

Emotional Communication And Self-Disclosure In The Album "Untuk Dunia, Cinta, dan Kotornya" By Nadin Amizah

Muhammad Alfian Setiawan^{1*}, Tuti Bahfiarti², Andi Ahmad Hasan Tenriliweng³

¹⁻³Department of Communication Science, Faculty of Social And Political Sciences, Hasanuddin
University, Makassar, Sulawesi Selatan, Indonesia

*Corresponding Author: alfiansmuhammad1@gmail.com

Submitted: 26-05-07

Revised : 2026-09-05

Accepted: 2026-09-15

ABSTRACT

This study examines emotional communication and self-disclosure in the song lyrics of Nadin Amizah's album *Untuk Dunia, Cinta, dan Kotornya* through Roland Barthes' semiotic analysis framework. The album stands as one of the most influential independent music releases in Indonesia in 2023, authentically and profoundly representing the emotional experiences of the younger generation. The research employs a descriptive qualitative method using Barthes' two-order semiotic framework encompassing denotation, connotation, and myth. Sidney Jourard's self-disclosure theory and the concept of emotional communication in interpersonal studies serve as theoretical foundations. Five songs are selected as primary objects of analysis: 'Semua Aku Dirayakan', 'Rayuan Perempuan Gila', 'Berpapung Tuhan', 'Tawa', and 'Ah'. The findings reveal that all five songs represent deep dimensions of self-disclosure covering feelings, opinions, and personality while communicating a diverse emotional spectrum within the album's intrapersonal register, ranging from naive joy, suppressed anger, transcendental hope, sadness, to self-acceptance. At the mythological level, the album both reproduces and challenges cultural constructions regarding women, love, and spirituality in contemporary Indonesian society. This study contributes to expanding the study of music communication as an arena for self-disclosure and emotional identity expression among Indonesian youth.

Keywords: emotional communication; self-disclosure; Roland Barthes' semiotics; Nadin Amizah; Indonesian popular music



INTRODUCTION

Music has transcended its function as mere entertainment and evolved into a complex medium of communication in modern human life. From the perspective of mass communication and cultural communication, popular music functions as an arena in which values, emotions, subjective experiences, and social identities are negotiated, constructed, and disseminated to broad audiences (DeNora, 2020; P. N. Juslin & Sloboda, 2021). Song lyrics, as the verbal component of music, constitute a culturally rich text layered with meaning they not only convey messages literally, but also carry connotative, ideological, and mythological content that reflects the socio-emotional conditions of the era. The capacity of lyrics to touch the deepest dimensions of human experience makes them one of the most effective forms of communication in generating emotional resonance between the creator and the listener (Zentner & Eerola, 2020). Amid the flourishing Indonesian music industry, the emergence of Nadin Amizah as an independent musician marks a new chapter in the national popular music landscape. Her second studio album, *Untuk Dunia, Cinta, dan Kotornya*, released on October 13, 2023, under Rumah Sorai Nadin Amizah's own record label received an extraordinary public response almost immediately. Within a short time, several songs from the album, including 'Semua Aku Dirayakan' and 'Rayuan Perempuan Gila', became widely discussed across various social media platforms and succeeded in breaking into the ranks of the most popular Indonesian songs on Spotify (Sari & Pratama, 2022). The success of this album is not driven solely by musical quality, but by the emotional depth and narrative boldness offered through its lyrics a phenomenon very worthy of academic inquiry.

Emotional communication in musical works holds particular significance in the study of interpersonal and mass communication. According to Guerrero et al. (2021), emotional communication is the process of exchanging feelings and affections through various channels, both verbal and nonverbal, and plays a central role in building, maintaining, and terminating human relationships. When emotional communication is mediated through art forms such as music, it

acquires additional qualities of aesthetics, metaphor, and resonance that transcend the capacity of ordinary conversation. Furthermore, the act of self-disclosure the voluntary revelation of oneself to others, as manifested in song lyrics constitutes a form of communication that is simultaneously highly personal and universal, enabling millions of listeners to feel ‘understood’ and ‘not alone’ in their emotional experiences (Ang & Ho, 2021). To dissect the layers of meaning embedded in the song lyrics of this album, this study adopts Roland Barthes’ semiotic analysis framework as its methodological approach. Barthes (2009) developed a two-order signification model that goes beyond Saussure’s linguistic model by introducing the concepts of connotation and myth as mechanisms of cultural-ideological meaning production. The strength of the Barthesian approach lies in its ability to reveal not only ‘what is said’ by a text (denotative meaning), but also ‘what is implied’ (connotation) and ‘what worldview is naturalized’ (myth) (Barthes, 2012). In the context of lyric analysis laden with metaphor, ambiguity, and cultural content, this approach has proven highly productive and relevant (Chandler, 2022; Mulyana & Rakhmat, 2022).

A review of prior research reveals a significant research gap. Rahmawati & Syahputra (2021) examined social messages in Indonesian indie music lyrics using Saussurean semiotics, but did not specifically address the dimensions of self-disclosure and emotional communication. Wijaya (2022) studied feminist representation in Nadin Amizah’s work but was limited to critical discourse analysis without fully integrating the Barthesian framework. Kusuma & Lestari (2023) analyzed emotional expression in Indonesian folk music but did not employ Barthes’ mythological analysis as an analytical tool. The most fundamental research gap is the absence of any study that integratively combines Barthes’ three-level semiotic analysis (denotation-connotation-myth) with Jourard’s self-disclosure theory to comprehensively examine the five selected songs from this album (Jourard, 1971). This void constitutes the academic justification for the present study.

In line with the research questions above, this study aims to: (1) What are the denotative, connotative, and mythological meanings conveyed in the lyrics of "Semua Aku Dirayakan," "Rayuan Perempuan Gila," "Berpapung Tuhan," "Tawa," and "Ah"?; (2) What dimensions of self-

disclosure are manifested in the lyrics of those five songs?; (3) What forms and patterns of emotional communication are constructed through the language choices and metaphors used in the lyrics?; (4) What cultural myths are present in the album, and how are they situated within the context of contemporary Indonesian youth life? based on the background above, this study aims to: (1) identify and analyze the denotative, connotative, and mythological meanings in the lyrics of 'Semua Aku Dirayakan', 'Rayuan Perempuan Gila', 'Berpayung Tuhan', 'Tawa', and 'Ah'; (2) map the dimensions of self-disclosure manifested in those lyrics; (3) analyze the forms and patterns of emotional communication constructed through language choices and metaphors in the lyrics; and (4) interpret the cultural myths present in the album within the context of contemporary Indonesian youth life.

RESEARCH METHODS

This study employs a descriptive qualitative approach as its research design. The choice of this approach is based on the nature of the data examined song lyrics that contain layers of meaning that cannot be measured quantitatively but must be interpreted deeply and contextually (Creswell & Poth, 2022; Moleong, 2021). The interpretive paradigm underlying this study views meaning as a socio-cultural construction that cannot be separated from its historical and ideological context of production. Prior to determining the five songs analyzed in this study, a preliminary thematic screening was conducted across all ten tracks of the album. Each song was read against two indicators: the density of self-disclosure markers (explicit revelation of feelings, personal opinions, and aspects of personality) and the range of emotional valence expressed within the lyrics. This screening indicated that the album's ten songs cluster into two broad emotional registers: an intrapersonal register concerned with the narrator's relationship with herself and with faith, and an interpersonal-relational register concerned with romantic loss, family attachment, and relational reconciliation. The five songs selected for in-depth analysis "Semua Aku Dirayakan," "Rayuan

Perempuan Gila," "Berpayung Tuhan," "Tawa," and "Ah" were drawn from the intrapersonal register, on the grounds that they exhibited the highest density of self-disclosure markers and the widest range of emotional valence within that register, and because their prominence in public discourse (streaming figures, media coverage, and listener commentary) provided richer secondary data for triangulation.

The material object of the research is the album *Untuk Dunia, Cinta, dan Kotornya* by Nadin Amizah. From the ten songs in this album, the study purposively selected five songs as the primary units of analysis: (1) 'Semua Aku Dirayakan', (2) 'Rayuan Perempuan Gila', (3) 'Berpayung Tuhan', (4) 'Tawa', and (5) 'Ah'. The selection of these five songs was based on two criteria: first, the intensity of emotional expression in the lyrics as identified through initial readings; and second, the depth and diversity of the self-disclosure dimensions represented, encompassing feelings, opinions, and aspects of personality. The primary data of this study are the lyric texts of the five songs obtained from official and verified sources. Secondary data include: (a) Nadin Amizah's public statements in various media interviews regarding the creative process and personal meaning of her songs; (b) music reviews from reputable independent media; and (c) academic literature relevant to the research topic. Consequently, the emotional spectrum examined in this study is scoped to the album's intrapersonal register of self-disclosure; the interpersonal-relational register expressed in songs such as "Sorai" (romantic separation), "Bertaut" (familial attachment), and "Di Akhir Perang" (relational reconciliation) falls outside the scope of this analysis and is noted here as a direction for future research.

The data analysis procedure was carried out through four sequential and interconnected stages. The first stage was data reduction selecting and grouping the lyric fragments most saturated with emotional meaning and demonstrating strong indicators of self-disclosure. The second stage was denotative analysis identifying and describing the literal meaning of each selected lyric fragment without additional interpretation. The third stage was connotative-mythological analysis tracing the cultural, ideological, and mythological meanings operating beneath the denotative

meaning. The fourth stage was synthesis and interpretation connecting the findings of semiotic analysis with Jourard's self-disclosure theory and the concept of emotional communication to produce an integrative academic interpretation. Data validity is ensured through source triangulation (comparing analytical findings with direct statements from the songwriter and music criticism reviews) and theory triangulation (testing the consistency of findings against more than one theoretical framework). The analytical process is documented transparently through semiotic analysis tables presented in the Results and Discussion section to enable verification by readers.

To avoid conflating the connotative and mythological levels of analysis, this study applies a consistent operational distinction throughout the Results and Discussion section: connotation is treated as a secondary meaning that remains local to the specific lyric fragment and its immediate context, whereas myth is treated as a naturalized cultural belief that circulates independently of the song a pre-existing proverb, social norm, or ideological construction that the lyric either reproduces or, more significantly, denaturalizes (Barthes, 1972). Under this distinction, the analysis in the following sections identifies myth only where a lyric fragment can be shown to engage a belief that already operates in Indonesian public discourse outside the song itself, and treats the song's specific handling of that belief whether reproduction or subversion as the object of mythological interpretation.

RESULTS AND DISCUSSION

General Overview of the Album Untuk Dunia, Cinta, dan Kotornya

The album Untuk Dunia, Cinta, dan Kotornya consists of ten songs that collectively build a narrative about the emotional journey of a young woman from passion and hope, through pain and anger, toward self-acceptance and inner reconciliation. The album's production combines elements of acoustic folk, chamber pop, and indie pop with arrangements that are minimalist yet richly nuanced, creating an intimate sonic space that supports the emotional depth of its lyrics. Nadin Amizah once noted in an interview that the album is 'a love letter to oneself and to anyone

who has ever felt alone' (Hidayat, 2021). A statement that explicitly confirms the self-disclosure function that is the focus of this study. In terms of public reception, the album received extraordinary appreciation across demographics. Sari & Pratama (2022) noted that in the first three months after its release, several songs from the album consistently appeared in Spotify Indonesia's top 20. This phenomenon indicates that the emotional communication built by Nadin Amizah in this album successfully created a collective resonance that transcends the boundaries of age, gender, and social background among its listeners.

Analysis of the Song 'Semua Aku Dirayakan

The song 'Semua Aku Dirayakan' opens the album with a spirit of self-affirmation that is simultaneously ironic celebrating the entirety of the self, including parts deemed imperfect or unworthy of celebration. The song presents a persona who actively redefines standards of success and happiness by her own measures, rather than by external expectations.

Table 1. Semiotic Analysis Table – Semua Aku Dirayakan

Lyric Excerpt	Denotative Meaning	Connotative Meaning	Cultural Myth	Form of Self-Disclosure	Form of Emotional Communication
"Semua aku dirayakan / yang baik dan buruk kurayakan / yang luka dan bahagia kurayakan"	A declaration about celebrating every aspect of oneself both good and bad, wounds	Celebration as a metaphor for total self-acceptance; a rejection of the narrative that one must be perfect to be worthy of love.	Myth of the standard of self-worthiness the cultural construction that a person must meet certain standards	Self-disclosure in the Personality dimension: disclosure of a personal life philosophy about total	Emotional communication of the Self-Acceptance type: expression of positive emotions about the entirety of the self that includes parts

/ semua and aku happiness dirayakan" without (All of me exception. is demonstrates celebrated emotional / the good maturity. and the bad I celebrate / the wounds and the joy I celebrate / all of me is celebrated)	Celebrating wounds is a paradox that demonstrates emotional maturity.	(beautiful, self- successful, acceptance, happy) to be which is the 'worthy of deepest celebration'. aspect of The song identity challenges according to this myth Jourard. frontally by celebrating imperfection as an integral part of identity.	usually hidden, reflecting a deep resolution of internal conflict.
--	--	---	---

"Bukan A karena aku statement sempurna / that the tapi karena existence aku ada / of the self dan adaku not cukup / perfection adaku is the basis berharga" of self- (Not worth. because I Existence am perfect itself is / but already because I sufficient exist / and	A statement that the existence of the self not perfection is the basis of self- worth. Existence itself is already sufficient	Existence as intrinsic value; an affirmation that one's worth does not depend on specific achievements or qualities but on one's very being. Resonates with the	Myth of productivity and achievement as the source of self- worth in modern Indonesian capitalist society a construction stating that a person is valued only	Self- disclosure in the Feelings and Personality dimensions: disclosure of feelings about self- worth that may not have been expressed before because they	Emotional communication of the Empowerment type: a liberating emotional affirmation freeing the self from external judgment and building an autonomous standard of self- worth.
--	--	--	---	--	--

my	and	philosophy of	insofar	as	contradict
existence	valuable.	existentialism.	they		social
is enough /			'produce'	or	expectations.
my			'achieve'.		
existence			The	song	
is			deconstructs		
precious)			this myth.		

Source: Researcher (2024)

Overall, 'Semua Aku Dirayakan' represents a highly courageous form of self-disclosure because it reveals personal values that explicitly challenge dominant norms about standards of self-worthiness. In the context of Indonesian culture, which is still strongly influenced by collectivist orientation and strict social expectations regarding standards of success, the disclosure of a philosophy of total self-acceptance carries significant cultural implications. The myth deconstructed in this song is the myth of productivity as the source of self-worth a highly powerful ideological construction in contemporary Indonesian urban society (Heryanto, 2021).

Analysis of the Song 'Rayuan Perempuan Gila'

'Rayuan Perempuan Gila' is one of the most thematically bold songs in the album. Through lyrics filled with anger, irony, and sharp edges, the song explores the dynamics of a toxic relationship and represents the anger of women long silenced by social norms as 'inappropriate' as something to be celebrated. The title itself is already a powerful semiotic gesture reclaiming the label 'crazy' often attached to women who dare to speak up and turning it into an identity to be celebrated.

Semiotic Analysis Table – Rayuan Perempuan Gila

Table 2. Semiotic Analysis Table – Rayuan Perempuan Gila

Lyric Excerpt	Denotative Meaning	Connotative Meaning	Cultural Myth	Form of Self-Disclosure	Form of Emotional Communication
"Kau bilang aku gila / karena aku menangis / kau bilang aku lebay / karena aku merasa" (You say I am crazy / because I cry / you say I am overreacting / because I feel)	Someone is accused of being crazy for crying and accused of overreacting for feeling emotions, by someone (referred to as 'you') who is unable to validate those emotions.	Rejection of emotional validation as a form of psychological violence; using the word 'crazy' to dismiss legitimate emotional expressions. Crying and feeling as signs of humanity that are delegitimized.	Myth of women as 'too emotional' a misogynistic construction that views women's emotional expression as a sign of mental instability rather than depth of feeling. This myth is used as a tool of control against women who dare to express their dissatisfaction.	Self-disclosure in the Feelings dimension: disclosure of the experience of emotional invalidation that is usually swallowed in silence out of fear of being considered 'too sensitive'.	Emotional communication of the Anger and Wounded Pride type: expression of anger combined with pain from not being validated a very common emotional response in unequal relationships.
"Ini rayuanku	A declaration	The last seduction as a	Myth of self-sacrificing	Self-disclosure	Emotional communication

yang terakhir / rayuan perempuan gila / yang mencintai terlalu dalam / hingga lupa dirinya sendiri" (This is my last seduction / the seduction of a crazy woman / who loved too deeply / until she forgot herself)	about the metaphor for love in in the of the	the termination Indonesian Feelings Resignation and Liberation type: a combination of feelings of resignation and determination to end a destructive pattern an emotional transition from victim to agent.
	seduction the end of the culture the and Opinions a combination of dimensions: disclosure resignation and	
	from a effort to be idealism that the experience of losing oneself in a relationship , as well as a critical expression of views toward that unhealthy relationship dynamic.	
	woman understood true love means of the	
	called and accepted. means disclosure resignation and	
	'crazy', who 'Crazy' is 'forgetting of the	
	loved so appropriated oneself for the	
	deeply that as a liberating beloved. The song reveals oneself in a emotional	
	she lost identity. The paradox of the destructive relationship transition from	
	herself. deep love that side of this , as well as a victim to agent.	
	erases the myth, while critical	
	self. also critiquing expression	
	the expectation toward that	
	that women unhealthy	
	should relationship	
	continue to dynamic.	
	'seduce' in	
	order to gain	
	recognition.	

Source: Researcher (2024)

Analysis of 'Rayuan Perempuan Gila' reveals the complexity of emotional communication operating at the intersection of anger, sadness, and empowerment. Within Jourard's self-disclosure theory, this song achieves a very high level of depth disclosing experiences of psychological violence in a relationship, which is one of the riskiest forms of self-disclosure because it involves extreme vulnerability. At the mythological level, the song performs a brilliant double move: on

the one hand, it exposes the myth of the 'crazy woman' as a misogynistic construction used to dismiss women's emotions; on the other hand, it appropriates that myth and uses it as an emblem of empowerment. In doing so, the song directly challenges the myth of self-sacrificing love the cultural idealism holding that true love requires "forgetting oneself" for the beloved by reframing self-erasure not as romantic devotion but as a warning sign to be resisted.

Analysis of the Song 'Berpayung Tuhan'

Berpayung Tuhan' brings a spiritual-transcendental dimension to the album, presenting a narrative about seeking protection and hope amid the uncertainty and fragility of life. The song represents self-disclosure in its deepest dimension touching on the individual's personal relationship with God, an extremely private arena that nonetheless proves to be profoundly universal in the experience of Indonesian youth.

Table 3. Semiotic Analysis Table – Berpayung Tuhan

Lyric Excerpt	Denotative Meaning	Connotative Meaning	Cultural Myth	Form of Self-Disclosure	Form of Emotional Communication
"Berpayung Tuhan aku berjalan / dalam hujan yang tak kunjung reda / genggaman Mu adalah rumahku / tempat aku	An image of walking under God's protection in relentless rain; God's embrace is understood as a home one can always return to.	God as an umbrella a metaphor for warm and personal protection; rain as a symbol of ongoing trials and	Myth of the human-God relationship as a relationship of protection and dependence in Indonesian	Self-disclosure in the Personality dimension: disclosure of a personal and intimate relationship with God the most private	Emotional communication of the Hope and Spiritual Comfort type: expression of faith that provides tranquility amid uncertainty a

kembali selalu" (Under the shelter of God I walk / in rain that will not cease / Your embrace is my home / the place I always return to)		difficulties; home as a metaphor for psychologic al and spiritual security. God becomes an irreplaceabl e place of refuge.	religious traditions particularly Islam and Christianity in which trust in God is seen as the highest source of strength in facing hardship.	aspect of personality that is usually not revealed publicly.	spiritual emotion with a very powerful regulative function.
"Aku takut, Tuhan, aku takut / tapi aku percaya pada jalanMu / walau gelap walau jauh / aku akan terus berjalan" (I am afraid, God, I am afraid / but I trust in Your path / though dark, though far /	An honest acknowledgm ent of fear to God, accompanied by a declaration of trust in God's path even when conditions feel dark and far from the destination.	Fear and faith as two conditions that can coexist faith does not mean being unafraid, but walking despite the fear. Darkness and distance as metaphors for an existential condition	Myth of perfect faith in religious traditions a construction that often associates strong faith with the absence of doubt or fear. The song deconstruct s this myth by presenting an honest faith that	Self- disclosure in the Feelings dimension: the acknowledgm ent of fear to God is one of the most authentic forms of self- disclosure revealing weakness and vulnerability in the most personal of relationships.	Emotional communicatio n of the Fear with Faith type: a complex emotional dynamic fear that is not hidden yet does not impede forward movement, demonstrating emotional- spiritual maturity.

I will keep full of acknowledg
walking) uncertainty. es fear.

Source: Researcher (2024)

'Berpaying Tuhan' represents the deepest dimension of self-disclosure in Jourard's taxonomy the disclosure of the spiritual aspect of personality. In the social context of Indonesia, where discussions about faith and fear of God tend to take place in very private spaces (personal prayer) or very formal spaces (collective worship), the courage to make spiritual vulnerability and fear public through the medium of music is a culturally highly significant act. The song also deconstructs the myth of 'perfect' faith that knows no fear offering a more humane and honest model of spirituality (Paramita & Fadillah, 2022).

Analysis of the Song 'Tawa'

'Tawa' presents a narrative that on the surface appears simple about laughter as an expression of joy but in a deeper reading reveals the emotional complexity hidden behind laughter itself. The song negotiates with the paradox of laughter as both a shield and an authentic expression of joy.

Table 4. Semiotic Analysis Table – Tawa

Lyric Excerpt	Denotative Meaning	Connotative Meaning	Cultural Myth	Form of Self-Disclosure	Form of Emotional Communication
"Aku ingin tertawa / tertawa sampai lupa / lupa	The desire to laugh until forgetting the wounds	Laughter as a coping mechanism an emotional	Myth of laughter as the best medicine the popular saying	Self-disclosure in the Feelings dimension: disclosure of a deep desire to	Emotional communication of the Masked Grief type:



akan semua yang pernah melukaiku / tertawa sampai sembuh" (I want to laugh / laugh until I forget / forget everything that has ever hurt me / laugh until healed)	once experienced , using laughter as a healing mechanism.	strategy for facing wounds by temporarily forgetting them. Paradox: laughter intended to 'forget' actually reveals that the wound is still very much remembered.	'laughter is the best medicine' deeply rooted in various cultures, including Indonesia. The song affirms and simultaneously reveals the complexity of this myth: laughter can be a healing mechanism, but it can also be a way of avoiding emotional processing.	heal from wounds, expressed indirectly through the metaphor of laughter a safer form of self-disclosure because it is wrapped in an image of joy.	expression of sadness and the desire for healing conveyed through the metaphor of laughter a phenomenon known in communication psychology as emotional masking, where negative emotions are expressed through symbols of positive emotion.
"Tawaku bukan basa-basi / ini tawa yang sungguhan / tawa yang pernah hilang / kini kutemukan	An affirmation that one's laughter is sincere, not performative, and is a laughter that was once lost and has now	The distinction between performative laughter (social, fake) and authentic laughter (genuine, from	Myth of happiness as the 'normal' state that must always be displayed in Indonesian social interactions the social norm of politeness that	Self-disclosure in the Feelings dimension: the acknowledgment that laughter was once 'lost' is an implicit admission of a dark period or depression a form of self-	Emotional communication of the Recovery Joy type: contextual joy meaningful precisely because of the background of its loss. Unlike

lagi" (My been within); requires a disclosure very ordinary joy,
laughter is rediscovers rediscovers smiling and rarely made this is joy
not d. ng authentic cheerful face. publicly. tested by
performative / this is laughter The song sadness.
genuine after losing acknowledges
laughter / it is a that laughter
laughter marker of a can be lost
that was real which is a
once lost / emotional valuable
now I have recovery acknowledgments
found process. nt of
again) depression or
loss of joy in
life.

Source: Researcher (2024)

Applying the distinction above, the connotative layer in 'Tawa' remains anchored to this song's specific narrative situation laughter as this narrator's personal coping strategy toward wounds described elsewhere in the lyric. The mythological layer, by contrast, engages a myth that circulates well beyond the song: the popular saying that "laughter is the best medicine," reinforced by Indonesian social norms of politeness that expect a cheerful public face and amplified by the curated positivity of social media. 'Tawa' does not simply restate this myth; it deconstructs it. The line "tawaku bukan basa-basi... tawa yang pernah hilang" exposes the gap between the signifier (visible laughter) and the signified (actual emotional state) that the myth ordinarily collapses into one, revealing that laughter itself has a history it can be lost, performed, or reclaimed. The song therefore does not reject laughter as coping, but strips the myth of its unconditional, taken-for-granted status: performative happiness is denaturalized as a social expectation rather than accepted as a self-evident sign of wellbeing.

Analysis of the Song 'Ah'

The song 'Ah' is one of the most poetic and contemplative in the album. Its title a one-syllable interjection carrying so many possible meanings (relief, disappointment, surrender, or enlightenment) is itself a brilliant semiotic gesture. The song explores small moments of life filled with both gratitude and melancholy, presenting a highly personal narrative about the awareness of passing time and the beauty held within simple things.

Table 5. Semiotic Analysis Table – Ah

Lyric Excerpt	Denotative Meaning	Connotative Meaning	Cultural Myth	Form of Self-Disclosure	Form of Emotional Communication
"Ah, betapa indah / segalanya terasa indah / dalam caranya sendiri / walau tidak sempurna" (Ah, how beautiful / everything feels beautiful / in its own way / even	An expression of admiration for the beauty of everything in its own way, even when imperfect.	Beauty of imperfection the wabi-sabi aesthetic that celebrates imperfection as a source of unique beauty. 'Ah' as an interjection that captures a moment of enlightenment or awareness that cannot be conveyed by longer words.	Myth of perfection as the standard of beauty an aesthetic construction that defines beauty in relation to perfection, symmetry, and order. The song challenges this myth by offering an alternative aesthetic that celebrates imperfection	Self-disclosure in the Tastes dimension: disclosure of personal aesthetic preferences a unique way of seeing beauty that may differ from dominant aesthetic norms represents a dimension	Emotional communication of the Aesthetic Awe type: expression of positive, contemplative emotion a mixture of joy, gratitude, and awareness of transient beauty. An emotion often associated with peak experiences in humanistic psychology.

though not perfect)	as a source of beauty.	of self-disclosure that reflects the creative sensibility of the artist.
---------------------	------------------------	--

"Ah, waktu berlalu / dan aku masih di sini / masih bernafas, masih merasa / masih aku yang dulu" (Ah, time passes / and I am still here / still breathing, still feeling / still the same me as before)	An expression of awareness about the passage of time, accompanied by the certainty that the self still exists, still breathes, still feels something, and still possesses the same identity.	The steadfastness of identity amid the flow of time the paradox between change (time passes) and continuity (still the same me as before). Breathing and feeling as the most minimal yet most meaningful markers of existence.	Myth of self-change over time a cultural construction that associates maturity and life experience with fundamental identity change. The song proposes a counter-narrative: the core of the self remains even as time passes and many things change.	Self-disclosure in the Personality dimension: disclosure of one's relationship with the self and identity how a person views the continuity of their identity amid change is the deepest aspect of personality.	Emotional communication of the Gratefulness and Existential Comfort type: expression of gratitude for the continuation of existence, accompanied by a calmness in facing the passage of time an emotion reflecting psychological maturity.
---	--	--	--	---	--

Source: Researcher (2024)



The song 'Ah' presents the most contemplative dimension of self-disclosure in the album not about wounds or anger, but about the ability to find beauty and meaning in small and simple things. Within Jourard's framework, disclosure about how one makes meaning of life and existence is one of the deepest forms of self-disclosure in the personality and life philosophy dimension. At the connotative level, each lyric fragment in 'Ah' carries a locally-bound secondary meaning tied to the specific moment described finding beauty in an imperfect scene, feeling the passage of time. At the mythological level, the song engages a myth operating well beyond this song: the culturally dominant standard equating beauty and worth with symmetry, completeness, and flawlessness, a standard amplified by curated self-presentation on social media and by achievement-oriented narratives common in urban Indonesian youth culture (Paramita & Fadillah, 2022). Rather than directly negating this myth, 'Ah' performs a mythological counter-move: it borrows the vocabulary of admiration ordinarily reserved for flawless, idealized objects "Ah, betapa indah" and redirects it toward imperfect, ordinary, transient moments, denaturalizing the equation between beauty and perfection and offering instead an aesthetic closer to wabi-sabi sensibility. The song's second lyric fragment performs a parallel deconstruction of the myth of continuous self-transformation the cultural narrative that personal growth requires discarding one's former self by asserting continuity ("masih aku yang dulu") as an equally legitimate and mature form of self-relation.

Patterns of Emotional Communication and Self-Disclosure: A Synthesis

Based on the analysis of the five songs above, several communicative patterns can be identified that form the thematic and communicative cohesion of the album *Untuk Dunia, Cinta, dan Kotornya*. First, the album presents an emotional arc moving from the external to the internal from confrontation with external norms ('Rayuan Perempuan Gila', 'Semua Aku Dirayakan'), through a transcendental relationship with a higher power ('Berpapung Tuhan'), toward the rediscovery of joy and acceptance ('Tawa', 'Ah'). This arc is not linear in terms of the album's sequence, but rather operates as a thematic network that mutually reinforces it self.

Second, the most dominant dimensions of self-disclosure across the five songs are the Feelings and Personality dimensions according to Jourard's taxonomy. This indicates that the album operates at a very deep level of self-disclosure not merely revealing superficial preferences, but touching the deepest aspects of the creator's experience and identity. This depth of self-disclosure, according to Ang & Ho (2021), correlates positively with the level of resonance and emotional connection felt by listeners.

Third, from the perspective of Barthesian mythological analysis, the album consistently performs a double operation: reproducing existing myths in culture (painful love, God's protection, laughter as medicine) while simultaneously deconstructing patriarchal, perfectionist, or inauthentic versions of those myths. This double operation reflects the complex cultural position of contemporary Indonesian youth who are negotiating between the legacy of tradition and the aspirations of modernity.

Fourth, the language choices in all five songs demonstrate a preference for concrete metaphors borrowed from everyday experience (rain, umbrella, laughter, sailing) elaborated into richly symbolic emotional symbols. This metaphorical strategy, within the framework of cognitive semiotics, reflects the way humans understand abstract experiences (emotions, spirituality, identity) through more concrete domains that are easier to communicate (Chandler, 2022). It is precisely this choice of metaphors very close to the everyday life of Indonesian youth that contributes substantially to the massive resonance of this album among its listeners.

CONCLUSION

This study has successfully uncovered the depth of emotional communication and self-disclosure contained in five selected songs from Nadin Amizah's album *Untuk Dunia, Cinta, dan Kotornya* through Roland Barthes' semiotic analysis framework integrated with Jourard's self-disclosure theory. Based on the entire analytical process conducted, this study produces several important and interrelated conclusions.

First, the album represents the emotional experience of Indonesian youth in a highly comprehensive and multidimensional manner. The spectrum of emotions communicated ranging from self-acceptance ('Semua Aku Dirayakan'), anger and empowerment ('Rayuan Perempuan Gila'), spiritual hope ('Berpang Tuhan'), tested joy ('Tawa'), to existential contemplation ('Ah') reflects a richness of emotional experience that has rarely found space for articulation in the public communication media available to young people. This emotional complexity, communicated through poetic yet grounded lyrics rooted in concrete everyday experience, is the key to the album's massive resonance.

Second, the self-disclosure performed by Nadin Amizah through the album's lyrics operates at a very deep level touching the dimensions of personality and feelings that represent the most private and risky aspects in Jourard's taxonomy. Disclosure about the experience of emotional invalidation in a relationship ('Rayuan Perempuan Gila'), spiritual vulnerability ('Berpang Tuhan'), the loss of laughter as a metaphor for depression ('Tawa'), and a philosophy of accepting imperfection ('Ah') are forms of self-disclosure rarely made publicly in the context of Indonesian culture, which still tends to view vulnerability as weakness. The courage to engage in self-disclosure at this level and to be received extraordinarily by millions of listeners signals a significant cultural shift among Indonesian youth.

Third, the construction of love in this album is far removed from naive romanticization. Love in the album always appears in relation to wounds love that erases the self ('Rayuan Perempuan Gila'), love that requires acceptance of imperfection ('Semua Aku Dirayakan'), transcendental love for God tinged with fear ('Berpang Tuhan'). This complex construction of love reflects emotional maturity and critical awareness of romantic love myths that have long been dominated by narratives that oversimplify and over-romanticize.

Fourth, at the level of Barthesian myth, the album makes a culturally very important contribution: systematically deconstructing myths that are patriarchal (the crazy woman who must be silenced), perfectionist (only the perfect are worthy of celebration), and performative (one must

always appear happy in public). This deconstructive operation is not carried out in a frontal and harsh manner, but through the gentleness of poetic lyrics a communicative strategy that proves highly effective in overcoming cultural defensiveness.

From an academic perspective, this study contributes to the development of music communication studies in Indonesia by demonstrating the productivity of integrating Barthesian semiotics and Jourard's self-disclosure theory as a comprehensive analytical framework. It is worth noting, as an interpretive observation rather than a formal analytical claim, that the minimalist chamber-pop and acoustic-folk arrangement characterizing this album sparse instrumentation, extended silences, and restrained dynamics — mirrors the intimacy and vulnerability disclosed at the lyrical level; the absence of dense production leaves room for the voice, and by extension the disclosed emotion, to remain the focal signifier. Similarly, Nadin Amizah's vocal delivery in songs such as 'Berpayang Tuhan' and 'Tawa' marked by a softened, occasionally trembling timbre at emotionally dense lines appears to reinforce the fear-tinged faith and masked grief identified in the textual analysis, suggesting that the non-verbal channel does not merely accompany but potentially amplifies the self-disclosure carried by the lyrics. This study, however, does not treat these musical elements as primary data and therefore does not claim to have systematically analyzed them. For future research, it is recommended to supplement the lyric text analysis with audience reception studies through in-depth interviews or social media comment analysis, as well as to integrate musicality analysis to understand how non-verbal elements (melody, harmony, vocal timbre) contribute to the construction of emotional meaning in a multimodal manner.

This study is subject to several limitations: the analysis is confined to five songs representing only the album's intrapersonal register of self-disclosure, relies solely on textual interpretation of lyrics without systematic examination of musical or vocal elements, and was conducted through single-researcher semiotic coding without inter-coder verification, all of which constrain the generalizability of the findings to the album as a whole.

REFERENCES

- Ang, J. W., & Ho, S. S. (2021). Personal Music Streaming and Emotional Well-Being: The Role of Self-Disclosure and Parasocial Relationships. *Journal of Broadcasting & Electronic Media*, 65(4), 612–631. <https://doi.org/https://doi.org/10.1080/08838151.2021.1973143>
- Barthes, R. (2009). *Mythologies* (A. Lavers, Trans.). Vintage Books.
- Barthes, R. (2012). *Elements of Semiology* (A. Lavers & C. Smith, Trans.). Hill and Wang.
- Chandler, D. (2022). *Semiotics: The Basics* (4th ed.). Taylor & Francis.
- Creswell, J. W., & Poth, C. N. (2022). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (5th ed.). Sage Publications.
- DeNora, T. (2020). *Music in Everyday Life*. Cambridge University Press.
- Guerrero, L. K., Andersen, P. A., & Afifi, W. A. (2021). *Close Encounters: Communication in Relationships* (6th ed.). Sage Publications.
- Heryanto, A. (2021). *Popular Culture in Indonesia: Fluid Identities in Post-Authoritarian Politics* (2nd ed.). Routledge.
- Hidayat, A. (2021). *Nadin Amizah tentang Album Perdana dan Keberanian Bercerita*. Rolling Stone Indonesia. <https://rollingstoneindonesia.com/nadin-amizah-album-perdana>
- Jourard, S. M. (1971). *The Transparent Self*. Van Nostrand Reinhold.
- Juslin, P. N., & Sloboda, J. A. (2021). *Handbook of Music and Emotion: Theory, Research, Applications*. Oxford University Press.
- Kusuma, D. A., & Lestari, P. (2023). Ekspresi Emosi dalam Musik Folk Indonesia Kontemporer: Kajian Komunikasi Emosional. *Jurnal Komunikasi Indonesia*, 12(1), 45–62. <https://doi.org/https://doi.org/10.7454/jki.v12i1.1234>
- Moleong, L. J. (2021). *Metodologi Penelitian Kualitatif*. PT. Remaja Rosdakarya.
- Mulyana, D., & Rakhmat, J. (2022). *Semiotika untuk Komunikasi*. PT. Remaja Rosdakarya.
- Paramita, S., & Fadillah, D. (2022). Resepsi Audiens Muda terhadap Lirik Nadin Amizah sebagai Representasi Pengalaman Emosional Generasi Z. *Jurnal Komunikasi Massa*, 15(1), 23–42. <https://doi.org/https://doi.org/10.20961/jkom.v15i1.6234>
- Rahmawati, S., & Syahputra, I. (2021). Pesan Sosial dalam Lirik Lagu Indie Indonesia: Analisis Semiotika Ferdinand de Saussure. *Jurnal Komunikasi Massa*, 14(2), 89–108.



<https://doi.org/https://doi.org/10.20961/jkom.v14i2.5643>

- Sari, D. P., & Pratama, R. A. (2022). Fenomena Viralitas Musik Independen Indonesia di Era Streaming: Studi Kasus Nadin Amizah. *Jurnal Studi Komunikasi*, 6(3), 765–784.
<https://doi.org/https://doi.org/10.25139/jsk.v6i3.4892>
- Wijaya, K. F. (2022). Representasi Feminisme dalam Lirik Lagu Nadin Amizah: Analisis Wacana Kritis Norman Fairclough. *Jurnal Ilmu Komunikasi*, 20(1), 33–52.
<https://doi.org/https://doi.org/10.24002/jik.v20i1.5119>
- Zentner, M., & Eerola, T. (2020). Self-Report Measures and Models. In P. Juslin & J. Sloboda (Eds.), *Handbook of Music and Emotion* (2nd ed., pp. 187–221). Oxford University Press.
<https://doi.org/https://doi.org/10.1093/acprof%3Aoso/9780199230143.003.0008>

