
The Transnational Affect Economy: Emotional Capitalism and the Commodification of Affect in Taylor Swift and Indonesian Popular Music

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ABSTRACT

This article examines the transnational flow of emotional capitalism, beginning with Taylor Swift's industrialization of authentic pain in "All Too Well (10 Minute Version)". The central problem is understanding how this global model of curated vulnerability is received and reshaped within the Indonesian cultural landscape. This study introduces the "Transnational Affect Economy" as a new analytical framework, synthesizing theories of the Culture Industry, brand culture, and structures of feeling to analyze this process. The analysis of Swift's work reveals a Cinema of Suffering—a deliberate aesthetic strategy that transforms personal heartbreak into a globally marketable emotional product through visual aestheticization and narrative commodification. The findings further demonstrate that this industrial-affective model is not merely replicated but localized by Indonesian musicians Hindia and Nadin Amizah to address the specific structure of feeling known as *galau*: Hindia packages this sentiment into collective catharsis for urban youth, while Nadin Amizah constructs an introspective, aestheticized refuge—together constituting a "Galau Industrial Complex" that transforms socio-economic precarity into cultural capital. The article's primary significance lies in providing a rigorous framework to analyze how personal emotion is produced, commodified, and made meaningful across diverse cultural contexts in the digital age.

Keywords: *emotional capitalism; Hindia; Nadin Amizah; Taylor Swift; transnational affect economy*

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INTRODUCTION

Some stories are so personal they feel universal. That illusion is no accident. In the hands of Taylor Swift, a private heartbreak becomes a global artifact—meticulously crafted, emotionally calibrated, and distributed in a way that makes millions feel it was written for them. This is not just pop music; it is emotional capitalism at scale.

Few cultural texts demonstrate this more clearly than “All Too Well (10 Minute Version)”, a song that repackages intimate memory into mass experience. With imagery of cold air, old scarves, and autumn leaves, it tells a story rooted in specific places and feelings—yet it has travelled far beyond those coordinates. That a ten-minute ballad about a failed relationship could top global charts and become a shared ritual among listeners in countries like Indonesia, where the seasons do not shift, and scarves are rarely worn, reveals something far more complex than mere popularity. It points to a transnational economy in which emotion itself is curated, stylized, and sold.

This global affective system has been described by Sarah Banet-Weiser as the economy of

authenticity, where emotional honesty becomes a commercial asset (Banet-Weiser, 2012, p. 112). In this model, success does not come from selling music alone, but from building a brand that feels *real*, intimate, and wounded. The key mechanism is relational labor—the continuous, affective work of building parasocial closeness through digital platforms (Baym, 2015, 2018). Swift, who has long nurtured direct lines of connection with her fans, demonstrates how years of anticipation for a long-rumored “vault track” can be transformed into a cultural event. The release of “All Too Well (10 Minute Version)”, framed not just as a song but as a cathartic reckoning, became the longest track ever to debut at number one on the Billboard Hot 100.

What makes this industrial-affective strategy even more significant is its reach. This article argues that the same logic of curated vulnerability that drives Swift’s global brand has found fertile ground in Indonesia. Here, a comparable emotional register has emerged—crystallized in the word *galau*, a term that condenses feelings of uncertainty, loneliness, and emotional drift. In a digital environment where

vulnerability is increasingly performed and rewarded, a new *structure of feeling*, to borrow Raymond Williams' term, has taken shape. It is within this space that Indonesian artists like Nadin Amizah and Hindia (Baskara Putra) have found resonance. Like Swift, they transform personal pain into a cultural product. But unlike Swift, their work is rooted in local idioms: Nadin draws on a literary (*sastra*) sensibility to elevate everyday sorrow into poetic reflection, while Hindia captures Jakarta's social exhaustion in a raw, conversational style.

This article, therefore, asks: how does this specific model—built on emotional labor and branded authenticity—travel, adapt, and take root in the Indonesian cultural scene? To answer this, the article first examines the industrial and aesthetic strategies behind *All Too Well* before turning to the ways Indonesian musicians adopt and reshape this emotional style to reflect their own social realities. In doing so, it considers what this shift means for Indonesia's creative industries and for the ways young people give meaning to pain in a rapidly changing world.

METHODOLOGY

This article employs a qualitative, interpretive approach, analyzing cultural works—songs, lyrics, and visuals—as texts that reveal deeper emotional and social patterns.

Data Selection Criteria

Primary data were selected based on their status as significant “cultural artifacts” of emotional capitalism. The global case study focuses on Swift's “All Too Well (10 Minute Version)” and its accompanying short film (2021) due to their unprecedented commercial success and status as a “prestige” *emodity*. For the Indonesian context, artists Hindia and Nadin Amizah were selected as representative figures whose work specifically targets the urban youth demographic and the cultural mood of *galau*. Secondary data includes over 75 fan testimonials and comments sourced from YouTube, X (formerly Twitter), and TikTok to provide evidence of local resonance and emotional reception.

Analytical Framework

It introduces a new analytical framework called the Transnational Affect Economy to explore how feelings are

produced, shaped, and received across different cultural contexts. This framework synthesizes established theories into a flexible model for cultural analysis, divided into three connected layers: Global Production, Aesthetic Strategy, and Local Resonance.

The first layer, Global Production, draws on the Frankfurt School's Culture Industry and Eva Illouz's Emotional Capitalism. It examines how the music industry markets emotional experiences, treating cultural products as "emodities"—packages of feeling consumed to express identity (Illouz, 2018, p. 16). This layer is used to analyze the case of Taylor Swift, showing how her brand strategically transforms personal heartbreak into a globally marketed emotional product.

The second layer, *Aesthetic Strategy*, explores how these emotional products become appealing through carefully crafted displays of authenticity. Using Sarah Banet-Weiser's work on brand culture, this section introduces the idea of the aestheticization of pain—the process of turning emotional suffering into something visually and emotionally beautiful. This tool is applied to "All Too Well (10 Minute

Version)", examining how its cinematic form and storytelling reshape heartbreak into an emotional journey that is both intimate and widely marketable.

The third layer, Local Resonance, shifts the focus to how global emotional products are received and reinterpreted in specific cultural settings. Drawing on Raymond Williams's idea of a *structure of feeling*, this part looks at the emotional tone of contemporary Indonesian youth culture. It examines how artists, like Hindia and Nadin Amizah, reframe personal vulnerability through distinct artistic styles—Hindia with a direct and urban voice, and Nadin with poetic, literary language—both speaking to the cultural mood often captured by the word '*galau*'.

Together, these three layers offer a clear method for understanding how emotions move between artists, industries, and audiences in the global digital music economy—how they are produced, performed, and made meaningful in different contexts.

Analytical Procedures and Interpretive Steps

Each primary artifact was analyzed through close textual reading across three registers. First, lyrical analysis

attended to recurring metaphors, emotional registers, and culturally specific references—examining, for instance, how Hindia's economic imagery ("*tubuh yang berpatah hati / bergantung pada gaji*") grounds affective distress in material conditions, or how Amizah's use of *bahasa baku* elevates everyday sorrow into a literary register. Second, visual analysis of *All Too Well: The Short Film* proceeded through systematic examination of cinematographic choices—including color grading, shot composition, lighting, and editing rhythm—mapping how these aesthetic decisions construct and reinforce the song's emotional narrative. Third, the marketing and branding strategies surrounding each artist were examined as paratext, including public statements, release framing, and platform campaigns.

Fan testimonials were analyzed through a process of thematic coding. Comments were first grouped according to recurring emotional responses—including catharsis, comfort, identification, and therapeutic function—and then interpreted in relation to the analytical category most relevant to each artist: collective resonance for

Hindia, and introspective refuge for Nadin Amizah. Testimonials were selected on the basis of thematic saturation, meaning comments were included when they clearly exemplified a pattern already observed across multiple responses, rather than as isolated or anomalous reactions. These testimonials are treated not as statistically representative data, but as qualitative evidence of affective reception—individual voices that illuminate broader cultural patterns within the framework of Local Resonance.

DISCUSSION

Global Production

This chapter explores the *Global Production* layer of the Transnational Affect Economy, focusing on how private emotions are transformed into emotional products for global consumption. Using Taylor Swift's 2021 re-release of *Red (Taylor's Version)* as a key example, this analysis shows how the modern music industry builds upon the Frankfurt School's theory of the Culture Industry, updated through Illouz's concept of Emotional Capitalism. The project's success was not a matter of chance, but the result of a carefully designed industrial strategy that turned personal

storytelling into a highly profitable global event.

The '(Taylor's Version)' Brand

The project's foundation was the strategic framing of the 2019 conflict over Taylor Swift's master recordings. Rather than presenting it as a routine business matter, Swift shaped it into an emotional and moral story. When Scooter Braun's company acquired her first six albums, she publicly described the deal as her "worst case scenario", calling it a "personal betrayal" and accusing Braun of "incessant, manipulative bullying" (Elder, 2019). By casting herself as a female artist whose creative work had been taken by powerful men, Swift transformed a contract dispute into a compelling narrative of victimhood and resistance.

This narrative strategy illustrates Illouz's idea of Emotional Capitalism—where private matters are turned into public emotional experiences that generate support and profit (Illouz, 2018, p. 7). At the heart of this strategy was the label '(Taylor's Version)'. In Adorno's terms, this functions as *pseudo-individualization*—a way of making a familiar product feel new and personal (Horkheimer & Adorno, 2002, p. 136). But here, the label held deeper

emotional and ethical meaning. As marketing analyst Sofia Aira (2025) observes, the conflict was framed as a "moral narrative", turning the re-recordings into an "emotional and ethical journey" that fans could take part in. Choosing to buy the Taylor's Version became more than a consumer decision; it became a gesture of loyalty and a stand against injustice.

This branding of authenticity proved highly profitable. *Red (Taylor's Version)* debuted at number one on the Billboard 200, selling 605,000 album-equivalent units. It broke the record for first-day global Spotify streams by a female artist (90.8 million) and set a new record for first-week vinyl sales (114,000). While the original 2012 version of "All Too Well" did not chart, the 10-minute version debuted at number one. This success, driven by fans who repurchased the album in multiple formats, shows how framing authenticity and trauma as collectible and premium can turn emotional connection into a powerful product. None of this would have been possible without Swift's 2018 deal with Universal Music Group, which gave her control over her new masters and the resources needed to turn personal

storytelling into global commercial success.

Unlocking the Vault

The key economic challenge was persuading listeners to purchase something they already owned. The solution was the inclusion of *From The Vault* tracks—unreleased songs written during the original album's era. By adding new material, the project introduced both scarcity and novelty, reframing each re-recorded album as an expanded, definitive edition. This created a compelling value proposition and encouraged deeper levels of fan engagement. Devoted listeners were rewarded with exclusive content, strengthening their emotional and financial investment in the project.

This tiered engagement was further intensified through gamified marketing strategies. For *1989 (Taylor's Version)*, for example, fans were invited to solve 33 million Google-hosted puzzles to reveal the full tracklist (Li, 2023). These interactive campaigns transformed audience participation into unpaid promotional labor—an advanced example of the Culture Industry mobilizing consumer behavior (Banet-Weiser, 2012, p. 42). The *Vault* songs were not framed as discarded extras, but as

intimate pieces of Swift's personal archive, described as tracks that were "almost never ours" (Roman, 2025). This framing created a sense of privileged access, further deepening fan loyalty and emotional investment.

This strategy reached its peak with the release of "All Too Well (10 Minute Version)". For nearly a decade, the song existed as a fan legend—a rumored long version of a beloved track. Its release was carefully designed to be more than just a musical drop; it was staged as a major cultural moment, transforming the song into the ultimate *emodity*—a product designed to evoke and circulate emotion.

The centerpiece of this release was *All Too Well: The Short Film* (2021), an act of prestige packaging that elevated the song into a cinematic experience. Written and directed by Swift, shot on 35mm film, and starring well-known actors, the film blurred the line between commercial pop and narrative art. It gave the project artistic legitimacy and reinforced Swift's image as both storyteller and auteur.

The rollout was a highly coordinated, multi-platform media campaign. It included primetime interviews, a record-breaking global streaming

debut, the film's festival premiere, and a rare full-length performance on *Saturday Night Lives*. On TikTok, the song inspired a wave of user-generated content, extending its reach and cultural impact (@abouttts13, 2023; @frzayz2395, 2025; @zahyoen, 2024). Together, the song, film, and fan participation produced a tightly constructed *emodity* in which a story of heartbreak was presented as a *self-realization* journey that was meant to be consumed, shared, and emotionally inhabited.

Listeners responded not just as audiences, , but as participants in a shared emotional experience. The song functioned as a kind of vicarious therapy, echoing what Illouz describes as *cold intimacy*—a mass-produced experience that feels deeply personal (Illouz, 2018, pp. 7 & 206). By mid-2024, the track had surpassed one billion streams on Spotify, showing that carefully curated emotional storytelling can generate not only cultural influence but also remarkable commercial success.

Aesthetic Strategy

Swift's *All Too Well: The Short Film* (2021) is not simply a music video. It is a carefully constructed

transmedia work—part personal confession, part auteur project, and part strategic brand campaign. By calling it a *short film*, Swift made a deliberate claim to artistic legitimacy. This was reinforced by its screenings at major film festivals, its use of 35mm film, and the industry recognition it received through awards.

The film captures a central paradox of our cultural moment: how to express raw, emotional intensity within a form that is, by necessity, tightly curated and commercially crafted. This chapter argues that Swift resolves this tension through a series of calculated visual and narrative choices. Together, these form what can be called a Cinema of Suffering—a style that transforms personal pain into something emotionally powerful, aesthetically refined, and commercially successful.

Through the lens of Sarah Banet-Weiser's theory of brand culture, the film can be understood as operating within a world where authenticity is not discovered, but performed and managed. Each creative decision—from cinematography to casting—works to turn emotional vulnerability into cultural capital. In doing so, the film not only tells a story

of heartbreak but also strengthens Swift's public identity. The result is a cultural product where feeling becomes both the content and the commodity.

Visual Aestheticization

One of the film's most deliberate aesthetic choices was its use of 35mm film—a technological gesture that signals authenticity in an era dominated by digital production. Working with cinematographer Rina Yang, Swift used Arri and Panavision cameras paired with carefully selected Kodak stocks, including Ektachrome and Vision3 500T.

This decision was neither simple nor inexpensive. It was a conscious move to elevate the project beyond the fleeting category of the typical music video. Viewed through the lens of Sarah Banet-Weiser's theory of brand culture, this is a strategic purchase of legitimacy. By choosing the tools of "serious" cinema, Swift brands the project as a *short film* and positions herself as an *auteur*.

The resulting visuals—grainy, tactile, and richly colored—produce a sense of *manufactured nostalgia*, a carefully crafted feeling of emotional depth (Illouz, 2018,

pp. 137–138). Swift further enhanced this perception by framing her creative process with humility, describing her collaboration with Yang as a "beautifully collaborative process" (@swifts.clips, 2023), even as she retained full creative control. This narrative of modesty strengthens her image as a sincere artist, making the branding of authenticity more believable.

This attention to visual detail extends into the film's use of color, which becomes a powerful tool for emotional storytelling. Drawing inspiration from 1970s romantic dramas, such as Arthur Hiller's *Love Story* (1970) and Sydney Pollack's *The Way We Were* (1973), Swift uses warm, golden, and brown tones to create a comforting "autumn" aesthetic (Lenker, 2022). This nostalgic atmosphere gives visual life to the lyric, "Autumn leaves fallin' down like pieces into place." Yet, this warmth is a carefully laid trap. It is suddenly broken in the dinner party scene, where cold turquoise tones signal emotional distance and discomfort as 'Her' (Sadie Sink) is ignored by 'Him' (Dylan O'Brien).

The most striking use of color comes after their kitchen argument. As they share a

moment of reconciliation, the lighting splits: golden warmth from the window bathes Her, while cold blue light from the refrigerator falls on Him. This visual contrast stages a subtle form of emotional manipulation (see Figure 1). The warmth, associated with care and love, returns just as the viewer has witnessed cruelty, making both the character and the audience question what they just experienced. It is a reminder of how easily aesthetic beauty can mask emotional harm.

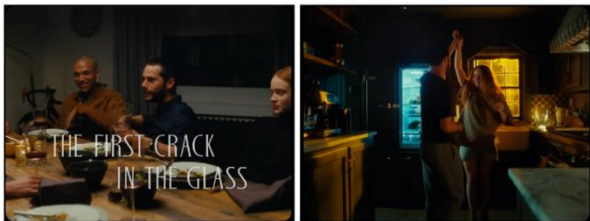


Figure 1. The cool tones of the dinner party (02:35) signal emotional distance, while the split lighting in the kitchen dance (06:45) visually enacts gaslighting, using warmth to mask emotional coldness (Swift, 2021)

Within this carefully controlled visual world, the color red emerges as the film's central symbol, charting the transformation of private emotion into public product. It first appears as the red scarf—an object of intimacy, introduced in the song's opening lines: "And I left my scarf there at your sister's house / And you've still got it in your drawer, even now". The scarf, imbued with memory and innocence, becomes a visual

anchor for the story. Later, red appears again in the typewriter used by her to process the breakup. The 'red' signifies artistic labor—the act of turning personal pain into something that can be shaped, written, and eventually sold.

This symbolic arc reaches its conclusion in the epilogue. The older Her, played by Swift herself, is now a successful author standing before a display of her book, *All Too Well*, its cover a bold, vibrant red. The *personal* has become public, the emotional has become economic (see Figure 2). In this way, red marks the full conversion of vulnerability into value, echoing Banet-Weiser's concept of the branded self, where personal stories are not just shared but strategically repackaged into cultural capital.



Figure 2. The color 'red' evolves from personal vulnerability (scarf, 01:05), to artistic tool (typewriter, 08:28), to commodified product (book cover, 12:28), tracing the journey from emotion to marketable art (Swift, 2021)

Narrative Aestheticization

The film's division into seven titled chapters imposes a literary and teleological structure on the emotional

chaos of the lyrics. This framing transforms the song from a lyrical recollection into what one fan @StephanieSaydee (2025) describes as a "time capsule of heartbreak and reflection", delivering the emotional arc with a clear beginning, climax, and resolution (see Figure 3). By segmenting the story, Swift offers a guided path through the collapse of the relationship, giving structure to devastating lines, such as "You told me about your past, thinkin' your future was me." This narrative containment ensures that intense emotion is not left unresolved but is shaped into a coherent and cathartic experience.



Figure 3. The film's use of titled chapter cards, such as "An Upstate Escape" (01:06), "The Breaking Point" (07:35), and "Thirteen Years Gone" (11:25), imposes a literary structure on the narrative, transforming the chaotic experience of a breakup into an organized and consumable emotional journey (Swift, 2021)

This structuring is further deepened by Swift's dialogue with the cinematic canon. Drawing on the raw improvisation of John Cassavetes and the emotional weight of Noah Baumbach's *Marriage Story* (2019) (*All Too Well (The Short Film)*, n.d.;

Andaluz, 2022), Swift positions her work within a lineage of serious auteur cinema. The naturalistic dialogue and handheld camerawork provide visual and emotional "evidence" for the lyrics, making lines like "So casually cruel in the name of bein' honest" feel immediate and lived (see Figure 4).



Figure 4. The handheld camerawork and raw emotion in the argument scenes (left at 05:23, right at 08:10) evoke indie cinema, visually amplifying the lyric's "casually cruel" pain (Swift, 2021)

Similarly, the visual depiction of her isolation lends material weight to metaphorical lines such as "You kept me like a secret, but I kept you like an oath," which a fan @micahpiguing5154 (2022) identified as the most piercing lyric. In doing so, the film elevates Swift's personal heartbreak from celebrity anecdote to a story worthy of serious cinematic attention.

The Performance of Authenticity & The Commodification of Catharsis

The casting of 19-year-old Sadie Sink opposite 30-year-old Dylan O'Brien makes the age-gap dynamic and its power imbalance

immediately visible (see Figure 5). This difference echoes the song's line, "You said if we had been closer in age, maybe it would have been fine / And that made me want to die," grounding lyrical pain in stark visual terms.



Figure 5. The casting of 19-year-old Sadie Sink and 30-year-old Dylan O'Brien makes the age-gap power dynamic instantly visible, mirroring the song's themes of vulnerability and manipulation (left at, 01:09, right at, 01:40) (Swift, 2021)

The film validates a specific, often overlooked, female experience, resonating with viewers who see their own stories reflected. The kitchen argument, shot in an extended take, stages gaslighting with unsettling intimacy as *he* mocks *her* feelings—calling them "ridiculous" and accusing *her* of selfishness. This shared sense of injustice is sharpened by the ironic presence of a "Fuck the Patriarchy" keychain, a symbol of progressivism that *his* actions immediately betray. Through Banet-Weiser's lens, this manufactured injustice is not incidental; it is part of the emotional product, designed to deepen the viewer's attachment to the brand of the wronged, resilient woman.

This arc reaches completion in the epilogue. Thirteen years later, *Her* is no longer portrayed by Sink, but by Swift herself—a composed, successful author who has turned pain into art (see Figure 6).



Figure 6. The epilogue frames Swift as the empowered author (12:28), while 'Him' becomes a distant observer (12:44), capturing her shift from object to author of the story (Swift, 2021)

She now delivers the cutting punchline, "I will get older, but your lovers stay my age," from a position of power. This shift embodies the transformation Banet-Weiser describes: pain becomes narrative, narrative becomes product, and product becomes success (Illouz, 2018, p. 201). The emotional closure lies not in the depiction of suffering, but in its refinement into cultural and economic value. This is a neoliberal recovery narrative, cloaked in the language of empowerment. The film sells not only sorrow, but *resilience*. This framing inspires deep brand loyalty, as seen in one fan's @jessiswifttok_ (2025) decision to tattoo the lyric "it was rare, I was there"—the brand literally inscribed on

the body. As fans @fawngiones (2025) and @itsyahgurlmace (2025) explain, "screaming the lyrics" becomes a form of "therapy," turning personal pain into a shared, triumphant experience.

Local Resonance

The earlier analysis of Swift's work outlined the structure of a global industrial-affective model. This chapter now shifts focus from that global framework to its creative and complex adaptation in the Indonesian context. It argues that two of Indonesia's most influential contemporary musicians, Hindia and Amizah, are not simply copying a Western formula. Rather, they are thoughtfully reworking its central logic—the marketing of authenticity—to respond to the emotional needs of a distinctly Indonesian audience.

To understand their impact, one must first examine the emotional environment they inhabit. At the heart of this environment is the word *galau*. Often translated as sadness or confusion, *galau* carries a deeper meaning when seen through Raymond Williams's concept of a *structure of feeling*. Williams used this term to describe the lived, often unspoken emotional texture of a historical moment—

a pattern of moods, habits, and reactions that reflect a society's contradictions before they are fully recognized or defined (Williams, 1992, pp. 132–135).

This chapter proposes that *galau* functions as such a structure of feeling for Indonesia's urban youth. It captures the emotional reality of a generation living through economic uncertainty, digital fatigue, and existential drift. In this context, *galau* is not just a passing feeling—it is the emotional language of a time shaped by the pressures of Indonesian neoliberalism.

Hindia and Nadin Amizah have each learned to express this emotional world with remarkable clarity. More than that, they have turned it into cultural capital. Their music speaks directly to the inner lives of their listeners, not by offering escape, but by naming and aestheticizing their struggles. In doing so, they have helped build what can be called a *Galau Industrial Complex*—a space where personal vulnerability is transformed into one of the most powerful cultural forces in today's Indonesia. Though they use different approaches—Hindia with his grounded, conversational realism and Nadin with her poetic and sacred tone—both artists have

succeeded in turning emotional precarity into a product that feels not only relatable, but also meaningful.

Hindia and the Commodification of Collective Catharsis

Performing as Hindia, Baskara Putra localizes the global model of emotional commodification through the direct, confrontational articulation of *galau*. Instead of offering escape from precarity, he creates a space to name and share these feelings, transforming private anxiety into a collective, commercial experience. His constructed persona, resonant songwriting, and business operations combine to offer a powerful product: *communal therapy*

Central to this strategy is Hindia's curated image as an "honest" peer, positioned not as a distant celebrity but as an equal burdened by early adulthood. Baskara frames the Hindia project as personal therapy for intimate thoughts (Manuel, 2023) and openly discusses his own anxiety (Ibrahim, 2021). This perceived vulnerability builds trust, yet it is a managed construction. As a co-founder of the creative agency Sun Eater, Baskara understands the entertainment economy. His team even acknowledged his image was

designed to be "more melancholic-fitting the quarter-life crisis image" (Langit, 2024). Thus, his performed authenticity is a core part of his strategy.

This persona is voiced through lyrics that articulate the emotional conditions of his generation, addressing heartbreak not just romantically but as a condition of uncertainty. Listeners find the song *Secukupnya* deeply resonant, with fan @adelaine554 (2020) calling it a constant companion: "This song has been with me when I was sick, sad, happy, and moved. I never get tired of listening to it. Thank you!" The song opens with the anxious question, "*Kapan terakhir kali kamu dapat tertidur tenang?*" [When was the last time you could sleep peacefully?], before connecting affective turmoil to economic reality with the couplet: "*Tubuh yang berpatah hati / Bergantung pada gaji*" [A heartbroken body / Depending on a salary]. This grounds emotional distress in modern economic fragility. The title itself, meaning "just enough", offers a framework for survival. Fans on social media circulate his lyrics as life advice, with @gundiggers (2025) and @allaboutcaee (2025) sharing lines like "give yourself a deadline for

sadness" and "we all fail" as tools for emotional survival.

Emotional intimacy is strengthened by specific cultural references. In *Rumah ke Rumah*, Hindia creates a raw, confessional intimacy by listing Indonesian names before subverting the romantic trope. The song concludes that the ultimate "rumah" (home) is his mother, Amalia: "Letih mengembara rumah ke rumah / Kadang ku lupa akanmu, Amalia... Kuberuntung jadi anakmu, Bunda" [Tired of wandering from house to house / Sometimes I forget about you, Amalia... I am lucky to be your son, Mother]. This repositions love as security found in filial piety, a core Indonesian value. Listeners echo this reading, with @divokanaeruu. (2025) writing:

Tired of wandering from house to house, I'm lucky to be your child, mother.' Of the many houses I've wandered to, the only one that's truly a home is my mom.

The music scores key life moments, as with @spaceoregano2790 (2022), who felt a "bittersweet" surge of memory hearing it on his wedding day.

This connection builds into an explicitly therapeutic function, with listeners

turning to the music for emotional recovery. User @fdhianl (2020) shares, "Secukupnya makes me cry, but afterwards, it gives me positive energy to get back up". Similarly, @NadhiefPalinza (2020) recalls the song sparking a shift in perspective from being "stressed and depressed" to asking, "What am I crying for?". In "Evaluasi", the lyric "ini belum separuhnya, biasa saja, kamu tak apa" [this is not even half of it, it is okay, you are fine] becomes a mantra. User @kalong.people (2020) calls it "a phrase that I hold onto and use to get back up and face the problems in front of me." These lines circulate as personal affirmations, and for @metatia_ (2020), listening while reading comments brings "a little more relief amidst the problems that come."

This emotional blueprint is fully expressed in Hindia's live performances, which become collective therapeutic rituals. While some moments are provocative (Mahendra, 2023; Nancy, 2023; Nikmatur, 2023), the peak occurs during *Secukupnya* when the crowd chants "Kita semua gagal" (We all fail) (Sounds From The Corner, 2023; The Sounds Project, 2023). In this moment, individual shame dissolves into communal validation of socio-

economic pain. Audience responses confirm this function. User @khairunnisa4857 (2025) says, "your songs healed me in so many ways," while @put30107982 (2024) calls their listening habit "exposure therapy with listening to rumah ke rumah-Hindia on loop".

This creates a powerful feedback loop where Hindia's music serves the need for comfort generated by daily life, becoming an emotional product integrated into his audience's life trajectory. Through this process, the condition of *galau* is not only represented—it is marketed. Hindia packages shared vulnerability into a sustainable experience, positioning his music as both personal reflection and a public commodity for emotional grounding.

Nadin Amizah and the Commodification of Introspective Comfort

Where Hindia externalizes *galau*, Nadin Amizah offers a complementary path inward, transforming melancholy into introspective comfort. Her work aims for calm, not catharsis, holding pain gently to fulfill the emotional market's need for refuge rather than release.

Central to this is her constructed persona as an *Ibu Peri* (Fairy Mother)—a figure of tender wisdom and soft strength. Her reflective voice, poetic interviews, and gentle live performances are products of careful artistic direction. Nadin actively shapes her universe by co-directing her music videos to create a cohesive visual sanctuary. This designed intimacy offers listeners a place to rest within reality, an experience of care that defines her artistic identity.

This aesthetic supports the emotional promise that sadness can be held, not just solved, suggesting strength in tenderness. This resonates with listeners using her music to process complex emotions. For example, @summerdusks_ (2024) found peace listening to *Bertaut* despite not relating to the mother figure: "I did not have the kind of mother that she described," they write, "but I made peace with it." The song thus helps them carry, not erase, their pain.

Similarly, after experiencing a breakup, @Indaaahs (2024) finds quiet reflection in *Sorai*, writing that although the relationship ended, "*kamu adalah hadir yang patut aku syukuri.*" Through such responses, Nadin becomes not only a singer, but a guide—

someone who helps her audience move gently through grief, without forcing resolution.

This emotional connection is reinforced by a visual aesthetic that acts as a kind of sanctuary. Amizah's stage presence and personal style are consistently described as vintage, feminine, and ethereal (Istiana, 2023; Virgita, 2023). She often appears in flowing dresses of soft white or muted pastels, adorned with lace or corset details that evoke a calmer, bygone era (see Figure 7).



Figure 7. Amizah's costume, which frequently incorporates vintage-inspired elements like lace and corsets to create a soft, nostalgic look (Istiana, 2023)

These choices are not merely decorative. They are part of a deliberate aesthetic strategy—a visual environment designed to feel safe. In a world shaped by economic strain and emotional fatigue, this softness becomes a form of relief, a visual space where one can pause and breathe.

Her artistic world is cohesive and immersive. From album art to stage design, every element invites the audience into a unified

emotional atmosphere. Even her habit of performing barefoot (*nyeker*) becomes part of this world. It signals vulnerability and sincerity, grounding her ethereal presence with a sense of humility and realness. This contrast—between the floating and the rooted—strengthens her persona. She becomes someone magical, yet still reachable. In this balance, she offers more than music; she offers comfort, intimacy, and a sense of home.

This promise of comfort finds its clearest expression in Amizah's lyrics. Where Hindia speaks with urgency and directness, Nadin leans into metaphor, quiet introspection, and poetic restraint. Her choice of language often draws from *bahasa baku*—a more formal and literary register of Indonesian—which at times carries an archaic or timeless quality. It allows her to speak softly, but with *depth*.

Her most celebrated song, *Bertaut* ("Intertwined"), captures this lyrical sensibility. The lyrics open with a raw, unfiltered statement—"Bun, hidup berjalan seperti bajingan" [Mom, life goes on like a bastard]—but soon transition into a tender metaphor. The heartbeat shared between mother and child becomes a symbol of survival: "*Seperti detak jantung yang*

bertaut / Nyawaku nyala karena denganmu" [Like an intertwined heartbeat / My soul is alight because of you]. This emotional layering resonates deeply with listeners. User @vanspyder (2025) observes how the simple phrase "*I love you, Mom*" is elevated into a line of profound poetic weight. For many, the song becomes a vessel for grief and healing. Fan @sayamanusia2312 (2025), who lost their mother, shares that the song helped them understand that "*no matter how sad life becomes, it must go on.*"

This sense of emotional support extends across her discography. Many describe Nadin's music as a *teman merenung*—a companion for reflection (Istiana, 2024). This is especially evident in responses to *Semua Aku Dirayakan*, a song that fan @ajunism_ (2025) describes as the very "*bentuk lagu*"—the embodiment in song—of a hug. Another listener, @ssaulina_ (2024), recalls that after growing up feeling emotionally wounded, the song helped her articulate the feeling of being with someone by whom "*every part of me is truly celebrated.*" The phrase "*pelukan hangat*"—a warm hug—appears frequently in listener testimonials, marking her music as a gentle form of emotional reassurance. In this way, Nadin

does not offer escape from hardship, but something more delicate and enduring: a carefully crafted moment of stillness, a sense of being held, in the midst of a chaotic world.

If Hindia offers public catharsis, then Amizah offers private comfort. Her entire artistic body of work forms a cohesive and carefully shaped experience, designed to create a space of beauty, safety, and quiet introspection for her listeners. Rather than confronting the harshness of precarity directly, she offers an aesthetic retreat—a soft place to land. Through her music, visual identity, and public persona, Nadin constructs an atmosphere of gentle solace: an emotional refuge in an increasingly overwhelming world.

This emotional space becomes most vivid in her live performances, which are staged not merely as concerts, but as immersive, theatrical events. One of the most memorable examples took place during a performance of *Bertaut*, when Nadin sang while resting in her own mother's lap on stage (see Figure 8).



Figure 8. A key example of the theatricality in Amizah's concerts, showing her performing "Bertaut" from her mother's lap (Amizah, 2025; Siregar, 2022)

In that moment, the song's central message was not only heard but embodied. The stage became a scene of living intimacy—a visual expression of the sanctuary she seeks to provide through her art. It was more than a performance; it was a quiet act of care.

In this way, the product being offered is not simply the song, but the feeling it carries: the sensation of being gently held and emotionally understood. This kind of emotional attention, delivered with tenderness and aesthetic precision, becomes a meaningful act of affective care. For an audience that often feels anxious, overstimulated, or emotionally adrift, Nadin offers something increasingly rare—a moment of reassurance. And in that reassurance lies her power: not to solve pain, but to help others sit with it, safely.

CONCLUSION

This article has shown how a global model of emotional capitalism—exemplified by Swift's careful branding of personal pain—travels across borders and takes on new forms

within the Indonesian cultural landscape. Using the framework of a Transnational Affect Economy, the study demonstrates that the production of emotional products, or *emodities*, is not merely copied from Western models, but thoughtfully adapted to fit local emotional realities. The cases of Hindia and Amizah reveal how Indonesian artists have reimagined this model, creating what may be called a Galau Industrial Complex—a system that directly engages with the emotional climate of Indonesia's youth, shaped by uncertainty and social pressure. Hindia offers a form of public release, transforming private struggle into a collective experience, while Amizah creates a soft, reflective space where melancholy is held with care. Together, they show how emotion can become both cultural expression and economic force. The key contribution of this study is the introduction of a clear and flexible framework for understanding how feelings are shaped, sold, and shared across different contexts. In a global age where personal sadness is increasingly turned into art, community, and commerce, this article affirms that emotion itself is not only felt—it is made.

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