminine configuration. Both of these are not merely stylistic choices, but discursive mechanisms that shape how romantic relationships are imagined in popular culture.

This ideological conflict becomes even more apparent when examining how the two bodies of work produce relational structures. Dewa 19 presents a relationship scenario driven by a male subject who decides the direction and intensity of love, with women appearing as affective objects who accept these emotional decisions. This representation depicts a pattern of hegemonic masculinity often found in popular music culture. In contrast, Ra isa articulates relationships that do not place women as passive recipients, but rather as individuals who take care of themselves, consider relationships, and regulate their experiences of love. From a feminist perspective, this pattern signifies a shift from the representation of women as emotionally empowered subjects (Dhipa & Lisanda, 2023) . (Salsabila, 2025)

These ideological differences are inevitably tied to the context of production, gender conventions, and the musical appeal inherent in each corpus. Dewa 19, known as a music group with a masculine aesthetic and pop-rock tradition, historically contains elements of heroic rhetoric and expressiveness that emphasize a more assertive orientation centered on masculine agency (Gumelar et al., 2023) . In contrast, Raisa moves in the pop-ballad genre , which emphasizes vocal intimacy and emotional depth. However, this contextual difference does not negate the fact that the lexical patterns and contexts that emerge consistently reveal two different gender orientations in interpreting love. Thus, the synthesis of these findings confirms that lyrical language is a strategic ideological aspect, where constructions of masculinity and femininity are negotiated and reinforced through the repetition of meanings and lexical choices that appear simple but are ideological.

The findings of this study indicate that love song lyrics in popular music function as a discursive practice that helps shape and negotiate social meanings regarding love and gender relations. Representations of masculinity that emphasize control, initiative, and emotional dominance have the potential to reproduce hierarchical gender relations, while representations of femininity that highlight reflexivity, affect management, and emotional autonomy open up space for more equitable constructions. Within the framework of cultural communication, popular music not only serves as a medium of entertainment, but also as a means of socializing values that influence how listeners understand the roles, identities, and positions of men and women in romantic relationships. Therefore, this study emphasizes the importance of a critical approach to popular music discourse as part of an effort to understand the dynamics of gender construction in contemporary Indonesian culture.

Typology of Gender Relations

Based on the findings of frequency, collocation, and concordance patterns described above, the findings show the formation of two structurally different typologies of gender relations. In the Dewa 19 corpus, romantic relationships are constructed in a pattern that tends to be hierarchical, where male subjects are positioned as the center of agency that directs and even claims the emotional dynamics of the relationship. Linguistic structures such as "I can make you fall in love" or "love will bring you back" indicate a one-way relationship that places



men as the dominant actors, while women are present as the influenced or targeted parties. This configuration forms a model of masculinity oriented towards emotional control and authority. This pattern is in line with the findings of, (2023) , which show that popular song lyrics by male singers produce asymmetrical relationships through verbal domination and the representation of women as emotional objects. In contrast, in Raisa's corpus, the relationships that are built are more dialogical and negotiable. Love is not positioned as a form of treatment, but rather as a space for affective exchange that allows for reflection, consideration, and the setting of personal boundaries. Structures such as "I will wait if you don't love me" or "love flows through my soul" affirm the position of women as reflective subjects who have autonomy in managing their emotions. Thus, the difference between the two corpora lies not only in the variation of lexical choices, but also in the topology of the relationships produced. One produces a hierarchical relationship pattern based on masculine dominance, while the other builds a more equal relationship through negotiation and feminine emotional awareness.

Distribution of Agency in Gender Relations

The distribution of agency in gender relations is seen through the choice of verbs and patterns of transitivity that form the structure of action in the lyrics of " . In the corpus of Dewa 19's " , " the dominance of active verbs such as *membuat* (to make), *mencari* (to look for), *membawa* (to bring), and *mempertahankan* (to maintain) can indicate a consistent grammatical configuration that places men as the main actors in relational events. In this construction, women are more often present as participants who are subject to actions or become the target of affection. This pattern represents an uneven distribution of agency, due to the capacity to analyze and direct emotional dynamics centered on one party. Structurally, the resulting relationship is oriented towards control and intervention, thus revealing a tendency for asymmetrical relationships.

In contrast, Raisa's corpus shows a dominance of reflexive mental verbs such as *waiting*, *accepting*, *feeling*, and *believing*. Although women are positioned as grammatical subjects, the actions represented are not directed at influencing or controlling their partners, but rather at regulating affective experiences internally. This configuration shows that female agency is manifested in the form of self-awareness and emotional autonomy, not in patterns of external domination. Thus, the difference between the two corpora does not lie in the variation of sentence subjects, but in the way actions are deconstructed and distributed, one affirming agency as an instrument of relational control, while the other represents agency as reflective in managing content. Thus, these findings illustrate that gender construction in song lyrics works through a systematically structured distribution of emotions.

Love as a Practice of Domination vs. Care (affective labor)

The representation of love in the two corpora shows a different division of emotional labor between men and women. In Dewa 19's lyrics, love is constructed as a space of domination, marked by word choices that emphasize emotional control and authority, such as "make you fall in love" or "bring you back," reflecting a pattern of *emotional dominance* as



described in the concept of *hegemonic masculinity* (Drianus et al., 2019) . In contrast, Raisa's lyrics present love as a practice of emotional care oriented towards restoring and maintaining relationships, as seen through lexicon such as "*flow through my soul*" and "*fill your time*." This pattern is in line with the idea of affective labor, understood as emotional work done to maintain relational balance (Fajriah, 2024) . Thus, love in both corpora does not appear as a neutral emotion, but rather as a practice that distributes emotional roles differently. Dewa 19 affirms the masculine position as the director of relationships, while Raisa positions women as managers of affection, thereby revealing the gender structures that operate through language in Indonesian culture.

Constructions of Masculinity and Femininity

The findings of this study indicate that the construction of love in the lyrics of Dewa 19 and Raisa does not stand as a mere personal expression, but is a discursive product that shapes and maintains certain categories. The language patterns in Dewa 19's corpus emphasize control, assertiveness, and the capacity to direct feelings, which is in line with the concept of *hegemonic masculinity*, a dominant model of masculinity that centers emotional authority on men. When read through the framework of gender performativity, the repetition of lexical expressions such as " " functions as a practice that reinforces different relationships of feminine power. The use of a lexicon oriented towards self-reflection, emotion, and the negotiation of personal boundaries represents women as subjects with affective power (Siagian, 2024) . This aligns with the contemporary understanding of femininity by Gill (2007) , where women are depicted as capable of managing relationships consciously and independently without losing emotional sensitivity. Overall, the integration of these findings with the theories indicates that song lyrics serve as an articulation of gender, where masculinity and femininity are produced but operate ideologically in shaping representations of romantic relationships.

Conclusion

This study shows that song lyrics can be an important means of shaping and disseminating views on relationships and gender roles. Through corpus-based analysis, it can be seen that the way love is discussed is not neutral, but is influenced by the social position, musical style, and identity of the lyricist. The differences in word patterns and sentence structure between Dewa 19 and Raisa reveal two contrasting ways of viewing love, one emphasizing active roles and control, while the other highlights emotional closeness and the ability to manage feelings. These findings prove that romantic narratives in popular music not only serve as entertainment but also contribute to shaping the way society understands intimate relationships. Methodologically, this study shows that a combination of corpus analysis and critical discourse analysis can provide a clearer picture of how language works in constructing social values. This approach allows for a more objective observation of language patterns that are often unconscious but have a significant influence on how listeners interpret love and roles in relationships. Thus, song lyrics can be read not only as works of art but also as texts that contribute to the formation of attitudes and mindsets about human relationships.



Based on the findings of this study, it is recommended that studies on the representation of love and gender in popular music be expanded through a more multidimensional approach. Further research could include multimodal analysis by examining music videos, artist performativity, and visual-verbal interactions that can shape the construction of meaning. In addition, reception studies need to be considered to understand how listeners from different age groups and cultural backgrounds interpret the messages that appear in the lyrics, so that a more comprehensive picture of the dynamics of gender ideology can be read. The development of a larger and more diverse corpus in terms of genre is also important so that the discourse patterns found do not only reflect the characteristics of certain artists but represent the general cultural trends of Indonesian music. In the field of language education, these findings open up space for critical discourse literacy so that students are able to explore how language in culture shapes ways of thinking about relationships and identity. Thus, future research is expected to not only describe forms of representation, but also examine their social impact in greater depth.

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