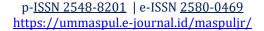# Norman Fairclough's critical discourse analysis on YouTube video *Bisikan Rhoma Edition 171*: royalty dispute, vision of fighting for justice for singers

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Abstrak
Penelitian ini bertujuan untuk menganalisis percakapan antara Rhoma Irama, Armand Maulana, dan Ariel Noah dalam kanal YouTube Bisikan Rhoma dengan menggunakan pendekatan Analisis Wacana Kritis Norman Fairclough. Analisis ini mencakup tiga dimensi: teks, praktik diskursif, dan praktik sosial. Pada dimensi teks, ditemukan bahwa setiap tokoh menggunakan diksi yang mencerminkan posisi dan ideologi masing-masing: Rhoma Irama bersikap demokratis, Armand Maulana menunjukkan kegelisahan, dan Ariel Noah menawarkan solusi. Dimensi praktik diskursif menunjukkan bagaimana wacana ini diproduksi di forum publik, didistribusikan melalui media digital, dan dikonsumsi oleh masyarakat luas, khususnya pelaku industri musik. Sementara itu, dimensi praktik sosial mengungkap ketimpangan relasi kuasa antara pencipta lagu dan penyanyi serta perlunya reformasi hukum hak cipta di Indonesia. Penelitian ini menyimpulkan bahwa wacana yang terbentuk tidak hanya merefleksikan konflik internal industri musik, tetapi juga menjadi instrumen untuk mendorong perubahan sosial yang lebih adil dan sistemik.

Kata kunci: Analisis Wacana Kritis, royalti musik, praktik sosial.

Abstract
This research aims to analyze the conversation between Rhoma Irama, Armand Maulana, and Ariel Noah in the Bisikan Rhoma YouTube channel through Norman Fairclough's Critical Discourse Analysis approach. This analysis includes three dimensions: text, discursive practices, and social practices. In the text dimension, it is found that each character uses diction that reflects their respective positions and ideologies: Rhoma Irama is democratic, Armand Maulana shows anxiety, and Ariel Noah offers solutions. The discursive practice dimension shows how this discourse is produced in public forums, distributed through digital media, and consumed by the wider community, especially music industry players. Meanwhile, the social practice dimension reveals the inequality of power relations between songwriters and singers and the need for copyright law reform in Indonesia. This research concludes that the discourse formed not only reflects the internal conflicts of the music industry, but also becomes an instrument to encourage more just and systemic social change.

Keywords: Critical Discourse Analysis, music royalties, social practices.

Introduction

The discourse on music royalties in Indonesia has once again become a hot topic of discussion. There are many parties involved in the conversation. The parties involved certainly use their respective points of view to find a middle ground. However, the parties that emerge as enemies are singers and songwriters.

This is exacerbated by the development of technology, especially massive social media. The media fried the existence of two parties involved in this case. The first party is the Indonesian

Composers Association or AKSI, which is led by Ahmad Dhani and Piyu Padi. On the other side is Vibration Suara Indonesia or VISI, which is led by Armand Maulana and Ariel Noah.

AKSI is a forum to defend the rights of songwriters, while VISI is a defender of the rights of singers. Both communities have their own perspectives on the royalty dispute between musicians in Indonesia.

The issue of royalties for musicians often draws criticism from all circles, not to mention senior musicians and the new generation. One of the most recognizable figures in the country's music industry is Rhoma Irama. The King of Dangdut through the 171st edition of the Bisikan Rhoma YouTube channel, discussed the royalty dispute and the need for a vision of struggle for singers.

The video, which presents VISI representatives Armand Maulana and Ariel Noah, is interesting to analyze through Norman Fairclough's Critical Discourse Analysis approach. This analysis not only parses the text linguistically, but also relates it to social practices.

Norman Fairclough views that there are three dimensions in analyzing a linguistic phenomenon, namely text, discursive practices, and social practices. This allows researchers to see how discourse shapes and is shaped by social forces. In addition, researchers can also reveal that language is used to maintain or challenge social inequality.

Research Methods

This research is a study using a qualitative approach. Satori (2012) says that qualitative research is a research approach that reveals certain social situations by describing reality correctly, formed by words based on relevant data collection and analysis techniques obtained from natural situations.

To present the data, this research uses descriptive analysis method. Generally, this method is used in analysis in language

studies and literary criticism. More generally, this method is often also called the qualitative descriptive method. The qualitative descriptive method prioritizes the depiction of data through words. The problem that will be described in this research is the conversation between Rhoma Irama, Arman Maulana, and Ariel Noah in the Youtube channel Bisikan Rhoma.

Research Results

Based on the formulation of the problem, this section describes the findings and is presented descriptively. The conversation between three Indonesian musicians on the Bisikan Rhoma Youtube channel was analyzed using Norman Fairclough's discourse analysis method, as follows.

Text Dimension

Norman Fairclough views the text dimension as focusing on the content of the text itself. The text in question is the sentence structure, word choice (diction), language style, and the way the message is conveyed. The text dimension analysis aims to understand the use of language used to shape meaning and influence the audience.

In this dimension, three data from each of the three speakers were drawn. The data became the core of the thoughts of the three speakers. Rhoma Irama as the host of the event was more likely to use democratic language so that he seemed to want to embrace all parties. Consider the following data.

1. Data 1: *Saya dan kita semua para seniman tentunya menyayangkan ini karena apapun yang namanya penyanyi sama pencipta itu dua adalah satu satu adalah dua. Mereka saling membutuhkan.*

2. Data 2: *Kalau saya melihat permasalahannya ini, AKSI dan VISI dua-duanya benar. Yang salah adalah*

punten yah? Ada ambiguitas dalam Undang-Undang.

3. Data 3: *Jangan ujung-ujung ke pengadilan. Itu yang saya maksud. Artinya, cobalah dengan musyawarah. Mestinya begitu.*

These three data represent Rhoma Irama's thoughts. In data 1, there is the diction *dua adalah satu, satu adalah dua.* This diction is used by the speaker to symbolize the familiarity of the relationship between singers and songwriters. The speaker intends that these two professions need each other for perfection in music.

In data 2, there is the diction *dua-duanya benar*. This diction is used by speakers not to take sides with one of the hostile parties. The speaker actually explains that the location of the error is precisely in the Law which turns out to be still multi-interpreted or contains ambiguity.

In data 3, there is the diction *musyawarah* Lexically, this diction is defined as a joint discussion with the intention of reaching a decision or problem solving. Speakers use this diction to protect singers and songwriters. Based on these three data, it can be concluded that the speakers' thinking is more democratic.

The second figure was Armand Maulana, vocalist of the band Gigi. Armand's arrival at the event was as the chairman of VISI. Armand saw an imbalance if he did not mobilize the masses through VISI. Here are some dialog quotes from Armand Maulana.

1. Data 4: *Ini gawat, kasihan kita penyanyi-penyanyi.*

2. Data 5: *Tolong kasih ketegasan dari pihak pemerintah untuk menenangkan dulu situasi ini.*

3. Data 6: *Ini adalah tamparan keras bagi lembaga-lembaga yang memang harusnya bekerja lebih baik.*

Armand Maulana, who joked a lot when this event took place, spawned some thoughts or rather anxiety. In data 4 Armand Maulana uses the diction *gawat*. Gawat is being in a precarious or dangerous condition. Armand Maulana describes this serious condition if he has to charge the singer if he wants to sing, he must first get permission from the songwriter.

Not to mention some cases that recently emerged creators again collect royalties to singers whose songs were sung years ago. If all songwriters do the same thing, this serious condition will really happen.

To avoid this, Armand Maulana asked for firmness. The diction *ketegasan* used illustrates that the government must immediately take action to overshadow the two groups that are opposite in this way of thinking.

Data 6 Armand Maulana uses the diction *tamparan* Lexically, *tamparan* is a blow with the palm of the hand. However, Armand uses it as a connotative meaning that means this incident is unpleasant. Based on these three data, Armand Maulana's thinking can be concluded that there is anxiety in him.

Armand Maulana's arrival at the event was not much different from Ariel Noah's arrival. In fact, they came by representing the same shade. However, despite the same shade there are differences in the thoughts of both. Armand Maulana who has anxiety, Ariel Noah is more focused on offering solutions. Here are some snippets of conversation from Ariel Noah.

1. Data 7: *Polemik ribut dikit*

2. Data 8: *Apapun nanti keputusannya, kalau ternyata harus izin dulu sebelum nyanyi, bisa nggak dimulainya dari sekarang ke depan?*

3. Data 9: *Apapun itu, takutnya ada oknumnya. Kan mau penyanyi ada oknumnya, pencipta ada oknumnya. Apapun profesinya pasti ada oknumnya.*

Data 7 Ariel Noah uses the diction *polemik ribut dikit*. Polemik is basically a debate and is then coupled with the diction of ribut dikit. This symbolizes the disagreement between AKSI and VISI

regarding singer royalties. This diction is aimed at the misunderstanding between the institution and AKSI, which is suspected by Ahmad Dhani and Piyu Padi.

Behind the assumption of a polemic, Ariel Noah prefers to think ahead. Look at data 8, Ariel Noah uses the diction *keputusan*. A decision is a binding decree. Ariel Noah doesn't really question AKSI's demands, but he tends to enforce the permit request since the decision from the government is unanimous.

Ariel Noah does not want there to be a commotion between singers and songwriters who dispute the royalty issue before the judge knocks the hammer. The former Peterpan vocalist is afraid that there will be people who can take advantage of the situation as found in data 9.

In data 9, Ariel Noah uses the diction *oknum*. Oknum in the dictionary is a reference to God in Catholicism. However, the use of this diction in data 9 contains a negative meaning. The person there is a person or institution that can take advantage of AKSI and VISI. Based on these three data, Ariel Noah has a solutive thought.

Dimensions of Discursive Practice

In this dimension, Norman Fairclough looks at the process by which texts are produced, distributed and consumed. The purpose of his analysis is to see the process of this discourse being accepted by the public. At the beginning of the video Rhoma Irama says their conversation was held after following up on the podcast with the Chairman of the National Collective Management Institute, Dharma Oratmangun. From there the process of analyzing the dimensions of discursive practice begins.

The context of dialog production takes place in a public discussion forum or talk show discussing the polemic related to song royalties between singers and songwriters, involving two main camps: AKSI and VISI. The actors in the dialog are Rhoma Irama, Armand Maulana, and Ariel Noah.

Rhoma Irama as the host wanted to be the mediator. He uses a democratic style to create a peaceful atmosphere and avoid conflict. Armand Maulana as the chairman of VISI voiced his anxiety and asked the government for firmness. Ariel Noah tends to be solutive, forward thinking and avoids prolonged conflict. They produce discourse based on their position in the social structure, namely host, head of the organization, and senior musician.

The discourse of these three figures is distributed through a digital platform, YouTube. The discourse is delivered directly to the public through discussion events. Because it is through video, this possibility can be re-shared by the media, social media, or viral video pieces. This will reach a wide audience. Another thing to note is that this discourse does not stop at the forum, but circulates widely and influences public opinion, especially among artists and the music industry.

At the level of consumption context, this discourse can be enjoyed by the public at large. However, the main audience is Indonesian musicians and the relevant government, including music fans in the country. Therefore, the meanings that are born will also vary. Rhoma Irama is understood as a senior figure who is wise and invites deliberation. Armand Maulana is captured as a representation of the restlessness of modern music practitioners. Meanwhile, Ariel Noah is positioned as a realistic peacemaker who offers solutions.

Dimensions of Social Practice

At this level, Norman Fairclough directs the analysis to examine the relationship of discourse to social structures, ideologies, and power. The focus is on how language reflects and shapes social relations, including maintaining or challenging power imbalances.

The conflict discussed in the discourse is about copyright and royalties. This issue touches on the power relations between songwriters and singers. Songwriters feel they have authority over

their copyrighted works and demand legal protection and recognition. Meanwhile, singers feel burdened if they have to ask permission every time they sing a song and are worried about criminalization.

The dialog of the three characters also reflects the ideology of all speakers. Rhoma Irama represents the ideology of deliberation and inclusiveness. He emphasizes peaceful resolution and upholds togetherness. Armand Maulana carries the ideology of justice and protection of the singer's profession. While Ariel Noah tends to pragmatic ideology and long-term solutions and avoids polemics and focuses on the future.

Discussion

This study aims to examine the dynamics of discourse in the conversation between three Indonesian musicians, namely Rhoma Irama, Armand Maulana, and Ariel Noah in a public discussion forum regarding the royalty polemic between singers and songwriters. The approach used is critical discourse analysis according to Norman Fairclough which consists of three main dimensions, namely the text dimension, the discursive practice dimension, and the social practice dimension.

In the text dimension, it is found that each character uses word choices and language styles that reflect his position and thoughts on the issues discussed. Rhoma Irama uses diction that shows a democratic, neutral, and nurturing attitude. Armand Maulana shows anxiety by using diction that reflects the precarious situation and pressure on the government. Meanwhile, Ariel Noah is calmer and offers a solution approach with diction that shows a desire to maintain stability.

The three characters display diverse delivery styles and adjust to their positions. Rhoma as the host used conciliatory language to mediate the conflict. Armand as the head of VISI is more vocal in voicing the singers' concerns. Meanwhile, Ariel appeared as a figure who prioritized rationality and long-term solutions. This

shows that the text dimension is very effective in reflecting the ideological position of each speaker.

In the discursive practice dimension, discourse production takes place in the context of a public forum that discusses a hot-button issue, namely the tension between groups of singers and songwriters. This discourse is produced in an atmosphere of open dialogue, but is still influenced by the social structure of each speaker, such as seniority status, position in the organization, and personal experience in the music industry.

The distribution of the discourse is done through the YouTube channel, which allows for wide dissemination to the public, both music industry players and the general public. Digital media plays an important role in expanding the reach of the discourse and allowing for reinterpretation by the public. The cutting and re-distribution of dialogue snippets is also part of the dynamics of discursive distribution in the digital era.

In the context of consumption, this discourse has the main targets of music industry stakeholders and the government. However, the consumption of the discourse also extends to the general public, who may interpret the remarks of the three figures based on personal preferences, affiliations, or background knowledge. This creates layers of diverse interpretations of the same discourse.

The social practice dimension shows that this discourse is inseparable from larger social structures, such as the unequal power relations between singers and songwriters, the weak legal system related to copyright, and the role of the state that is still not maximized. This discourse reflects the demand for change in the royalty management system in Indonesia.

The speakers' ideologies are also evident in their discourse. Rhoma Irama reflects the ideology of deliberation and social harmony, while Armand carries the ideology of justice and partiality towards the singing profession. On the other hand, Ariel appears with a pragmatic ideology that

encourages systemic solutions and avoids prolonged conflict.

Overall, Fairclough's three dimensions reveal that the discourse constructed in this forum is not just an ordinary dialogue, but part of the struggle for meaning, legitimacy, and policy direction in the Indonesian music industry. Language is used not only as a communication tool, but also as an ideological and political instrument that shapes social structures.

This research confirms that critical discourse analysis is an effective method to uncover the power relations and ideologies behind texts. In this case, the conversation between musicians opens a space for reflection on the reform of the copyright and royalty system in Indonesia, as well as showing how public discourse can be an agent of social change.

Conclusions

This study shows that through Norman Fairclough's critical discourse analysis, the conversation between Rhoma Irama, Armand Maulana, and Ariel Noah in a public forum reflects different ideological positions and responses to the royalty conflict between singers and songwriters. The text dimension reveals word choices that reflect democratic attitudes, anxiety, and solutions; the discursive practice dimension shows how this discourse is produced, distributed, and consumed by the wider public through digital media; while the social practice dimension reveals the inequality of power relations in the music industry as well as the push for reform of the copyright legal system in Indonesia. This discourse is not only a reflection of the ongoing conflict, but also a means to shape public opinion and encourage more equitable social change in the country's music ecosystem.

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