

# THE SYMBOLIC PREMISE IN NADIN AMIZAH'S ALBUM: A PEIRCEAN SEMIOTIC APPROACH

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## Abstract

This study investigates the symbolic premises embedded in Nadin Amizah's albums *Selamat Ulang Tahun* (2020) and *Untuk Dunia, Cinta, dan Kotornya* (2022) through Charles Sanders Peirce's semiotic framework. Employing a descriptive qualitative design and Herbert Blumer's theory of symbolic interactionism, the research explores how icons, indexes, and symbols construct meaning in Amizah's lyrical narratives. Data were collected from song lyrics and analyzed using Peirce's triadic model to identify the interplay between imaginative imagery, emotional indicators, and figurative expressions. The findings reveal that the albums articulate intertwined themes of maternal affection, identity formation, emotional struggle, and spiritual reconciliation. Iconic signs depict visual metaphors of personal experience, indexes mark emotional and social relationships, while symbolic signs convey abstract representations of self-reflection and existential awareness. Through the semiotic process, Amizah's works transcend musical aesthetics, functioning as cultural texts that reflect Indonesian youth's emotional and social realities. The study contributes to Indonesian music semiotics by demonstrating how symbolic premises in popular lyrics mediate personal meaning and collective experience within contemporary socio-cultural contexts.

**Keywords:** *Charles Sanders Peirce; Indonesian music; Nadin Amizah; semiotics; symbolic interactionism; symbolic premise*

## 1. Introduction

Literature and music are artistic expressions rooted in the human experience of social reality. Music, like literature, conveys a rich tapestry of ideas, feelings, and values through the language of aesthetics. This is especially evident in song lyrics, which serve as a contemporary literary form that combines linguistic and musical elements, offering listeners a deep emotional and reflective experience (Noval & Vardani, 2024). Through careful diction and symbolism, songwriters build meaningful narratives that reflect their views on life. In today's society, popular music is more than mere entertainment; it serves as a cultural text that reflects social critique, identity exploration, and the psychological landscape of youth. As a result, song lyrics can be analyzed as complex literary works that instill complex sign systems with varied meanings (Hamsiah et al., 2023).

Songs have the dual function of entertainment and self-expression. Their ability to evoke emotional responses through melody, rhythm, and lyrics underscores their aesthetic value, which is rooted in the beauty of music and meaningful messages (Dzarna et al., 2022). In addition, songs articulate social feelings and experiences, acting as a symbolic reflection of emotions and worldviews shaped by socio-cultural contexts (Rahmawati & Nugraha, 2023). As such, songs are not purely aesthetic experiences; they also convey moral messages, social criticism, and the cultural identity of a nation (Muhid & Wahyudi, 2020).

Nadin Amizah, an Indonesian singer-songwriter, stands out for the depth of her lyrics, offering insight into the universal themes of love, loss, and self-acceptance. Her albums, *Selamat Ulang Tahun* (2020) and *Untuk Dunia, cinta, dan Kotornya* (2022), encapsulate the emotional journey of a young woman facing life's challenges. Despite the richness of the lyrics of his work, such music is often valued solely for its auditory appeal, ignoring the underlying literary significance. Semiotic studies demonstrate that artistic texts—whether visual, digital, or lyrical carry layers of symbolic meaning that can be uncovered through systematic sign analysis (Haekal, 2024). The semiotic analysis of the lyrics can reveal deeper meanings and connect them to the listener's personal experience and the reality of society, making this study important for understanding how Amizah's work articulates existential and symbolic experiences.

The novelty of this research lies in its systematic approach to analyzing Amizah's lyrics. It not only interprets literal and connotative meanings but also identifies underlying themes such as self-acceptance and healing. Using Peirce's semiotic theory allows for comprehensive analysis by connecting signs to their references and illustrating how listeners acquire meaning. In addition, Amizah's works are rarely examined in the semiotics of Indonesian music, despite her rich symbolic representation of the human experience through the narrative of love and life. This research aims to expand the study of semiotics in music, adding to the discussion on the representation, identity, and spirituality of women in Indonesian popular music.

The main purpose of this study is to describe the thematic elements in Nadin Amizah's album using the Peircean semiotic framework. A special focus is on identifying icons, indexes, and symbols in song lyrics and interpreting the resulting meanings from the perspective of symbolic interaction. The scope of study is limited to the lyrical content of these two albums, excluding visual or performance aspects. Despite these limitations, it aims to provide a clear representation of how symbolic meaning is constructed in Amizah's music, answering questions about the formation of these themes and their relevance in socio-cultural contexts. These findings are expected to enrich semiotic research in Indonesian popular music and offer valuable insights for future studies.

## 2. Literature Review

Semiotics is increasingly being applied to analyze Indonesian popular music, focusing on how lyrics convey meaning through signs. For example, Sinaga et al. (2021) drew on Ferdinand de Saussure's structural semiotics to examine the meaning of motivation in the song "*Rainbow Warrior*", revealing how linguistic signs evoke enthusiasm and optimism. This study highlights the relational nature of signs in a system, where meaning comes from opposition rather than inherent qualities. Similarly, Akbar et al. (2025) used Roland Barthes' theory to dissect the denotative and connotative meanings in Fiersa Besari's "*The Lost Piggy Piggy Bank*", uncovering the symbols of love and loyalty in long-distance relationships. Their

work emphasizes myths and ideological layers in cultural texts. Another analysis by Wibowo et al. (2021) applied Saussure's approach to the "*Last Flower*", identifying a symbolic metaphor for grief, showing how emotions are embedded in linguistic structures.

These studies contribute to the understanding of symbolism in Indonesian lyrics but are limited by their descriptive focus on linguistic signs and conventional symbols, without synthesizing findings or exploring the creation of interactive meanings. They relate to current research by establishing semiotics as a tool for music analysis, but they ignore dynamic processes, such as how listeners interpret cues in socio-cultural contexts. Critically, Sinaga et al. (2021) and Akbar et al. (2025) treat signs statically, ignoring the agency of the audience, which contrasts with the need for layered interpretations in popular music. Wibowo et al. (2021) repeat the Saussurean binary without discussing Peircean fluidity, leaving a gap in how signs form a broader philosophical structure. No study defines or analyzes the "symbolic premise" of the underlying philosophical values and ideas that compose the overall meaning of the musical work, nor does it relate it to Indonesian cultural contexts such as youth identity or social criticism

Peircean semiotics, developed by Charles Sanders Peirce, put forward a triadic model in which signs consist of representations (signs), objects (what they refer to), and interprets (derived meanings) (Peirce, 1931-1958, as applied in modern contexts). Signs are categorized as icons (resembling objects, e.g., visual metaphor), indexes (directly related, e.g., causal indicators), and symbols (conventional, e.g., abstract concepts). This model is chosen from Saussure's dyadic approach, which focuses on fixed binary oppositions and ignores interpretive dynamics, or Barthes's myth-centric view, which emphasizes ideological constructions but ignores the process of experience. Peirce's framework accommodates an interactive contextual meaning in music, allowing analysis of how signs evolve through listener engagement, as seen in Prasetya (2019), which notes its prominence for artistic works that involve emotions and socio-cultural layers.

Herbert Blumer's symbolic interactionism complements this by asserting that meaning is socially constructed through interaction, not fixed (Blumer, 1969, expanded in recent applications). Individuals "search for meaning" through dialogue with symbols, forming identity and reality. In music, it explains how lyrics facilitate negotiations between creators, texts, and audiences. The role of symbols in communication and the formation of social reality. Unlike Peirce's object-sign focus, Blumer integrates human agency, making it ideal for exploring listeners' interpretations in popular music.

A significant gap exists in the semiotics of Indonesian music: no study combines Peirce's model with Blumer's interactionism to examine symbolic premises in popular lyrics, in particular existential values, reflection of identity, and their socio-cultural relevance. Previous works are descriptive, lack a critical synthesis and Peircean perspective, and fail to define symbolic premises or relate them to themes such as youth identity or relational struggles in Indonesian culture. For example, while Sinaga et al., (2021) and Akbar et al., (2025) touch on symbolism, they do not explore how the core framework of the premise of philosophical ideas emerges interactively. This study fills the void by defining symbolic premises as basic structures (e.g., icons of imaginative depiction, indexes of psychological states, symbols of universal experience) and analyzing their construction in Nadin Amizah's album, advancing semiotic discourses on meaning in popular music. He argues that the

premise reflects socio-cultural dynamics, encouraging identity formation and emotional growth among Indonesian youth, thus providing a new interdisciplinary lens.

By synthesizing these theories, this review establishes a robust framework for analyzing music as an interactive cultural text. This directly supports the current study's goal of describing the symbolic premise in Nadin Amizah's album, enriching the understanding of representation and spirituality in Indonesian popular music.

Cultural studies offer additional insights into how musical texts reflect and shape collective identities, especially in a diverse society like Indonesia. Drawing from theorists such as Stuart Hall, who viewed culture as a place of contestation and negotiation, the songs can be seen as an arena where dominant ideologies intersect with personal narratives. For example, recent analyses, including those made by Thompson (2022), examine how pop music in Southeast Asia reinforces or challenges gender norms through lyrical narratives, highlighting the interplay between global influences and local traditions. This perspective underscores the role of music in fostering communal bonds, where listeners come together to create meanings that resonate with shared experiences, such as family bonds or environmental issues, without relying solely on sign-based frameworks.

Applied to the art of listening, this theory suggests that emotional responses to music arise from cognitive processes that bridge personal history with textual cues. Studies such as those conducted by Greenberg (2023) investigated how adolescents in multicultural settings use songs to process developmental milestones, such as self-discovery and relational conflict, revealing patterns of empathy and introspection. Such an approach complements a broader analysis by describing how music functions as a therapeutic medium, allowing individuals to navigate existential themes through imaginative engagement, thereby enriching the understanding of cultural artifacts beyond static interpretation.

### 3. Research Method

The research uses a descriptive qualitative method, which is defined as a procedure to address the problem under investigation by describing the current state of the subject or object based on observable facts (Siswanto, 2020). This approach uses semiotics, emphasizing the premise of symbolic interaction from Herbert Blumer's theory, with a focus on (1) Meaning and (2) Meaning Search. This analysis incorporates Peircean semiotics, which include the categories (a) Icons, (b) Indexes, and (c) Symbols, to explore the symbolic premise in Nadin Amizah's album.

The data source consists of lyrics from two albums: *Selamat Ulang Tahun* (2020), including songs such as "*Bertaut*," "*Sorak Sorai*," and "*Taruh*" and *Untuk Dunia, cinta, dan Kotornya* (2022, which features "*Rayuan Perempuan Gila*," "*Semua Aku Dirayakan*," and "*Di Akhir Perang*". The selection of the album was guided by the common theme of identity exploration and emotional bonding with social reality. The songs were chosen because of their alignment with the research's focus on meaning and the search for meaning in symbolic construction.

Data collection takes place through structured stages:

1. Lyric Analysis: Researchers examined lyrics to identify narrative context, emotion, and symbolic value.
2. Recording Relevant Data: Quotes that embody a symbolic premise are documented on observation sheets, categorized by Peircean signs (icons, indexes, symbols).

3. Data Selection: Lyrics that show symbolic meaning or meaning search are prioritized as primary data.
4. Initial Interpretation: An initial description of the sign's meaning is provided to support a deeper analysis.

These techniques ensure a focused data collection process, increasing the validity of findings related to the symbolic premise. Instruments include observation sheets and semiotic analysis tables to record data based on the categories of signs and their relationship to symbolic premises. In qualitative research, researchers function as the main instruments, requiring sensitivity to theoretical concepts, equipped with these tools (Siswantoro, 2020).

The data analysis follows a descriptive expositional approach, classifying the signs according to Peirce's theory and interpreting their relationship to the symbolic premises. Measures include:

1. Categorize the mark as (a) Icon, (b) Index, or (c) Symbol.
2. Interpret the relationship between the sign and the symbolic premise in the lyrics.
3. Provide an in-depth explanation of the meaning in the context of the album.
4. Synthesize the interpretation into a descriptive summary of the symbolic construction.

To ensure rigor, the criteria of trust in qualitative studies, supported by recent applications in semiotic research (Patel, 2023):

1. Credibility: Achieved through prolonged engagement with the lyrics through multiple repeated readings and interpretations, in addition to member checks with peers to validate the categorization of the sign.
2. Transferability: Detailed descriptions of the album's context and symbolic themes allow readers to assess the application of similar musical analysis.
3. Reliability: Researcher triangulation involves comparing interpretations across songs and readings, with audit trails documented in observation sheets for consistency.
4. Confirmation: Peer review with semiotics experts confirms interpretations, ensuring findings reflect data rather than researcher bias.

Triangulation is done by cross-verifying the results across songs within and between albums, followed by discussions with experts to fine tune accuracy (Susanto, Risnita, & Jailani, 2023). This research upholds academic ethics by citing sources entirely and using lyrics solely for analysis, respecting copyright. This framework integrates Peircean semiotics with Blumer's symbolic interactionism, resulting in scholarly insights into symbolic meaning in Nadin Amizah's works.

#### 4. Results and Discussion

This discussion section presents the results of the analysis of song lyrics contained in Nadin Amizah's two albums, *Selamat Ulang Tahun* (2020) and *Untuk Dunia, cinta, dan Kotornya* (2022). This analysis uses Charles Sanders Peirce's semiotic theory and Herbert Blumer's symbolic interactionism as basic concepts to understand the meaning contained in each lyrical text. Using a Peircean semiotic approach, each lyric is seen as a system of signs that construct meaning through the relationships between icons, indexes, and symbols. This

approach reveals how Nadin Amizah builds emotional experiences and self-reflection through the poetic symbols used in her lyrics.

Meanwhile, Blumer's theory of symbolic interaction is used to deepen understanding of the process of meaning-making that emerges within lyrics, which is not only individual but also social (Suhantoro et al., 2025). The meaning constructed by Nadin in her songs reflects his interaction with life experiences, social environments, and self-reflective processes, which are then expressed through symbolic language. The two albums analyzed showed different characteristics and emotional nuances. Album *Selamat Ulang Tahun* represents Nadin's inner journey in recognizing and loving himself, filled with introspective meaning and symbolism related to personal acceptance and growth (Fairuz 2025). On the other hand, the album *Untuk Dunia, Cinta, dan Kotornya* Featuring the development of emotional maturity and a broader perspective on life, love, and complex social realities.

Thus, the analysis of these two albums aims to uncover how Nadin Amizah's lyrics function not only as an aesthetic expression but also as a medium to communicate meanings rich in signs, symbols, and reflective messages. The results of the analysis are presented in the form of a table and an in-depth discussion of each song considered the most representative of the research focus.

#### 4.1 Selamat Ulang Tahun (2020)

*Selamat Ulang Tahun* is the debut album of Indonesian singer-songwriter Nadin Amizah, which was released in 2020. The album marks an introspective journey for Nadin in her search for identity, acceptance of the past, and learning about the meaning of love in a more personal form. Conceptually, this album serves as a reflection of Nadin's life and emotions, which he experienced from his adolescence to early adulthood. Through his poetic and metaphorical lyrical style, Nadin conveys complex emotional experiences ranging from loss and affection to self-acceptance. Among the songs in the *Selamat Ulang Tahun* album, the study focused on the three songs that were considered to best represent the themes of self-reflection and human relationship with love: *Bertaut*, *Sorak Sorai*, and *Taruh*.

##### a. Bertaut (2020)

**Table 1**

*Analysis of the song Bertaut*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Bun"	<i>A symbol of affection, warmth, and emotional closeness between a child and a mother.</i>	<i>Symbol</i>
2.	"Hidup berjalan seperti bajingan"	<i>Represents the challenging realities of life.</i>	<i>Icons and Symbols</i>
3.	"Seperti landak yang tidak punya teman"	<i>Symbolizes someone who is hurt or who is closing themselves off from the world for fear of being hurt.</i>	<i>Icons and Symbols</i>

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4.	<i>"Kamu pangeranku, ambil peran"</i>	<i>The mother is described as a heroic figure who is present in every difficult time.</i>	Symbol
5.	<i>"Kepalaku sama denganmu"</i>	<i>A symbol of genetic and emotional attachment, depicting the inheritance of values and character from mother to child.</i>	Index and Symbols
6.	<i>"Seperti detak jantung yang terkait"</i>	<i>A symbol of life and spiritual attachment; shows that a mother's love is the source of a child's life.</i>	Icons and Symbols
7.	<i>"Hidupku Hidup Karena Kamu"</i>	<i>The symbolic meaning of existence that depends on a mother's love; Love as a source of life energy.</i>	Symbol
8.	<i>"Melihatmu kuat setengah mati"</i>	<i>An index of a mother's struggle and sacrifice; A symbol of women's strength in facing life.</i>	Index and Symbols
9.	<i>"Semoga lama hidup mu di sini / Melihat ku berjuang sampai akhir"</i>	<i>A symbol of a child's eternal hope and love; affirming the cycle of life and uninterrupted affection.</i>	Symbol

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Analysis of table 1 against the song *Bertaut* indicates that the icon is like "*Heartbeat and hedgehog*" works as a representation that has a direct resemblance to the object, according to the principle of icons in Peirce's semiotics (Prasetya, 2019). Meanwhile, indices such as *Stubbornness of my head is the same as yours* shows a causal relationship between childhood experience and identity formation, as Peirce emphasizes that the index arises from the factual relationship between signs and objects (Yusuf & Afifudin, 2024).

Symbols such as 'Bun' or the metaphor 'Prince' signify the conventions of meaning that are built through social interaction and affective experience. These three types of signs work to form a symbolic premise about maternal love as a source of identity. In Blumer's framework, this relationship is formed through interactions that are constantly reinterpreted by the child, so that these signs become stable emotional references. This is in line with the premise of symbolic interactionism of Blumer (1969) who explains that meaning is formed from the process of interpretation in human relationships. In the context of this song, these symbols are part of the construction of the character's emotional identity.

The findings in this song corroborate previous research that showed that Indonesian music uses a lot of relational symbols to express family dynamics and inner experiences. Overall, the song *Bertaut* It builds on the symbolic premise of maternal love that shapes the child's identity, presenting a blend of signs that reflect emotional experiences, heritage values, and spirituality in family relationships. These meanings not only refer to the songwriter's personal experiences, but also represent a collective experience of a mother's warmth, sacrifice, and power of love.

## b. Sorak Sorai (2020)

**Table 2**

*Analysis of the song Sorak Sorai*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Langit dan laut saling membantu / Menciptakan awan hujan turun"	The interconnectedness of nature that produces life, symbolizes the balance in human relationships, where love and life arise from giving to each other.	Icons and Symbols
2.	"Ketika dunia saling membantu / Lihat cinta mana yang bukan satu"	The world as a metaphor for human beings working together, illustrates that interconnectedness is the basis of human existence.	Symbol
3.	"Anda dan saya saling membantu / Mencuci patah hati"	A symbol of the emotional healing process; Love is presented as a force that heals past pain.	Index and Symbols
4.	"Mungkin pada akhirnya itu tidak akan menjadi satu / Tapi sangat menyenangkan untuk bertemu"	A symbol of acceptance and emotional maturity; shows an understanding that the beauty of love doesn't have to end with possession.	Symbol

The analysis in Table 2 shows that the *Sorak Sorai* It is built through a system of signs that combines natural icons, indexes as emotional connections, and social symbols as love. On the phrase "Sky and Sea" It serves as an icon because it presents visual similarity and at the same time a symbol of harmonious relationships, showing that emotional balance is born from reciprocity (Widiarti 2023). This premise is in line with the view Blumer (1969) that meaning arises through interaction, not through individual experience alone. The lyrics in the third and fourth lines show indicative signs, in which communication behaviors and the process of "washing the heart" index wounds and healing. This process is a form of self-interpretation that arises from interpersonal relationships. The closing part of the lyrics affirms the symbol of acceptance and emotional maturity, in line with the idea of modern love that is no longer understood as possession, but as a meeting space of meaning (Pristianingrum& Shinta 2022). Thus, the song *Sorak Sorai* features a construction of meaning that connects human relationships, healing processes, and self-understanding through a configuration of mutually supportive signs.

## c. Taruh (2020)

**Table 3**

*Analysis of the song Taruh*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Saya sudah tahu sejak awal, cinta bukanlah hal yang kebal"	Love is presented as an introspective process and a reflection of the courage to feel, not just happiness.	Icons and Symbols

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2.	<i>"Dihancurkan lebih mudah daripada bertahan hidup, saya belajar dari masa kanak-kanak"</i>	<i>Past wounds are the basis for character development; a symbol of resilience and emotional maturity.</i>	<i>Symbol</i>
3.	<i>"Saya memiliki harapan untuk kita yang masih muda di mata semua orang"</i>	<i>Love is understood as an act of courage against external doubts and judgments.</i>	<i>Index and Symbols</i>
4.	<i>"Tapi kita memiliki kita yang akan melawan dunia"</i>	<i>Love became a symbol of resistance to social stigma; courage to uphold personal beliefs.</i>	<i>Index and Symbols</i>
5.	<i>"Aku masih ketakutan setengah mati"</i>	<i>True love is born from the acceptance of one's own imperfections and imperfections.</i>	<i>Symbol</i>

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Song *Taruh* describes self-reflection in understanding love that is full of risks, fears, and hopes. Through a Peircean semiotic approach, the signs in this song are dominated by symbols that represent abstract ideas about love, pain, and existential struggle. *Taruh* serves as a metaphor for self-examination, where one dares to face the wounds of the past to discover the meaning of true love. The lyrics are not only emotionally touching but also convey a philosophical message about the courage to love despite being shrouded in fear and the possibility of heartbreak. The phrase "destroyed is easier than survival" also serves as symbol, because it goes beyond literal experience and describes a universal psychological condition regarding human vulnerability. This symbol serves as a general representation of the obstacle-filled journey of self-formation, according to the thought (Rusadi and Rochmaniah, 2024)

On the other hand, the phrase "*Hope*" Keep symbol because it is abstract and shaped by collective values about the future. According to Blumer (1969) in research (Prasetya, 2019), hope is a meaning that is formed in the process of interpretation and social interaction. These findings are in line with a study of pop culture that states that many songs reflect the tension between personal identity and social judgment. At Phrases "*Against the world*" remains a symbol which refers to resistance to norms or stigmas that are considered oppressive. This symbol serves as a socially constructed construction of meaning regarding resistance and courage (Prasetya, 2019).

Overall, the analysis shows that symbols are the most dominant type of sign in the song. This happens because symbols allow for the expression of emotional experiences, past traumas, hopes, and social resistance in a broader and abstract way. Indexes are present primarily when lyrics describe causal relationships or factual social conditions, while icons appear when lyrics present a metaphorical image that resembles a specific object. Both Peirce's theory of semiotics and Blumer's symbolic interactionism complement each other in understanding how meaning is formed, negotiated, and interpreted through the language of music. These findings also corroborate previous research that stated that Indonesian music is rich in relational and emotional symbols that describe the journey of individual identity as well as social dynamics (Marpaung et al. 2025)

## 1.2 Untuk Dunia, Cinta, dan Kotornya (2023)

Album *Untuk Dunia, Cinta, dan Kotornya (2022)* is Nadin Amizah's conceptual work that marks his artistic maturity in exploring the emotional journey of humanity through symbols, metaphors, and poetic language. The album serves as a continuation of the introspective narrative previously explored in his debut album *Selamat Ulang Tahun (2020)*, but now offers a more complex and reflective perspective on the meaning of love, self-acceptance, and inner struggle. Musically and lyrically, the album features a more mature exploration with symbolic diction that depicts inner conflict, self-acceptance, and spiritual contemplation. Each song in the album serves as a fragment of meaning that contributes to a larger narrative of a woman's existential journey as she seeks to understand "world" and "Tape" in all its forms, both beautiful and dirty. Through a Peircean semiotic approach, the lyrics in this album can be understood not only as artistic expression but also as a system of signs that represent broader socio-cultural emotions, experiences, and reflections. Peircean semiotics refers to the study of signs and how they function in communication, which consists of three main components: icons, indexes, and symbols (Efendi, Siregar, and Harahap 2024). This study analyzed some lyrics from songs that represent the main theme of the album, namely "Rayuan Perempuan Gila", "Semua Aku Dirayakan", and "Di Akhir Perang".

### d. Rayuan Perempuan Gila

**Table 4**

*Analysis of the song Rayuan Perempuan Gila*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Berapa lama lagi menurutmu kamu akan mencintaiku?"	<i>It symbolizes the emotional anxiety of a woman who feels unworthy of love and is afraid of being abandoned.</i>	Symbol
2.	"Tidak ada yang menungguku untuk waktu yang lama"	<i>Showing past traumas that form a lack of confidence in love.</i>	Index
3.	"Panggil Aku Gadis Gila"	<i>Criticism of social constructions that often stigmatizes women who are expressive and emotionally vulnerable.</i>	Symbol
4.	"Hantu berkepala keji membunuh cintanya"	<i>Describe the inner struggles and hurt self-image caused by social stigma.</i>	Icon
5.	"Namun, saya berjanji untuk mereda sebagaimana mestinya"	<i>The process of acceptance and self-healing, shows awareness and hope to reconcile with inner wounds.</i>	Index and Symbols

The analysis in Table 4 shows that the lyrics of *the Rayuan Perempuan Gila* form a series of semiosis processes that represent the conflict of women's identities through the triadic relationship between representation, object, and interpretation as stated by Peirce (in Prasetya, 2019). At the icon level, visual imagery such as "heinous ghosts with heads" serves as *imagery* that conjures up mental images of self-distortion due to social

stereotypes. The index is present through phrases like "no one has been waiting for me for a long time," which marks traces of past emotional experiences and triggers interpretations of self-incompetence. Meanwhile, the dominant symbol appears in the declaration "call me a crazy girl," which represents the negotiation of meaning against the social labels attached to women who are perceived as too emotional.

Within Blumer's framework of symbolic interactionism, meaning is not inherent in lyrics, but is formed through the process of subjective interpretation of social symbols (Blumer, 1969). The use of the label "crazy" can be understood not as a clinical condition, but as a social category that is renegotiated by the subject through an interpretive process. Thus, the relationship between the structure of Peirce's sign and Blumer's social meaning shows how women's inner experiences are constructed, interpreted, and negotiated through symbolic language (Valentiyo et al. 2025).

The findings also show that the lyrics not only contain personal emotional expressions, but also reveal the social structures that stigmatize expressive and vulnerable women. Representations of inner wounds, feelings of abandonment, and efforts to subside indicate how women's experiences are shaped by interactions with internalized social norms. This is in line with music semiotics research that confirms that lyrics are often a space of resistance to gender constructions (Ulfah & Dewi 2025)

Thematically, this song emphasizes the consistent pattern of meaning on the album *Untuk Dunia, Cinta, dan Kotornya* (2022), namely the representation of women as subjects who negotiate identity, wounds, and self-acceptance. This pattern is in line with the findings on the album *Selamat Ulang Tahun* (2020), so that the two are interconnected in a thematic continuum about the formation of self-meaning through symbols of emotional experience. These patterns show the theoretical contribution of the research that Indonesian popular music is not only a medium of aesthetic expression, but also an arena of production and resistance to social meanings (Ramdani, 2021). This paragraph bridges the analysis and the conclusion by emphasizing that the process of semiosis in this song illustrates how symbols function in shaping both identity and social relations.

**e. Semua Aku Dirayakan**

**Table 5**

Analysis of the song *Semua Aku Dirayakan*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Semua aku Dirayakan"	The holistic process of self-acceptance symbolizes the unconditional acceptance of all aspects of the self, both wounds and joys.	Symbol
2.	"Jangan menangis, aku akan menangis"	Inner peace after emotional turmoil, symbolizes the process of healing and self-recovery through love and acceptance.	Icon
3.	"di Ciumnya Api Marahku"	Emotional control and the transformation of anger into love, signify an inner change; Anger (fire) softened by love (kiss) describes the process of self-reconciliation.	Index

4.	<i>"Jika malam tiba dan kamu takut menyerang"</i>	<i>The inner fear and anxiety of humanity, depicts a dark psychological situation as a symbol of the existential struggle within oneself.</i>	<i>Icon</i>
5.	<i>"Kamu mengerti apa yang aku ragukan"</i>	<i>Support and confidence from others, a relational sign that love can be an anchor for someone who is lost.</i>	<i>Index</i>
6.	<i>"Tidak ada yang mengatakan badai akan mereda"</i>	<i>The uncertainty in life symbolizes the existential awareness that life is not always certain, but it can still be lived with surrender and love.</i>	<i>Symbol</i>
7.	<i>"Hatiku seberat dunia"</i>	<i>An icon that represents sadness, inner burden, and the complexity of human emotions.</i>	<i>Icon</i>

The semiotic analysis in Table 5 shows that the lyrics of *Semua Aku Dirayakan* constitute a semiotic process that affirms the construction of meaning about self-acceptance, vulnerability, and emotional transformation. At the icon level, imagery such as "my heart is as heavy as the world" and "don't cry, I'm going to cry" serve as sensory images that conjure up visual representations of emotional burden and deep empathy. These icons work as representations that present objects in the form of human emotional states, so that their interpretation is in the form of universal psychic experiences (Peirce, 1931–1958) in Prasetya, (2019).

The index appears through the phrases "the kiss of my fury fire" and "you understand what I doubt." The phrase marks traces of interpersonal relationships that serve as triggers for emotional change. Fire (anger) that is softened by a kiss inextly indicates an event that produces transformation in oneself. In the perspective of symbolic interactionism, these indices show how emotional meaning is formed through interactions with others (Blumer, 1969). The most dominant symbols are seen through the declarations of "all I am celebrated" and "no one says the storm will subside," which not only contain literal meaning, but also retain cultural values regarding total acceptance of self-identity. These symbols reveal an interpretation in the form of an existential awareness that life is not always certain, but that the subject can respond to it with surrender and acceptance. This pattern reinforces the view that symbols work as socially agreed cultural conventions, and in the context of music, serve to represent the structure of meaning about human beings who are fragile but want to survive (Rusadi and Rochmaniah 2024).

The semiotic process in this song shows that emotional identity is not present in a singular way, but is formed through negotiations between personal experience and social symbols. By combining the framework of Peirce and Blumer, this analysis confirms that the meaning of lyrics is not a fixed entity, but the result of an ever evolving symbolic interaction. a view also reflected in previous semiotic studies of song lyrics (Kaulika & Sakinah, 2025). These findings also show the continuity of the theme in the album, namely the shift from wound to acceptance, thus reinforcing the research contribution that Indonesian popular music can be read as a space for the production of complex social meaning.

**f. Di Akhir Perang (2023)****Table 6**Analysis of the song *Di Akhir Perang*

Not	Song Lyrics Data	Symbolic Premise (Meaning) in Lyrics	Types of Signs (Icons, Indexes, Symbols)
1.	"Perlahan-lahan aku akan mengajarimu cara menanam panen dunia yang baik dan buruk"	<i>The process of learning and understanding life, symbolizes human awareness of the balance between good and evil in life.</i>	Symbol
2.	"Aku berbisik selama kamu tahu bagaimana rasanya benar-benar bahagia"	<i>The experience of sharing happiness and peace, an index of the emotional relationship between two souls who have endured suffering and finally achieved calm.</i>	Symbol
3.	"Perang telah usai"	<i>The end of inner conflict and suffering, a symbol of settlement, reconciliation, and liberation from the wounds of the past.</i>	Icon
4.	"Aku bisa pulang"	<i>Spiritual return to inner peace, refers to one's existential journey back to themselves after the healing process.</i>	Index and Symbols
5.	"Saya meletakkan anak panah dan meneriakkan kemenangan"	<i>Surrender after a long struggle, signifies victory over oneself, a symbol of internal conflict resolution.</i>	Icon
6.	"Saya sangat lega, saya di sini."	<i>Mutual peace after suffering, signifies the harmony of the soul achieved through love, acceptance, and mutual understanding.</i>	Symbol

The analysis in table 6 shows that the song *Di Akhir Perang* builds a semiotic structure that represents the human existential journey from inner conflict to recovery. Lyrics such as "the war is over" and "I put down the arrow and shout victory" work as icons that present a visual picture of the resolution of internal conflicts. In Peirce's framework, icons present objects through resemblance, so that the images of war and weapons produce an interpretation in the form of an understanding of psychological struggles that eventually subside (Peirce, 1931–1958).

The index appears through the phrase "I can go home," which marks the trace of an inner journey to tranquility. This phrase shows a causal relationship between the healing process and the individual's ability to return to himself. According to the principle of symbolic interactionism, the meaning of "going home" is not geographical, but is the result of a subjective interpretation of the experience of recovery (Blumer, 1969). Other symbols such as "I whisper... how it feels to be truly happy" shows that emotional relationships are a medium for the formation of meaning. In the perspective of musical semiotics, this kind of relationship is a form of affective representation that builds a narrative of collective healing.

Thus, the lyrics of this song not only describe personal experiences, but also articulate cultural patterns regarding suffering, resilience, and reconciliation.

Overall, the song expands on the thematic pattern that has emerged in previous songs, namely the journey from wounds to recovery, from identity conflict to self-acceptance. Through the integration of Peirce and Blumer's approaches, this analysis confirms that the process of semiosis in songs works through the negotiation of meaning involving personal experiences, cultural symbols, and the interpretive structure of the listener. These findings contribute to the study of Indonesian music semiotics by showing that the lyrics of popular songs can be a space for articulating emotional experiences as well as reflections on social constructions (Fairuz 2025). This section is also the theoretical basis for the conclusion of the research.

Based on the overall analysis, it can be concluded that Nadin Amizah's musical works represent a symbolic space where linguistic signs and social experiences interact to form rich, reflective, and transcendental meanings.

## 5. Conclusion

The study concludes that Nadin Amizah's two albums, *Selamat Ulang Tahun (2020) and Untuk Dunia, Cinta, dan Kotornya (2023)*, represent a sign system that reflects the existential journey of humanity through symbols of love, pain, and self-acceptance. Through the Peircean semiotic approach, it is found that icons, indexes, and symbols in lyrics serve not only as forms of poetic expression but also as constructs of meaning that affirm the connection between personal emotional experiences and broader social contexts. Meanwhile, Blumer's theory of symbolic interaction reinforces the understanding of how meaning is negotiated through the singer's social experiences and self-reflection as an individual interacting with the reality of his or her life.

The main findings of the study highlight four dominant symbolic premises: maternal love as a source of identity, self-acceptance as a form of emotional healing, existential reflection on suffering, and spirituality as a means of inner reconciliation. The *Selamat Ulang Tahun* album emphasizes the introspective theme and emotional attachment between the individual and oneself, as well as the figure of a mother, while *For the World, Love, and Dirty* feature a progression toward emotional maturity, self-acceptance, and spiritual awareness. A comparison of the two albums illustrates the evolution of meaning: from the search for identity to a broader existential consciousness.

Theoretically, this study enriches the study of the semiotics of popular music in Indonesia by emphasizing that musical works can function as cultural texts that reflect the values, emotions, and social ideologies of the younger generation. Practically, these findings open up opportunities for further research that could explore symbolic representations in other musical genres or link semiotic approaches with socio-cultural and gender perspectives to better understand how symbolic meanings are constructed and negotiated in contemporary cultural spaces.

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