

Environmental Issues and Politics in Indonesian and American Song Lyrics

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Abstract. This study aims to seek the similarity and differences in Indonesian and American song lyrics which contain environmental issues. The specific objective of this research is to determine the political backgrounds which separate these particular songs. The novelty of this research is the discussion of politics in Indonesia and America which influence song lyrics of environmental issues. The concept of Comparative Literature and Ecoliterature were employed in this study. A descriptive qualitative approach was used to answer the problem of the study. The research showed that both Indonesian and American song lyrics have interests in environmental issues, especially in comparing past conditions and present conditions of the environment. The research also reveals the differences in politics since American song lyrics normally blame humankind, whereas Indonesian songs blame the political elite as the cause of earth destruction. Further research can be carried out related to the literature, environmental issues, and politics.

Keywords: Environmental Issues; Politics; Song Lyrics

1 Introduction

The growing number of population, especially in urban areas, certainly has an effect on environment quality. The existence of waste causes environmental pollution or even environmental damage. The people's lifestyle that tends to ignore the environment can threaten the health and sustainability of the environment (Lailia, 2014). Environmental damage caused by pollution has become a serious global problem. This can take the form of deforestation, land damage, land and sea water pollution, air pollution, ozone layer thinning. This damage is also caused by an environmentally unfriendly technology such as factory waste, vehicle fumes and waste incineration. These conditions are dangerous for ecosystem such as the emergence of global warming, greenhouse effect, decreased in biodiversity, noise, and various diseases (Handayani, 2013).

Since 2019, Covid-19 pandemic has caused immense damage toward humanity, nevertheless it also provide benefit to the nature as the widespread recuperation of nature as humanity is stays at home. As people are being forced into domestic confinement, dolphins are frolicking in Sardinian bays. Data showed that air pollution is decreased by up to fifty percent in some part of the globe, a portion of India can see the Himalayas from where they haven't been visible in thirty years, foxes and deer are traversing the streets of Dublin, and everywhere the sky is clear and noise-free, void of the familiar vapor streaks cutting across it. It seems that all of a sudden, the planet can breathe again. No doubt, the virus causes conditions of acute precarity, but at the same time it also has the power to diminish the

precarious progress of an ever-declining planet, its natural devastation and climate crisis (Arnds, 2020).

As part of world inhabitants, writers and songwriters raise environmental issues within their work. Artwork as representation of life finds its footing in the nature in which they stand. Sudikan (Sudikan, 2016) describe that nature has become part of literature since many writers especially poets literally use tree, forest, sea, desert and others in his work. Along the time, literature has experiencing scores of changes, and so does nature. These two elements are inseparable as if they go hand in hand. Literary works in the past is the face of the past, and the present literary works is the present nature. Literature needs nature as its inspiration, while nature needs literature as a means of conservation.

Song lyrics are a form of literary work in the form of poetry. The meaning expansion of poetry into song lyrics is based on Riffarterre which argues that poetry is changing according to the evolution of tastes and changes in the aesthetic concept (Pradopo, 2005). In relation to nature, many songwriters using natural and environmental diction then blends it with rhythm and tone so it is easier to enjoy and has an aesthetic effect on the listener. Music is a means of art expression since it can reflect the culture of the supporting community; moreover, it contains values and norms which are part of enculturation process, in formal and informal forms. Song lyrics can be considered as poetry, and vice versa as Jan van Luxemburg (Iswari, 2015) said that the definition of poetry texts is not only literary types but also expression that are proverbs, messages, political slogans, prayers and song lyrics. Poetry expresses thought that arouse feelings and stimulate the five senses in a rhythmic arrangement in enjoying a literary works (Pradopo, 2005).

Song lyrics are a literary work that can be enjoyed by numerous levels of society. Messages in an effort to save the environment can be conveyed through song lyrics, for example by the popular Indonesian song by Iwan Fals, Gombloh, Naif, The Rollies, Slank, Uly Sigar Rusady, Rita Rubby Hatland, Kotak, Nugie, and Ebiet G. Ade, and scores of other musicians who carry the nuances of nature and the environment in their songs as an effort to awaken and invite listeners to tackle the environment problems (Setyowati, 2018).

The state of the natural environment has an influence on literature which led to the birth of literary ecology that linking literary works with the natural environment. In this context, research uses ecology theory as its foundation. Literary ecology is a way of looking at environmental issues from a literary perspective; or vice versa, how to understand literature from an environmental perspective (Endraswara, 2016). A feature in literary ecology is the concern on adaptation at two levels; (1) to the way the literary system adapts to its environment, and (2) to the way that intuition in a literature adapts to one another (Setyowati, 2018). Literary ecology argues that the need for adaptation processes will make it possible to see emergence, maintenance, and transformation as literary configurations. Ecology itself is the science between organism and the environment as McNaughton, Wolf, and Odum (Kaswadi, 2015) define ecology as a discipline that studies the correlation of organism, such as human, animals, plants, with their environment. Furthermore, ecology, as defined by Haeckle, as a whole knowledge relating to total relations between organisms and their environment which is organic and inorganic.

Garrard emphasized that ecocriticism explores human ways imagine and describe the relationship between humans and the environment in all cultural products. Garrard traces the development of the movement and explores its concepts related to Ecocriticism, including (a) pollution, (b) wilderness, (c) disaster (apocalypse), (d) dwelling, (e) animals, and (f) the earth earth. Ecocriticism focuses data analysis on "green" morals and political agenda. In this connection, ecocriticism is closely related to developments in environmental-oriented

philosophical and political theory (Garrard, 2004). Ecocriticism can help define, explore, and even solve ecological problems in a broader sense. In its function as media representation of people's attitudes, views and responses to the environment surrounding, literature has the potential to express ideas about the environment, including environmental wisdom values. This is very reasonable considering that literature grows, develops, and sourced from the community and the natural environment.

Ecocriticism refers to an ideological product that integrates literature with ecological ideas. It holds that the whole environment of the ecosystem is the highest value, and human beings and nature are mutually equal, so the idea of anthropocentrism is strongly opposed. In literary works, ecocriticism is mainly presented in the form of criticism, criticizing human's destruction of the natural environment and playing the role of alerting the world with the help of nature's punishment of human behavior (Lin, 2020). Ecological problem is an important problem in the development of the world at present, and it has become a hot topic in various social disciplines. As an important part of literary criticism, ecocriticism mainly refers to the "people-centered" way of thinking and the paradox of "anthropocentrism", while ecocriticism in literature mainly aims at the opposition and criticism of "people-centered" and "anthropocentrism". It can be found that when analyzing the formation stage and development process of ecocriticism, a substantial number of scholars in literary mainly adopts the mode of positive thinking, respect the principle and requirements of aesthetics of literature in the process of ecological criticism, apply literary aesthetics as a starting point, subsequently undertaking ecological concept and the expression of ecological criticism, however, not all the works conveying positive thinking of ecocriticism have the deep meaning of ecological criticism, among which they are merely an expression of the author's own feelings towards the natural environment. Ecocriticism mainly focuses on the relationship between literature and the natural environment, advocates the study and interpretation of literary texts with ecological concepts and knowledge, and emphasizes that the text should be interpreted and analyzed from the ecological perspective instead of the traditional perspective. Currently, ecocriticism is understood as a criticism of the nature in the field of literature. The most important role of ecocriticism is to reproduce the important status of the theme of nature in the literary world, and to warn the human under the industrial civilization, arousing people's numb ecological consciousness. With the progress and development of social productive forces, the human society under the industrial civilization commands an extremely strong desire to possess and conquer the nature, and constantly exploits and destroys the natural environment, resulting in the opposition between human society and the natural environment. With the help of the important role and positive significance of ecological criticism, the author reminds human beings to respect and care for nature, eliminating the state of opposition to the natural environment, and avoiding being punished for excessive aggression against the natural environment. Ecocriticism mainly discusses and examines the relationship between man and nature in literary works, including the physical and spiritual influences of nature on human society, as well as human criticism of the destruction of nature (Lin, 2020).

Ecocriticism is the study of representations of nature in literary works and of the relationship between literature and the environment. It is an interdisciplinary study of Ecology and Literary Criticism which is unusual as a combination of a natural science and a humanistic discipline. By analogy, ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature (Sahu, 2014). Ecocriticism is a branch of literary criticism which has is being discussed worldwide as an interdisciplinary study of literature and the environment. It covers the study of subjects like science, literature, anthropology, sociology, psychology etc. and

attempts to study the attitude of mankind towards nature. Ecocriticism is not only the application of ecology and ecological principles but also the study of literature and theoretical approach to the interrelations of nature, culture and sometimes even supernatural elements in nature. It attempts to explore the expressions of environment in literary texts and theoretical discourse.

There has been a close relationship between nature and literature. This relationship has been reflected through writers and poets throughout different cultures across the world. A variety of novels, poems and other expressions of literature been depicted on the backdrop of issues concerning nature. Today, environments issues have become a matter of concern for many departments and disciplines of knowledge and development. It is an interesting study for a literary critic to study the texts of writers who have discussed the close relationship between man and nature. Ecology and Ecocriticism have become important terms in today's literary expressions. Many authors have expressed their concern for nature due to the cupidity of human beings and growing population (Sahu, 2014).

2 Methodology

This study uses a comparative literary approach that compares the lyrics of popular songs in Indonesia and the lyrics of popular songs in America that discuss the environment. Comparative literature can involve organic affinity, namely the relationship of intrinsic elements in literary works such as structure, style, theme and mood (Hutomo, 1993). In comparative literature studies, thematically various literary works in the world can be linked not only because of the influence of events that occur in the hemisphere outside the author's residence, but also because the potential for exploration of universal themes that can be found in various parts of the world is very large (Fajar, 2015). This universality with the argument that themes such as love, happiness, injustice, wherever, whenever, and by anyone written are essentially the same. When the boundaries of a nation's territory are crossed by universal values, then the value relations and practices of the movement as well as the creative process, whether consciously or not, will be interrelated (Darma, 2003). To interpret the text, to obtain meaning or various meanings from the text, means to look for the relationships of the text with other texts (Allen, 2000). One of the characteristics of qualitative research is descriptive. The data collected in the qualitative are in the form of word or picture rather than number (Bogdan & Steven, 1975). They often contain quotation and try to describe what particular situation or view of the world like in narrative form. The written words are very important in qualitative approach. A qualitative approach is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. This qualitative approach aims to describe an event, situation, object or everything related to variables that can be explained using either numbers or words (Moleong, 2018).

The purpose of this study is to find out the similarities and differences between Indonesian popular song lyrics and American popular song lyrics that talk about the environment. The writer's hypothesis is that there are fundamental differences that affect the content in the lyrics, namely differences regarding political views that are intentionally or unintentionally contained in the song lyrics. The data collection techniques are as follows. 1) Listening and reading the entire contents of the song lyrics containing the environmental theme, 2) Marking the parts of the song lyrics that are relevant to the research objectives, 3) Recording every quote that is used as data so that it is clear and in accordance with the problems being studied, 4) Grouping the data of song lyrics according to category. The data analysis technique was carried out descriptively. The data analysis techniques are as follows.

1) Re-examining the data that has been collected, 2) Classifying the data according to the sub-questions in more detail along with the quotations, 3) Describing the results of the analysis according to the research objectives, 4) Drawing conclusions as the final result. The data used in this study are 5 popular song lyrics from Indonesia and 5 popular song lyrics from America related to environmental issues. The songs can be seen from the following table:

Table 1. Popular Song Lyrics from Indonesia and America

No.	Indonesia Songs	American Songs
1.	Berita Cuaca by Gombloh	Earth by Lil Dicky
2.	Isi Rimba Tak Ada Tempat Berpijak Lagi by Iwan Fals	Earth Song by Michael Jackson
3.	Hijaukan Bumi by Kotak	Nobody's Fault by Aerosmith
4.	Pelangiku Sirna by /rif	S.O.S (Mother Nature) by Will.I.Am
5.	Lembah Baliem by Slank	Dont Go Near the Water by Johnny Cash

The songs chosen in this study are popular songs that are commonly sung when commemorating Earth Day or any event related to the environment. The song lyrics in this study can be easily obtained through Google, so it will be a waste to write down the source of the song lyrics in the bibliography.

3 Finding and Discussion

Past and present circumstances in relation to the environment are the concern of songwriters, both Indonesian and American songwriters. Indonesian songwriter such as Gombloh in his song entitled "*Berita Cuaca*" tells that in the past 'my land' was prosperous but today my land is fragile, bare hills stand (barren), trees and grass are reluctant to bloom, and birds are ashamed to sing. The gombloh in the song wants the green hills to return and the grass bushes to grow back as before. Another Indonesian singer, Iwan Fals, in his song "*Isi Rimba Tak Ada Tempat Berpijak Lagi*" tells the same thing, namely that the forest used to be mighty because it contained many trees but now it's just a story. On the other side of the coin, American songwriter such as Will.I.Am in his song S.O.S (Mother Nature) tells that now humans are too late because they don't care about the environment. He explained that twenty years ago humans should have acted to save nature. Another American musician, Johny Cash, in his song "Don't Go Near The Water" explained that the air and weather are friendly to humans, different from present times since now the weather is very bad and the air is also very bad and even the water is so bad that it is no longer safe to consume fish.

Environmental matter is a multidimensional issue involving many groups, including Indonesian and American musicians. Not a few of the Indonesian and American musicians who raised the theme of environmental issues solely to raise public awareness of the importance of our concern on environment. This kind of concern is a form of representation of our concern for the future of our children and grandchildren. Borrowing Will.I.Am's language in "S.O.S (Mother Nature)" that this time "the world is dying", of course this cannot merely

be ignored. The importance of growing public awareness of the condition of the world or the earth trapped in various environmental problems is the key or determinant of the future of the earth itself. Simply, we as creatures on earth cannot always be apathetic to a series of environmental issues.

Band *Kotak* said “*Sampai kapan ini bertahan. Bumi tak sanggup menopang*” means that how long this condition (earth) will last because the earth cannot support it anymore.” The condition of the earth today is getting worse. These kinds of things become poetic moments of a series of song lyrics sung by several musician, both by Indonesian and American musicians. Various environmental problems ranging from issues of deforestation, biodiversity extinction, waste disposal, depletion of natural resources, population, climate change, pollution, acid rain, depletion of the ozone layer and etc. This condition is part of Garrard’s ecocritical discourse which explores pollution, wilderness, disasters, shelter, animals, and the earth, whereas the data focus on “green” morals and political agenda is oriented on an environmental issues .

The movement of musicians in raising environmental issues are a form of their concern for the environment and an expression of their disappointment with many people and even power holders who are ignorant of various environmental issues which the attitude of neglect will lead to a long-drawn disaster. This kind of awareness has become an immature for the birth of a number of critical lyrics from a number of artists in announcing the environmental conditions on this increasingly threatened earth. Of course, the difference in the territory in which they live is the reason for their different way of raising and exploring environmental issues. This is how Indonesian and American musicians express and explore environmental issues which have several differences yet similarities caused by their differences in matter of environmental issues between Indonesia and America.

Environmental issues in a song lyric was voiced since *Orde Baru* presidential regime which had been started to occur since the 1970s. Therefore, it is not surprisingly that in 1982 Gombloh and Iwan Fals had both released a song told about the problem of deforestation occurred in Indonesia. This is certainly inseparable from the fact that deforestation or deforestation in Indonesia had been going on since the 1970s. At that time, the abundant timber production was deliberately used for trading. According to Hidayat, the results of logging have made the Indonesian government the second largest foreign exchange earner after oil (Hidayat, 2008). This is the first trigger for forest destruction in Indonesia. The government’s actions in exploring forests on a large scale have triggered the destruction of forests in Indonesia.

Gombloh in the song “Berita Cuaca” (Climate News) describes the condition of Indonesia’s forests which before they looked beautiful, cool and sustainable, then turned into forests in a vulnerable condition.

Mengapa tanahku rawan kini (Why my land is vulnerable now)

Bukit-bukit pun telanjang berdiri (The hills were bare standing)

Pohon dan rumput enggan bersemi kembali (Trees and grass reluctant to spring back)

Burung-burung pun malu bernyanyi (The birds are embarrassed to sing)

The increasingly vulnerable conditions of forest certainly have an impact on the balance of the ecosystem. The worst exploitation or threats to forests are illegal logging, fires and unsustainable exploitation for the needs of residential development, industry, or as a consequence of land expansion, which during the New Order era had usually happened. As a result, forest damage is getting worse and the balance of forest ecosystems and the environment is disturbed. In the next paragraph, the narrative of longing for the past begins to appear “*Kuingin bukitku hijau kembali*” (I want my hill regreen). Of course, this narrative

cannot simply be interpreted as a form of longing for the beautiful, cool and sustainable nature of the archipelago, on the other hand, this is a form of criticism to the government when this song was released in 1982 as the lack of the government's concern for the condition of the forest. Moreover, Iwan Fals in the song titled "*Isi Rimba Tak Ada Tempat Berpijak Lagi*" (The jungle has no place to stand anymore) mentions that the government's efforts to realize a re-forest was an empty vessel make the most noise, only stuck in making a plan without any massive action as a concrete evidence.

In "*Isi Rimba Tak Ada Tempat Berpijak Lagi*" Iwan Fals talks about the exploitation of forests by a number of irresponsible people. The first verse immediately opens with the words "*Raung bulldozer gemuruh pohon tumbang, berpadu dengan jeri isi rimba raya*" means "the roar of a bulldozer, the roar of a fallen tree, combined with the screams of the contents of the jungle". An ordinary forest plowing process using bulldozers resulted a very large area. The interesting thing in this song is when Iwan clearly narrates "*Tawa kelakar badut-badut serakah, tanpa HPH berbuat semauanya*" means "jokes of greedy clowns, without any forest concession rights doing whatever they want". In contrast to Gombloh, Iwan's also mentioned the practice of illegal logging which is one of the main triggers of deforestation in Indonesia.

The practice of illegal logging is often associated with the weak law enforcement in Indonesia. Law enforcement only deals with local communities or owners of transportation to pick up timbers whereas the big-time criminal, *cukong*, who operate inside and outside the logging area, is still difficult to be entangled with the applicable legal provisions. Forest logging was rampant during the transition from the *Orde Baru* regime to the Reformation era. In the period of January 1997 to June 2003, based on media monitoring, there were 359 conflict incidents related to forestry. The number of conflicts increased almost four times in 1999 when compared to the records of forestry conflicts occurred in 1997 of 52 incidents in 1999 and 14 incidents in 1997. From media publishing, it is also known that the largest forestry conflicts occurred in 2000 with 153 forestry conflicts (Wulan et al., 2004).

In principle, the Indonesian government provides concessions for companies who want to take advantage of Indonesia's forest resource, but with particular supervision from the government. This is the reason why Indonesian government then issued a letter of HPH (forest concession rights). Unfortunately, in many cases, there are many big companies ignoring this and start cutting forests to exploit in mass without having HPH. From here then the executor of forest piracy by Iwan Fals later referred to as greedy clowns. As a result of their actions, the forest loses the balance of the ecosystem.

Bencana erosi selalu datang menghantui (Catastrophic erosion always comes haunting)

Tanah kering-kerontang banjir datang itu pasti (Dry-land flooding coming it's for sure)

Isi rimba tak ada tempat berpijak lagi (The jungle has no place to stand anymore)

Punah dengan sendirinya akibat rakus manusia (Extinct by itself due to human greed)

Strict satire against Iwan's government is poured in the line of the first 5th paragraph "*Lestarikan hutan hanya celoteh belaka*" (Preserve the forest is just nonsense). Forest conservation is only a discourse, the reality in the field of forest piracy continues. In the fifth paragraph, the third line is reiterated, "*Demi kantong pribadi tidak ingat rezeki generasi*" (For the sake of personal pockets do not remember the sustenance of generations), the greed of *Cukong* in cutting down the forest has actually killed the future of their generations. As a

result, various kinds of disasters are increasingly haunting. In accordance with the era when this song was released in 1982, forest conservation at that time was only a discourse without realization. In contrast to Iwan, *Lembah Baliem* (Baliem Valley) seems more lenient in giving criticism and more focused on exploring the socio-cultural of the Papuans in the valley of the Jaya Wijaya Mountains in Wamena, Jayawijaya Regency, Papua Province.

In the second line of the first paragraph, Slank narrated *Aku gak butuh kedudukan* means I don't need a position. Position is generally identified with power or position. Of course, the criticism is implicitly referred to the *Cukong* or the government. Although it is impressed calm but this narrative remains sharp as position is often the trigger for the birth of greed. Then, this sentence is followed by the sentence "*yang penting masih ada lahan untuk dimakan*" means "the important thing is that there is still land to earn a living". This sentence shows the simplicity of the local community around the Baliem Valley, but again leaves a satirical criticism. In the first and second lines of the second paragraph, there is the sentence *asal ada babi untuk dipanggang, asal banyak ubi untuk ku makan* means "as long as there is pork to roast, as long as there are lots of sweet potatoes for me to eat" as these two foods are the staple foods of the Papuans around Baliem Valley.

Slank seems want to illustrate that simplicity in life will create harmony between humans and the environment. A simple attitude creates a friendly attitude towards the environment, including the forest. But it is different when the desire to hunt for personal wealth has come, then the human perspective on the forest is more to exploit. This is also the topic of song titled *Lembah Baliem*. In the the first and second lines of second paragraph, "*aku gak ngerti ada banyak tambang, yang aku tahu banyak hutan yang hilang*" means "I don't know that there are many mines, I know that many forests are lost". One of the triggers for deforestation in Indonesia is mining. Coordinator of the Red Mining Network (JATAM) Johansyah said "Where there is a mine, there is suffering for the people. Where there is a mine, there is environmental damage, they cannot co-exist" (Amrulloh, 2021). It has been a long time since protected and conserved forest areas in Indonesia, which store a lot of mining materials, have been the target of investors. Approximately 150 mining companies will soon open their businesses in a forest area of more than 11 million hectares spread across the islands of Sumatra, Borneo, Java, Sulawesi, Nusa Tenggara, Maluku and Papua. Protected areas located on small islands cannot be separated from the threat of mining exploitation. This is the topic of environmental criticism in *Lembah Baliem's* song.

When the forest has been exploited, various kinds of environmental problems will automatically emerge, starting from the lower quality of oxygen, floods, droughts, landslides, global warming, unbalance of the ecosystem and etc. /Rif in the lyrics of the song *Pelangiku Sirna* (My Rainbow Dissapeared) released in 2010 does not only focus on the condition of Indonesia's forests which is getting worse, but also on raising issue of air pollution. In the fourth and fifth lines of the first paragraph, it is narrated "*Karena langitku tak cerah lagi, terkontaminasi racun emisi*" meaning "because my sky is no longer bright, contaminated with toxic emissions". With the condition of oxygen quality decreasing due to the many cases of deforestation whereas skyscraper factories are starting to grow in cities, spreading toxic emissions, it is reasonable when saying through the lyric that my sky is not clear anymore. In the second paragraph, the band also mentions the condition of Indonesia's forests especially in the second and third lines, "*Kukisahkan oh tentang hutan, yang kini semua hanya tinggal cerita*", meaning that "I will tell you about the forest, now all that is left as a story". In this song, /Rif more openly offends the government as the mastermind behind all the environmental damage, because of deliberately ignoring the actions of the evildoers in

exploiting as stated in line, “*Diabaikan para penguasa*” meaning “Ignored by the authority holders”.

The neglect of the authority holders is one factor in triggering irresponsible people to exploit. They have been blinded by their own lust as narrated by the band Kotak in their song entitled “*Hijaukan Bumi*” (Green the Earth). The the third and fourth lines of first paragraph is stated “*Ulah manusia yang membabi buta, seakan tak peduli tak ada rasa*” meaning “Human acts are blind, as if they don't care, there is no empathy”. “*Tak ada rasa*” can be interpreted as no an empathy at all, or no compassion for exploiting. Moreover, in the second paragraph begins to question through line “*Sampai kapan ini bertahan, bumi tak sanggup menopang*” meaning “How long will this last, the earth can't be able to bear it anymore?”. The sentence containing the question is quite harshly directed, because if consciousness still cannot grow, and environmental pollution continues, the future of the earth will automatically be threatened.

Kotak band also touched on the issue of global warming caused by various cases of deforestation with various motives. “*Bumi yang akan semakin mengering*” meaning “The earth will dry up more and more” is followed by the sentence “*Bumi yang akan semakin mengering*” meaning “Shall we be silent”. Again, question sentences are occurred to raise public awareness. The song released in 2012 is more focused on making an invitation to raise awareness of preserving the environment.

Lihatlah rasakan sadarlal (Look at how conscious you are)

Bumi kita semakin tenggelam (Our earth is sinking)

Lihatlah rasakan...(Look and feel it)

It can be concluded that when raising environmental issues, Indonesian musicians are almost never separated from the issue of forest exploitation, which is the most important environmental problem in Indonesia. This is what distinguishes Indonesian musicians from American musicians.

On the other side of the spectrum, songwriters in America also raise issues about the environment which are slightly different from musicians in Indonesia. One of the songs bringing environmental issues and is popular today is the song titled *Earth* by Lil Dicky. This song is the biggest song project that they worked on because it involved 30 musicians. Lil Dicky was collaborated by 29 world musicians, including Backstreet Boys, Justin Bieber, Ariana Grande, Halsey, Wiz Khalifa, Kevin Hart, Miguel, Rita Ora, PSY, Miler Cyrus, Snoop Dogg, Lil Jon, Adam Levine, Shawn Mendes, John Legend, Charlie Puth, Lil Yachty, Joel Embiid, Brendon Urie, Zac Brown, Sia, Hailiee Steinfeld, Katy Perry, Ed Sheeran, Meghan Trainor, Tory Lanez, Bad Bunny, and Kris Wu. The song was released in 2019. The song *Earth* describes that many animals on this earth are increasingly losing their homes due to human greed, though they are very important elements to maintain the earth's ecosystem. Lil Dicky also advised people to be more concerned on global warming because global warming itself can threaten human survival.

In *Earth* song, Lil Dicky repeated many sentences to express his love for the earth. The sentence was deliberately repeated as a form of invitation to love earth through a line “We love the Earth, it is our planet” then followed by the sentence “We love the Earth, it is our home”. Of course, this invitation is aimed at seeing the condition of the earth which is increasingly threatened by changes. Climate change on earth caused by global warming is a source of problems. Earth's surface temperature has increased over the last hundreds of years. The IPCC or Intergovernmental Panel on Climate Change concludes, “most of the increase in temperature is most likely due to increasing concentrations of greenhouse gases due to human

activities through the greenhouse effect (green house gas) from modern industry which is increasingly appearing in all parts of the earth.

This kind of condition was later appointed as the main theme in the *Earth* song. It is a consequent for human as inhabitants of the earth to be aware of it, because the future of the earth is determined by our concern as inhabitants of the earth. Unfortunately, many people do not know what they should have to do to save the earth which is already increasingly threatened as stated in line, "But these days, it's like we don't know how to act". In the next line, Lil Dicky narrated "All these shootings, pollution, we under attack on ourselves". It can be interpreted that the only way that can be done to save the earth is to raise awareness. That our actions today will determine the safety of the earth. In the last paragraph of *Earth* song, Lil Dicky emphatically narrated "I mean, there's so many people out here who don't think global warming's a real thing". The global warming's threat is not just a discourse, but it is real. Previously, Michael Jackson in "Earth Song", which was released in 1995, also raised a theme which is not much different with.

Jackson even juxtaposed global warming with war. It is as if he wants to voice how powerful and real the global warming as a serious threat is. In the first paragraph, he narrated "The crying Earth the weeping shores?" This sentence is repeated in the next few paragraphs. In the whole lyrics of Earth Song, there are many repetitions of the words "earth cries, rain, beaches, oceans, animals, forests as a place to breathe" all these words are symbols of a damaged environment, a damage to the earth caused by environmental damage. The word "earth cries" in this song is interpreted by many parties as global warming whose existence is very threatening. That would increase the number of natural disasters, accelerate the melting of Arctic sea ice, leave islands submerged in rising seas, and make it impossible for them to produce enough food to feed the world's growing population.

Previously, Aerosmith in a song titled "Nobody's Fault" had already told about the actions of humans who do not care about the earth. The song, which was released in 1976, tells of environmental pollution. In the third and fourth lines of the first paragraph, Aerosmith narrated "Everybody's screamin'. Running' for the sea". A picture of a tense situation. A serious situation that resulted from something that actually everyone have known. In the next paragraph, Aerosmith narrated the situation causing a panic, "Holy lands are sinkin. Birds take to the sky". A condition of the earth that is becoming increasingly threatened which then is replied by the cause "Shit piled up to the knees". Humans' unfriendly attitude towards the earth, starting from the smallest things such as throwing out garbage, is one of the causes of damage to the earth itself, especially in rivers and seas.

In 1971, Johnny Cash in the song titled "Don't Go Near the Water". This song tells about a father who takes his son to fish. Nevertheless, the father told his son not to approach the water, because the water is no longer water, but has become a toxic waste. In the first paragraph, he tells about the water that comes from the mountains, which is clear, cool and blue, coming down to the city. But when the water came down to the city, the water is turned to ashes and is poisonous.

*When it gets down to the cities
Then the water turns into a dirty gray
It's poisoned and polluted
By the people as it goes along its way*

In the third paragraph, he again says not to approach the water where the fish all look dead. The water is no longer clear, cool and blue water. Water has changed its function to be a toxic to ecosystems in rivers and seas. Then, he satirically described the condition of himself

and his son who likes fishing. He and his son have been fishing but haven't caught a single fish, because the fish have already been destroyed by the company's waste.

We're torturin' the earth

And pourin' every kind of evil in the sea

Disposal of garbage and waste into the sea has caused damage to the balance of the ecosystem in the sea. Johnny then continued the sentence in the sixth paragraph, "We violated nature. And our children have to pay the penalty". Then he repeated again not to approach the water, because water is no longer water. Will.I.Am in his song entitled *S.O.S (Mother Nature)* describes on how people destroy the earth and only care about money, personal wealth, and so on as stated in line "People don't see the sign, watching money all the time". They only care about their money even though the threat to the earth is getting real in front of their eyes. "The environment is fragile, and we have been on the gradual. Declining in a lifetime or losing the battle". The environment becomes fragile because of human activities. "We got a new terror threat, it's called the weather. More deadlier than chemical and nuclear together". Uncertain weather changes are part of the impact of global warming which can affect various aspects of changes in nature and human life, such as the quality and quantity of water, habitats, forests, health, agricultural land and coastal ecosystems.

Will.I.Am describes in line "It's hotter in the winter, even hotter in the summer". The real impacts of global warming include unpredictable weather and erratic change of seasons. This has an impact on the immune system, thus, it is susceptible to disease. Unfortunately, this seems to still not awaken many people. "The world is dying". All forms of problems that pose a threat to the earth are related to the greed of humans in accumulating personal wealth, and forgetting or pretending to forget the condition of the increasingly dying earth. Will.I.Am also mentions the case of deforestation, "And here they come chopping down, chopping down our rainforest", then he describes the polluted air condition, where these things are actually interconnected with each other. However, again, humans pretend not to know about it and continue to carry out their savagery in exploiting nature only for personal wealth while saying that the world is fine.

There are several differences and similarities between Indonesian and American musicians in raising environmental issues. First, American musicians are more complex in highlighting environmental issues in various aspects, ranging from pollution, climate change, population, depletion of natural resources, waste disposal, biodiversity loss, deforestation, ocean acidification phenomena, ozone layer depletion, acid rain, and so forth, whereas various kinds of problems are not enough if only relying on the role of the government to handle them without raising a common awareness. Interestingly, since 1971 when Johnny Cash released a song titled "Don't Go Near the Water", he also did not place the government as a party to be judged or blamed because the dumping of waste into the sea and air pollution in the city cannot be fully blamed on the government. It is a package that cannot be separated from the development of the industrial world. As part of a developed country, American musicians are aware of this. Therefore, in the lyrics of the songs they create, they invite all parties to love the earth more and more because the earth is in a dying condition due to human activity itself.

Second, Indonesian musicians focus more on forest issues as the main topic in their song lyrics for the forest issue is the most important environmental issue in Indonesia. When talking about environmental issues, various kinds of deforestation cases become the one that always comes up. This then became a factor why the direction of criticism in the lyrics of Indonesian musicians' songs is mostly directed to the government. This is because the problem of deforestation can actually be solved by various government policies, and the government's firmness in dealing with *Cukong* who often carry out illegal piracy and illegal

logging. This is an evident when the government is serious in dealing with forest issues as stated by *Lembaga Kemitraan* (Stake Holders) and Global Forest Watch in their research that the government's efforts to reduce deforestation in recent years have proven to be quite effective in reducing the trend of deforestation. The decline in the rate of deforestation is also in line with data released by the Ministry of Environment and Forestry (KLHK). Based on the data, it shows that the rate of deforestation decreases every year, from 820 thousand hectares in 2015 to 2016 to 490 thousand hectares in 2017 to 2018. Moreover, it continues to decline to 439 thousand hectares in 2017 to 2018.

This is what musicians like Gombloh, Iwan Flas, Slank, /Rif and Kotak regretted the most, why this kind of awareness is only encouraged after many forests in Indonesia had been fallen into a deforestation by irresponsible *Cukong*. Third, among a series of Indonesian musicians who are the subject of discussion in this study, there is still no one who deliberately projects their song as a non-profit charity song, as Lily Dicky did in his biggest song project, "Earth", which in this case, Lil Dicky is deliberately collaborated with the charitable foundation owned by Leonardo DiCaprio in the project of making the song. Previously, Lil Dicky and Leonardo DiCaprio had seriously discussed environmental issues until finally Lil Dicky created the song titled *Earth*. He worked with Leonardo DiCaprio's charitable foundation which is named after him. Later, all profits from the song Earth will be donated to the environment, so that the earth can become a better place. At the end of the video, Lil Dicky also wrote his website called weloveearth.org on. The website has a mission that humans must do to keep the environment sustainable.

4 Conclusions

Based on the findings and discussions that have been presented, there are several findings, namely there are similarities between the lyrics of Indonesian popular songs and the lyrics of American popular songs, namely the lyrics agree that the current environmental conditions are worse than the environmental conditions in the past. This, they agreed, was due to the negligence and greed of humans who exploited the environment for the benefit of humans. The next similarity is musicians, both Indonesian and American musicians invite all humans to learn to love the earth and start paying attention to the condition of the earth which is getting dying.

The basic difference between Indonesian songs and American songs that raise environmental issues is American musicians are more complex in highlighting environmental issues in various aspects, ranging from pollution, climate change, population, depletion of natural resources, waste disposal, biodiversity loss, deforestation, ocean acidification phenomena, ozone layer depletion, acid rain, and so forth, whereas Indonesian musicians focus more on deforestation. Environmental issues raised by Indonesian musicians are strongly influenced by the political policy of granting forest logging concessions which in the end resulted in deforestation which spread to other environmental issues. On the other hand, musicians in America are more aware that the environmental issues they face are very complex and can only be solved with the help of all parties.

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