


Inner Speech on the Album *Untuk Dunia, Cinta, dan Kotornya* by Nadin Amizah

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ABSTRACT

This study discusses inner speech in the album *Untuk Dunia, Cinta, dan Kotornya* by Nadin Amizah with a psycholinguistic approach. This study uses a descriptive qualitative method with reading and recording techniques for eleven songs in the album. Content analysis was used to find the types of inner speech contained in song lyrics, such as *egocentric speech*, *rhetorical inner question*, and *negative self-dialogue*. The album has three phases: (1) self-hatred, (2) acceptance of love from others, and (3) self-love. These three phases describe the psychological dynamics that develop from rejection to self-acceptance, in line with the concept of inner speech according to Vygotsky which serves as an introduction to self-reflection, a regulator of human emotions and behavior. These findings also reinforce the views of Alderson-Day & Fernyhough (2015) and Oleś et al. (2020) on inner speech. Theoretically, this study emphasizes the relevance of the concept of inner speech in shaping the meaning of linguistic expression in popular music works. Practically, this study extends the study of psycholinguistics into the realm of Indonesian music and shows that song lyrics can serve as a medium to understand a person's cognitive and emotional dynamics.

Keywords: Inner Speech, Psycholinguistics, Nadin Amizah, Song Lyrics

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INTRODUCTION

Language is a means of human communication in the form of messages that can be expressed in any situation and condition (Noermanzah, 2017). Without language, a person will not be able to convey the purpose or purpose that he wants to convey. So that the existence of language can provide understanding for everyone who wants to communicate with others. Language in the context of linguistics is a sound system that is conventional, arbitrary, and can be used by humans in communication (Chaer, 2015). This definition suggests that language is not related to anything else or intends that language can stand on its own, and aims as a means of communication. Language is not only a means of communication, but also to convey information in various forms, for example the delivery in song lyrics with psychological conditions. There are many ways in which humans express language in the form of communication, such as talking to others or expressing through poetry and a song. In the world of music, this can be associated with the creation of songs whose lyrics express thoughts, emotions, both sad and happy, and can also be from a person's experience.

Song lyrics are not just a word, but contain many deep meanings in song lyrics. Therefore, to understand the lyrics of the song, it can be seen from a linguistic point of view. Talking about linguistics, the branch of linguistics itself is divided into two, namely macrolinguistics, and microlinguistics. Microlinguistics includes the internal study of language, such as syntax, phonology, morphology, and semantics, while macrolinguistics studies the relationship of language with external aspects (Chaer, 2015).

One of the studies of macrolinguistics is psycholinguistics. Psycholinguistic studies can correlate with the way the human brain processes language, both cognitively and psychologically. Psycholinguistics is the study of language used to find out a person's

mental state (Harley, 2014). Psycholinguistics is closely related to the relationship between language, and the human mind is important in reflecting, processing, and expressing individual feelings in understanding the idea of a language. In other words, psycholinguistics is a human process in acquiring language through a person's psychology when speaking or pronouncing sentences when communicating with others. Not only in communicating, but also as a form of human expression in the process of thinking. This proves that psycholinguistics plays a role in how individuals process, form, and understand language internally (*inner speech*), which is ultimately produced in the form of speech in expressing an art, such as the work created by Nadin Amizah.

One of the grand theories that is relevant to analyze the lyrics of the song in the album *Untuk Dunia, Cinta, dan Kotornya* by Nadin Amizah is psycholinguistic theory. Psycholinguistics is the science that studies how humans acquire, produce, and understand language, as well as studying the mental processes and human mind with a language Hasan (2018), Marini et al. (2024), and Rakhmanita (2020). This theory focuses on the mental processes when a person is producing, understanding, and interpreting a language. The theory used in this study uses the psycholinguistic theory of Lev Vygotsky. Lev Vygotsky (a Russian psychologist) introduced the concept of *inner speech*. This speech refers to communicating a language privately or talking to oneself secretly without anyone else knowing. *Inner speech* is the development of spoken language that is often used in the social sphere, and can regulate a person's thoughts, feelings, and behavior in acting (Nurhadi & Rahma, 2025). In its development, *inner speech* can also be found in song lyrics in general. Therefore, *inner speech* can also be used to analyze song lyrics. Like the lyrics of the song in the album *Untuk Dunia, Cinta dan Kotornya* by Nadin Amizah. Nadin Amizah is a singer and songwriter who often writes poetic and contemplative song lyrics (Putri, 2025). *Inner speech* is important to study because it can show mental processes and inner dynamics that are not directly visible. In song lyrics, inner speech is often present as a form of self-reflection, emotional struggle, or self-assessment that is manifested through word choices and language structures.

Nadin Amizah's second album gives a new color, which shows a narrative with inner dialogue such as introducing love, the happiness of falling in love, and love with wounds in the past. The lyrics of the songs written by Nadin Amizah in the album *Untuk Dunia, Cinta, dan Kotornya* hint at the inner meaning of the writer. The song lyrics written by Nadin Amizah have an implied meaning, even though the song lyrics look simple (Azannabilla & Fauzan, 2024). Not only conveying a message frankly but also having a deep message such as being closely related to Nadin Amizah's personal experience and love journey. The album *Untuk Dunia, Cinta, dan Kotornya* was released on October 13, 2023 and has eleven song titles, including, "Don't Swallow", "Sleeping Flowers", "Ralur Perempuan Gila", "Ah", "All I Celebrate", "Eternal", "At the End of the War", "But Accepted", "Berumbrella Tuhan", "Tawa", and "Nadin Amizah". This research aims to discover, and classify the types of inner dialogue found in the lyrics of *the album Untuk Dunia, Cinta, dan Kotornya* due to the fact that song lyrics as a form of artistic expression have the ability to store many types of inner dialogue. Inner language, both spoken and unspoken, such as an inner monologue, reflective statement, or imaginary dialogue, is intended to describe the process of thinking, feeling, and conflict in the singer. To uncover the cognitive, and psychological dynamics depicted in song lyrics, it is very important to understand the inner form of *speech*.

This research has several relevance of previous research, including: Setyawati (2025), Maulina & Dewi (2023), Amelin & Setyarum (2024), and Sariyah (2024). These studies have a similarity, namely examining Nadin Amizah's song from the point of view of the meaning and expression of song lyrics. Some of them highlight Nadin Amizah, the songs in the album, but no one has analyzed *the album Untuk Dunia, Cinta, dan Kotornya* from a psycholinguistic perspective, especially about *inner speech*. This research fills this gap by examining the form and function of *inner speech* in each song, thus making a new contribution to the application of psycholinguistic theory in the study of popular music. This study uses data in the form of song lyrics in Nadin Amizah's album, and uses

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psycholinguistic theory. Meanwhile, several relevant studies show the psychological and psycholinguistic aspects of musical works, such as Arsita et al. (2024), Rahma et al. (2022), Wafa (2025), and Pramesta (2023). The novelty of this research combines mental processes (*inner speech*) in the form of expression of song lyrics on the album, which no one has previously analyzed about *inner speech* on this album. This research is expected to contribute to expanding the study of psycholinguistics, especially *inner speech*, into the world of music in Indonesia.

METHOD

This study uses a descriptive qualitative approach with data sources in the form of eleven song lyrics from the album *Untuk Dunia, Cinta, dan Kotornya* by Nadin Amizah. The technique in collecting data in this study uses documentation techniques, in the form of searching for data in the form of written documents (Sugiyono, 2019). Data collection is done by accessing lyrics from official sources, ensuring accuracy by matching the audio version, then organizing them as a research dataset. The analysis is carried out with reading techniques, and notes that begin by identifying the lyrical parts that show the characteristics of inner speech based on the concept of *inner speech* according to Vygotsky. Each finding is then categorized into categories put forward by Alderson-Day & Fernyhough (2015) and Oleś et al. (2020), such as *egocentric speech*, *negative self-dialogue*, *self-reflective monologue*, and *rhetorical inner question*. All of these categories are further interpreted by considering their functions and roles in forming the three phases of mental development contained in the album. This procedure is designed to maintain the consistency of the analysis and ensure that the results of the research can be accounted for methodologically in psycholinguistic studies.

FINDINGS AND DISCUSSION

This research discusses the lyrics of the songs on the album entitled *Untuk Dunia, Cinta, dan Kotornya*. This analysis is intended to find out the mental process (*inner speech*) or inner speech, such as dialogue with oneself contained in each song lyric. *Inner speech* can be interpreted as intrapersonal communication that occurs in a person to respond, understand, and respond to situations that take place personally (Chaer, 2015). This, *inner speech* shows the inner reflection written by Nadin Amizah in the struggle of emotions to self-acceptance

This study refers to the concept of *inner speech* according to Vygotsky, in the formation of individual consciousness. This concept is expanded with Alderson-Day & Fernyhough (2015) who divide *inner speech* into several forms, such as *self-guidance*, *self-reflective monologue*, and *egocentric speech*. In addition, Oleś et al. (2020) emphasize the function of *inner dialogue* in the context of self-compassion, self-reflection, and emotional healing. Based on these frameworks, this album has 3 phases, namely (1) hatred of oneself, (2) accepting the love of others (3) love for oneself (Kumparan, 2023). The division of these three phases is used to explain the emotional and psychological development depicted through *the inner speech* in each song.

The Self-Hate Phase

This phase is the first phase of Nadin Amizah's album *For the World, Love, and Dirty*. The album contains lyrics to songs that hate themselves, and feel unworthy of anyone.

Title: "Jangan Ditelan"

Lyrics 1: "Aku dan pahitku dan kotorku"

The lyrics of the song include *inner speech* because it shows negative inner dialogue or is termed as *egocentric speech* (Alderson-Day & Fernyhough, 2015). The lyrics describe the form of expression that emerges from within so strongly. The word "I" followed by an evaluative phrase indicates the acceptance of all forms that exist in itself. Linguistically, this is a form of self-assessment process which is the main characteristic of *egocentric speech* in *inner speech*.

Lyrics 2: "Persetan siapa aku"

The lyrics of this song contain negative statements, in inner speech it is called *negative self dialogue* (Alderson-Day & Fernyhough, 2015). The phrase "fuck" describes a dialogue that emphasizes anger. These lyrics can also be read rhetorically or terms in inner speech are called *rhetorical inner questions* (Oleś et al., 2020). This phrase can be read by emphasizing the results rather than looking for answers. Although the phrase is in the form of a question, its main function is not to answer but to affirm self-denial. This is in harmony with *the rhetorical inner question*, because the interrogative structure combined with emotional diction indicates inner struggle.

Lyrics 3: "Untuk dilihat, bukan untuk dimakan"

These lyrics contain *rhetorical inner questions*, because in the lyrics the word contains a rhetorical meaning with the aim of unworthiness and alienation (Oleś et al., 2020). This dialogue is not addressed to others, but rather a reflection that the phrase "seen" here is as a visual object that is not fully appreciated.

Title: "Bunga Tidur"

Lyrics 1: "Bunga tidur apa kabarmu pagi ini sayang?"

The lyrics of this song show *self address* or a form of inner dialogue directed at oneself. The phrase "Sleeping Flowers" is intended from Nadin Amizah's own part. These lyrics include *inner speech*, a type of *egocentric speech*, the lyrics focus on speech directed at oneself (Alderson-Day & Fernyhough, 2015).

Lyrics 2: "Siapa yang telah membuatmu penuh malu"

These lyrics contain *an inner speech* of the *rhetorical inner question* type (Oleś et al., 2020). The phrase is meant to highlight a question that is not to be answered but to affirm a deep trauma.

Lyrics 3: "Bunga tidur engkau penuh takut

Lama percaya kau penghancur seisi dunia"

These lyrics have phrases as negative self-judgment, such as the phrase "full of fear", "destroyer of the whole world". The subject of this lyric has the understanding that he is not only not enough, but also dangerous to others. The lyrics of this song include *a type of negative self-dialogue inner speech*, which is a variant of *egocentric speech* that has a negative tone, is humble, or shows dissatisfaction with oneself (Alderson-Day & Fernyhough, 2015).

Title: Rayuan Perempuan Gila

Lyric 1: "Menurutmu, berapa lama lagi kau 'kan mencintaiku?"

The lyrics of this song have *an inner speech* of a *rhetorical inner question* type (Oleś et al., 2020). Lyrics that give rise to a question sentence that seems to ask about the doubts experienced by yourself. It is emphasized that the lyrics are not meant to seek answers, but rather to affirm uncertainty, and worry.

Lyrics 2: "Yang terjadi sebelumnya

Semua orang takut padaku"

These lyrics include *inner speech* which is a type of *negative self-dialogue*, the phrase has a negative meaning, and looks self-demeaning (Alderson-Day & Fernyhough, 2015). These lyrics show a subject about himself who is feared by others, it shows a negative self-recognition. This phrase shows sharp criticism, even labeling himself as rejected by everyone.

Lyrics 3: "Panggil aku perempuan gila

Hantu berkepal Keji membunuh kasihnya"

These lyrics include *negative self-dialogue*, the phrase in the lyrics describes a phrase that has a negative tone (Alderson-Day & Fernyhough, 2015). The lyrics are clearly seen by labeling themselves loudly. The phrases "crazy woman", "headed ghost", and "vile" are forms of *inner speech* that reveal a destructive identity or reinforce a sense of unworthiness. From a linguistic point of view, the expression shows a choice of words that has a negative tone and indicates the existence of internal emotional conflicts that are in harmony with the characteristics of *negative self-dialogue*.

The Phase of Accepting Someone Else's Love

This second phase is a continuation of the first phase. This second phase is different from

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the first phase which still depicts the inner struggle of the individual, while the second phase shows the acceptance of love from others.

Title: "Ah"

Lyrics 1: "Ah... Akhirnya cinta yang tak menguras air mata"

These lyrics include an *inner speech* type of *egocentric speech* (*gratitude & relief*), inner speech that emphasizes gratitude, and relief (Alderson-Day & Fernyhough, 2015). This phrase is a form of self-reflection from gratitude that you have found love that does not shed tears.

Lyrics 2: "Dunia saksinya saat ku rekah

Dicinta penuh sehalus seharusnya

Aku bersinar saat ku rekah

Dicinta penuh sebaik-baiknya"

These lyrics include *egocentric speech* (*self-affirmation*), basically the *inner speech* in the lyrics of this song focuses on itself without involving others (Alderson-Day & Fernyhough, 2015). The subject in the lyrics of the song assures him that he is being loved "as smoothly as he should be", and "as well as he should be".

Lyrics 3: "Ah... baiknya Tuhan, tak ada doa yang terlewatkan"

The lyrics of this song include an *inner speech* type of *rhetorical inner question* that reflects internal expectations about gratitude to the creator or spiritual (Oleś et al., 2020). The expression includes an individual's inner dialogue that is voiced personally with spiritual experiences, without involving others. The narrative is not meant to be a conversation with others, but to oneself with a personal reflection on his God.

Title: Semua Aku Dirayakan

Lyrics 1: "Terima kasih, katanya

Semua aku dirayakan"

The lyrics of this song include an *inner speech* type of *egocentric speech* (positive), which has speech

Inner means positive (Alderson-Day & Fernyhough, 2015). The phrase in the lyrics of the song "all I am celebrated" shows the inner affirmation of the whole self-acceptance, both fragile, and strong appreciated and accepted. Even though there is a phrase "he said" in the lyrics of this song, it shows that he deserves to be loved and accepted.

Lyrics 2: "Dicumnya api marahku

Ternyata kacau bisa luluh"

The lyrics of this song include *egocentric speech*, a change in the inner state from negative to positive emotions (Alderson-Day & Fernyhough 2015). It can be seen that the inner dialogue that the subject of the lyrics raises that the negative emotions of "my angry fire" can be melted. The lyrics of this song turn bad things into self-acceptance.

Title: Kekal

Lyrics 1: "Di antara kita dan semua yang berpasangan

Jalan di utara dan tujuan yang berdampian

Padamu, Padamu. Bagaikan tawa yang tak selesai dan terulang-ulang"

The lyrics of this song include an *inner speech* type of *egocentric speech*, this often appears as a form of strengthening self-identity associated with interpersonal relationships (Oleś et al., 2020). This speech is not directed at others, but focuses on yourself and affirms one's position in a relationship.

Lyrics 2: "Yang memeluk raga kecilku

Yang menyayangi kecilku

Yang memeluk jiwa kecilku"

The lyrics of this song are included in the *egocentric speech* related to the *inner child*. It is also included in *healing self-talk*, which is the part of the individual who treats hurt feelings through internal conversation (Oleś et al., 2020). These lyrics are not a rhetorical question but a form of inner dialogue as a psychological healing.

Title: "Di Akhir Perang"

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Lyrics 1: "Perlahan akan ku ajarkan cara menanam menuai baik buruk di dunia"

The lyrics of this song are included in the *egocentric speech* related to *self-guidance*, build cognitive control over good-bad experiences (Alderson-Day & Fernyhough, 2015). The inner utterance in these lyrics can serve as a meaning on how to accept and understand life.

Lyrics 2: "Ku warnai tanganmu yang mati

Biar kau tahu dunia tak lagi menyakiti"

The lyrics of this song show an *inner dialogue* that functions as a *healing dialogue*, showing an internal dialogue that is deliberately full of awareness to process emotions (Oleś et al., 2020). This inner dialogue is not only intended as processing emotions but also poses healing inner wounds that have occurred. In this context, it can also be interpreted as *self-compassion*, an attitude of acceptance, understanding suffering or wounds in the past (Ha et al., 2023). Thus, *self-compassion* serves as an individual mechanism to reduce criticism in individuals and foster self-love.

Lyrics 3: "Perang telah usai, aku bisa pulang"

The lyrics of the song reflect that the journey is over, where the individual feels victorious over the battle of inner wounds in the past. *Inner speech* here is not only an inner dialogue, but as a reflection of the emotional journey that finds its bright spot (Alderson-Day & Fernyhough, 2015).

The Self-Loving Phase

This third phase is the phase that shows the peak of the inner reflection process that has been built in the previous phase. The process of reaching this phase is to show the journey from hating yourself, finding the love of others, and ending up at peace with yourself.

Title: "Tapi Diterima"

Lyrics 1: "Tanganku yang berapi-api

Dicumnya tanpa banyak pikir"

This lyric contains an *inner speech* type of *egocentric speech*, this type of *inner speech* is a form of speech that functions to judge, and regulate a person in interpreting the language directed at oneself (Alderson-Day & Fernyhough, 2015). The lyrical quote "fiery" shows the state of emotional peak expressed through the metaphor. It is expressed privately without directing or attributing to others. The phrase "he kissed without much thought" presents an external figure that self-awareness is aided by the existence of an image from the reception of another figure.

Lyrics 2: "Sebuah bejana yang selalu menungguku mengisinya penuh

Entah dengan air, entah dengan tangis

Terkadang cairan yang terlanjur basi banyak waktu racun tapi diterima"

These lyrics show *inner speech* with a *rhetorical inner statement (metaphorical)* type, this helps to affirm one's own beliefs through rhetorical statements (Oleś et al., 2020). Quoting in the lyrics "a vessel that is always waiting for me to fill it full", the subject of the lyrics "vessel" describes himself who is always filled with emotional experiences that are both positive and negative. This inner dialogue is not directed to others, but to a reflection of oneself that is a rhetorical question.

Title: Berpayung Tuhan

Lyrics 1: "Biar kita tinggal di angkasa

Bersama selama, lama, lama, lamanya

Beralas awan, berpayung Tuhan yang baik"

These lyrics show *egocentric speech* in the form of spiritual *self-talk*, this works as strengthening self-regulation in forming a safe and peaceful spiritual strengthening in individuals (Alderson-Day & Fernyhough, 2015). The lyrics "under the umbrella of a good God", it describes a spiritual or religious image that serves as an affirmation that he is protected by God. This inner dialogue is not shown to others, but rather as a symbolic form of spirituality.

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Lyrics 2: "Biar kita jadi doa yang nyata
Bermuara pada lapang yang indah"

These lyrics describe *inner speech* with a type of *rhetorical inner statement*, this is to affirm the individual's attitude in a spiritual form (Oleś et al., 2020). The lyrical quote "let us be a real prayer / Lead to a beautiful field" shows inner speech that is not only a reflective statement, but also a symbol of the form of prayer for the inner reality of the individual.

Title: Tawa

Lyrics 1: "Aku langit dan hujannya, angin ribut dan petirnya
Besar kuat, mematikan, lemah lembut, menghidupkan"

These lyrics show the existence of *egocentric speech*, this shows the function of the type *This inner speech* is a means of individual reflection to understand what is feeling, and to recognize the individual's identity and experience (Alderson-Day & Fernyhough, 2015). An inner dialogue that is not directed at others, but an inner statement about oneself.

Lyrics 2: "Tertawalah, tertawa

Peluk semua doa

Tertawalah semoga semesta mendengar kita

Belajar menelan apa pun aman yang ada"

These lyrics show *egocentric speech*. This lyric quote describes *self-soothing* which helps individuals to self-control (Alderson-Day & Fernyhough, 2015). The inner speech contained in these lyrics is a mental strengthening to oneself. The lyrical quote "laugh" acts as a soothing affirmation. This shows that inner dialogue to stabilize emotionally does not only emphasize self-control.

Title: Nadin Amizah

Lyrics 1: "Gadis

kecilku Lihat kamu

Banyak mimpimu

Sudah terwujud"

These lyrics show the existence of *egocentric speech* that functions as *self-affirmation*, in the lyrics "many of your dreams, have come true" shows that it can validate and strengthen self-esteem for the journey that has been taken from childhood to adulthood (Oleś et al., 2020). It is also referred to as *inner child dialogue*, in that these lyrics are not addressed to others, but as a personal reflection on his own life journey. Through this kind of inner speech, it strengthens a kind of personal identity and builds better self-awareness.

Lyrics 2: "Kedua tanganmu yang penuh lepuh

Kau dekap erat abu yang jatuh"

This lyric is a type of *inner speech*, *rhetorical inner statement*, this includes speech in the form of wounds and fatigue, in the context of *self-awareness*, this inner dialogue shows the bitter part of the journey of life as a more complete experience and understanding of the self (Oleś et al., 2020). The lyrics of this song reflect inner speech that shows the pain that the individual is experiencing, making pain an important part of his life journey.

The results of this study show that the lyrics of the songs in the album *Untuk Dunia, Cinta, dan Kotornya*, Nadin Amizah are in harmony with the concept of *inner speech* according to Vygotsky, which is inner speech that regulates behavior, emotions, and self-reflection in individuals. In addition, this is in line with the opinion of Alderson-Day & Fernyhough (2015) who stated that *inner speech* has a function as a self-reflection of personal awareness. The opinion of Oleś et al. (2020), which highlights the forms of *inner dialogue*, *self-compassion*, *healing dialogue*, and *self-guidance*. This research focuses more on psycholinguistic aspects that emphasize inner speech in song lyrics, in contrast to Maulina & Dewi's (2023) research which focuses on Nadin Amizah's language style in one of the song titles in the album *Untuk Dunia, Cinta, dan Kotornya*, namely "All I Are Celebrated". From this comparison, it can be concluded that this research has its own uniqueness, namely placing popular music as an inner reflection. This, not only strengthens Vygotsky's theory but shows that popular music can also be a medium of individual psychological expression and reflection.

CONCLUSIONS

This research can be concluded that in this article there are three phases, namely the phase of self-hatred, the phase of receiving the love of others, and the last, the phase of loving oneself. In this study, it examines the *inner speech* contained in each song lyric in the album. An analysis based on Vygotsky's psycholinguistic theory shows that these lyrics are not just artistic expressions, but also reflect complex mental processes. Therefore, popular music works can serve as reflective means that display the human mind through words. Theoretically, this study expands the application of psycholinguistic concepts in the realm of Indonesian popular music, by placing song lyrics as a medium for analyzing individual mental and emotional processes. Practically, this research opens up opportunities for cross-disciplinary studies between language, psychology, and musical arts to understand human inner expression. However, this study has limitations because it only focuses on one album without asking for song confirmation with the songwriter, so the interpretation carried out is still limited to the language perspective. Further research can expand the object of study on other albums, compare *inner speech* patterns between singers, or combine lyric analysis with a musical psychology approach to make the results more comprehensive.

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