

Echoes of The Anthropocene: Decoding Human Hubris and Ecological Grief in Ebiet G. Ade's Songs

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Abstract

The Anthropocene demands a radical re-evaluation of cultural narratives regarding ecological collapse, particularly within the vulnerable Indonesian archipelago where scientific data often fails to capture the emotional and spiritual dimensions of environmental grief. This study examines how popular music serves as an alternative space for ecological consciousness by analyzing the lyrical architecture of four seminal compositions by Ebiet G. Ade: "*Berita Kepada Kawan*," "*Masih Ada Waktu*" "*Untuk Kita Renungkan*," and "*Nyanyian Burung dan Pepohonan*". Utilizing a qualitative research design focused on interpreting textual phenomena through descriptive analysis, this inquiry maps the selected texts onto Greg Garrard's foundational ecocritical tropes, including the pastoral, pollution, apocalypse, animals, and the wilderness. The findings reveal that Ade's works systematically subvert traditional pastoral expectations, reframing environmental disasters not as isolated geomorphological events but as acute existential crises triggered by human hubris. Specifically, the text internalizes physical pollution as moral corruption, utilizes apocalyptic urgency as a pedagogical warning, and restores active subjectivity to non-human entities. Ultimately, this research demonstrates that popular music in the Global South functions as a potent vehicle for environmental advocacy, successfully challenging anthropocentric assumptions and reframing ecological preservation as an urgent moral imperative.

Keywords: Ecocriticism; Ebiet G. Ade; Greg Garrard; ecomusicology

INTRODUCTION

The geological epoch designated as the Anthropocene has fundamentally dismantled the ontological dualism separating human cultural history from biophysical planetary dynamics, forcing literary and cultural scholarship to confront the violent materialities of ecological collapse (Clark, 2019; Chakrabarty, 2009). Across the Global South, and within the equatorial archipelago of Indonesia in particular, this rupture is neither an abstract projection nor a speculative future; it manifests as an ongoing condition marked by rapid deforestation, aggressive mineral extraction, soil erosion, and intensifying socio-natural disasters.

While institutional scientific discourses offer indispensable quantitative measurements regarding environmental metrics, biodiversity loss, and climate trajectories, their technocratic registers routinely fail to capture the visceral, affective, and metaphysical dimensions of living through biospheric trauma. Quantitative paradigms document ecological devastation as statistical anomalies or resource deficits, yet they leave unaddressed the profound spiritual disillusionment and communal mourning that accompany the destruction of ancestral terrains (Nixon, 2011). Literary ecocriticism arose precisely to resolve this epistemic omission, interrogating how creative

narratives encode, contest, and cultivate ecological consciousness in times of acute planetary precarity (Glottfelty & Fromm, 1996).

Expanding beyond the conventional boundaries of printed nature writing, ecomusicology interrogates the intersections between acoustic culture, auditory poetics, and environmental ethics (Pedelty, 2012). Song lyrics operate as vital, accessible archives of public sentiment, translating complex ecological crises into shared cultural vocabularies that resonate directly with the collective consciousness. Unlike traditional literary prose, which often circulates within restricted academic or intellectual domains, popular song lyrics integrate rhythm, oral tradition, and emotional intimacy to generate widespread affective resonance. Popular music functions not merely as commercial entertainment, but as an active vehicle for cultural remembrance, ecological critique, and the articulation of collective sorrow over landscape degradation. When environmental trauma strikes a community, music frequently becomes the primary medium through which individuals process existential shock, confront their shared vulnerability, and renegotiate their ethical obligations toward the non-human world.

To systematically decode the ideological underpinnings of environmental literature, Greg Garrard's (2012) framework of ecocritical tropes provides an indispensable analytical taxonomy. Garrard isolates several dominant tropes, most centrally the pastoral, pollution, the apocalypse, animals, and the wilderness that govern the ways human societies conceptualize their position within the biosphere. The pastoral trope interrogates the aesthetic retreat into an idealized, uncorrupted rural space, frequently operating as a nostalgic critique of urban-industrial alienations (Gifford, 1999). In contrast, the

trope of pollution exposes the toxic, physical incursions of human material greed into ecological systems, revealing the ethical contamination underlying industrial progress. Meanwhile, the apocalyptic trope constructs eschatological horizons of crisis, deploying visions of systemic collapse to issue urgent moral warnings against unchecked exploitation. Concurrently, Garrard's tropes of animals and wilderness destabilize the Cartesian objectification of the non-human world, examining whether other-than-human entities are recognized as subjects endowed with agency or relegated to passive instruments of human utility. Mobilized together, these tropes reveal the hidden architecture of anthropocentrism—the ideological doctrine that places human interests at the absolute center of existence and treats the Earth as an expendable commodity (Buell, 2005; Plumwood, 2002).

Within the historical trajectory of Indonesian popular music, the iconic singer-songwriter Ebiat G. Ade occupies a foundational position whose lyrical contributions anticipated modern environmental discourse by several decades. A critical question arises as to why Ade's songwriting demands rigorous scholarly inquiry over more recent, overtly green-oriented contemporary artists.

Contemporary Indonesian musical acts such as Navicula, Efek Rumah Kaca, Sisir Tanah, and Barasuara have produced vital environmental critiques; however, their works generally operate within explicit counter-cultural, activist, or oppositional political frameworks designed for direct social protest. Ebiat G. Ade's oeuvre, emerging prominently during the late 1970s and 1980s, holds an entirely different historical and socio-political significance. Composing at the zenith of the authoritarian New Order (*Orde Baru*) regime, Ade worked within a political climate governed by an

aggressive, state-mandated ideology of economic growth (*pembangunanisme*) that prioritized rapid resource exploitation and strictly suppressed dissent. Under conditions of intense state surveillance and press censorship, direct political confrontation was perilous. Ade navigated this repressive landscape by embedding socio-ecological protest within metaphysical contemplation, Javanese philosophical fatalism, and universal spiritual idioms. His lyricism bypassed censorship by framing environmental disruption not as isolated political skirmishes, but as profound moral crises and cosmic disturbances.

Beyond this historical significance, Ade's music has attained an unmatched mythic status within Indonesia's collective cultural memory. For over forty years, his seminal compositions—most notably "Berita Kepada Kawan" and "Untuk Kita Renungkan" have functioned as the de facto national anthems of public mourning. Indonesian national radio and television networks invariably broadcast Ade's melancholic folk ballads during media coverage of major ecological catastrophes, including earthquakes, volcanic eruptions, tsunamis, flash floods, and massive land subsidence. Consequently, his lyrics have established the emotional, psychological, and spiritual vocabulary through which generations of Indonesians interpret environmental suffering.

Analysing Ade's works uncovers the roots of Indonesian ecological awareness, demonstrating that public engagement with environmental trauma was articulated through popular cultural memory long before the advent of organized environmental movements.

Despite Ade's enduring presence in the national cultural landscape, scholarly attention toward his catalog has remained largely confined to general biographical

retrospectives, surface-level linguistic analyses, or casual discussions of his religious sentimentality. A pronounced academic lacuna persists regarding the rigorous textual decoding of his lyrical architecture through contemporary ecocritical theory. To resolve this oversight, this study conducts an in-depth ecocritical analysis of four purposively selected masterworks: "Berita Kepada Kawan" (1979), "Masih Ada Waktu" (1987), "Untuk Kita Renungkan" (1982), and "Nyanyian Burung dan Pepohonan" (1982). These tracks are selected because they represent the most concentrated intersections of environmental anxiety, human accountability, and anti-anthropocentric critique within his entire catalog.

The primary inquiry of this research focuses on how Ade's lyricism reconfigures natural disasters and biospheric degradation: rather than treating environmental catastrophes as arbitrary, detached geomorphological incidents, the selected songs construct these events as symptomatic manifestations of human hubris and moral collapse. By systematically mapping these compositions onto Garrard's tropes of the pastoral, pollution, the apocalypse, animals, and the wilderness, this study illuminates how popular music operates as a potent vehicle for environmental advocacy in the Global South. Through this critical framework, the analysis proves that Ade's songs actively destabilize anthropocentric dominance, elevate the agency of the more-than-human world, and frame ecological care as an urgent existential imperative.

METHODOLOGY

This study applies a qualitative textual research design centered on descriptive analysis to interrogate the ecological dimensions embedded in Ebiet G. Ade's songwriting. Qualitative methodology

provides an interpretive framework suitable for uncovering latent meanings, symbolic systems, and ideological tensions inscribed within literary and aesthetic texts (Creswell & Creswell, 2018). Treating song lyrics as serious poetic and socio-cultural artifacts rather than mere acoustic accompaniment enables the examination of linguistic patterns, metaphorical structures, and ideological frameworks that define the intersection of human culture and natural environments (Miles et al., 2014).

Data Context and Ethical Considerations:

The research corpus consists exclusively of publicly accessible, published artistic materials in the form of recorded and printed song lyrics. Because this investigation involves no living human participants, vulnerable populations, clinical interventions, or confidential personal records, formal institutional ethical clearance was exempt and not required. The study adheres to academic research ethics, including the accurate citation of original sources, preservation of textual integrity, and respect for intellectual property.

Corpus Selection and Justification for Non-Translation

The primary research data comprise four purposively sampled songs composed and performed by Ebiet G. Ade: "Berita Kepada Kawan," "Masih Ada Waktu," "Untuk Kita Renungkan," and "Nyanyian Burung dan Pepohonan". Purposive sampling was selected because these specific songs demonstrate a dense concentration of Garrardian motifs, including anti-pastoral landscapes, toxic pollution, apocalyptic urgency, animal subjectivity, and deforestation anxieties.

A deliberate methodological decision was made to retain the song lyrics in their original Indonesian language during presentation, eschewing direct translation into English

within the excerpts. Poetic and musical texts are inextricably anchored in the syntactic rhythms, cultural idioms, phonetic resonances, and semantic fields of their source language. Key expressions in Ade's lyricism—such as *batin*, *hikmah*, *sujud*, *tanah*, *ditelan bencana*, *cambuk kecil*, and *rumput yang bergoyang*—possess deep spiritual, philosophical, and cultural connotations within the Indonesian and Javanese cultural worldview. Translating these lines into standard English verse would risk semantic flattening, loss of poetic cadence, and the imposition of Westernized idioms (*traduttore, traditore*). Retaining the original Indonesian verse preserves the authentic aesthetic, affective, and structural integrity of the texts. To ensure accessibility for international scholarship, detailed analytical explications, contextual breakdowns, and thematic decodings are provided in academic English within the analytical narrative following each lyrical excerpt.

Data Collection and Operational Procedures

Data collection followed a transparent, sequential operational protocol designed to ensure textual accuracy and verify lyrical variants:

1. **Archival Sourcing:** Official lyrical texts were extracted from primary print documentation, specifically the original vinyl and cassette liner notes (*lembar lirik album*) released by Ade's original publishing labels, Jackson Record and Musica Studio's.
2. **Cross-Platform Verification:** The printed archival lyrics were systematically cross-referenced against authorized digital discography releases, including Spotify, Apple Music, and verified publisher metadata distributed via Musica Studios to eliminate typographic errors.

3. **Auditory Auditing:** The transcribing researcher conducted repeated, close-listening sessions with the remastered master audio recordings of each song. This auditory audit verified that the transcribed textual lines matched the actual vocal performances, capturing any subtle variations, spoken asides, or distinct phrasing delivered in the recordings.
4. **Data Standardization and Corpus Formatting:** The finalized, verified Indonesian lyrics were structured into a standardized digital matrix. Each entry was organized systematically by title, release year, album title, stanza order, and verse number, establishing a clean, uniform corpus for subsequent coding.

Data Analysis Procedures

The analytical procedure was executed through qualitative content analysis, structured around the interactive analysis model of Miles et al. (2014):

- a. **Data Reduction:** The standardized lyrical texts were subjected to iterative close reading, identifying and isolating stanzas, lines, and lexical markers that explicitly or metaphorically evoke human-nature interactions, catastrophes, non-human entities, and ethical introspection.
- b. **Data Categorization:** The isolated textual units were systematically coded and categorized according to Greg Garrard's (2012) foundational ecocritical tropes: the pastoral, pollution, the apocalypse, animals, the wilderness, and anthropocentrism.
- c. **Descriptive Interpretation:** The categorized textual excerpts were subjected to deep qualitative textual interpretation, decoding how figurative language, imagery, and thematic shifts construct an overarching narrative of

ecological grief, human accountability, and ecocentric transformation.

RESULT AND DISCUSSION

The Subverted Pastoral and Apocalyptic Reckoning in "Berita Kepada Kawan"

*Perjalanan ini trasa sangat menyedihkan
Sayang engkau tak duduk disampingku
kawan*

*Banyak cerita yang mestinya kau saksikan
Di tanah kering bebatuan*

*Tubuhku terguncang dihempas batu jalanan
Hati tergetar menampak kering rerumputan*

The opening stanza of "Berita Kepada Kawan" immediately establishes a profound phenomenological dissonance between the human traveler and an inhospitable landscape, disrupting the classical expectations of the pastoral idyll. In canonical literary traditions, the pastoral functions as an aesthetic sanctuary, offering an uncorrupted, tranquil rural space where the weary subject retreats from the alienating pressures of urbanization and industrial society (Gifford, 1999). Ade, however, subverts this idyllic construct by presenting a counter-pastoral landscape marked by arid friction and somatic vulnerability. The setting is defined not by verdant fields or flowing waters, but by barren rocks ("*tanah kering bebatuan*") and parched flora ("*kering rerumputan*"). The physical jarring of the traveler's body as it is struck by stones along the unpaved road ("*tubuhku terguncang dihempas batu jalanan*") literalizes the friction between human embodiment and a degraded physical environment. The bodily pain felt by the traveler mirrors the ecological trauma of the land, affirming that human physical and psychological health is entangled with the material condition of the biosphere.

By depicting a countryside that is traumatized rather than restful, Ade strips

rural geography of its nostalgic romanticization, forcing listeners to confront an ecological reality under acute distress.

*Perjalanan ini pun seperti jadi saksi
Gembala kecil menangis sedih
Kawan coba dengar apa jawabnya
Ketika ia kutanya mengapa
Bapak ibunya tlah lama mati
Ditelan bencana tanah ini*

This anti-pastoral trajectory culminates in the radical reimagining of the shepherd figure. In the classical pastoral tradition, the shepherd serves as an enduring symbol of uncorrupted innocence, peaceful pastoral stewardship, and harmony with the rhythms of the earth (Garrard, 2012). Ade dismantles this motif by transforming the shepherd into a weeping orphan of environmental disaster ("*gembala kecil menangis sedih*"). The revelation that his parents were "swallowed by the disaster of this land" ("*ditelan bencana tanah ini*") introduces the terrifying agency of a destabilized Earth. The soil is no longer imagined as the benevolent, maternal provider of agrarian folklore; instead, disrupted by systemic ecological imbalances, it becomes a predatory force that consumes human bodies and shatters domestic life. This encounter reflects a core ecocritical insight: ecological collapse is not merely a detached environmental occurrence, but a socio-ecological catastrophe that dismantles human kinship networks and strikes vulnerable rural populations hardest.

*Sesampainya di laut kukabarkan semuanya
Kepada karang kepada ombak kepada matahari
Tetapi semua diam tetapi semua bisu
Tinggal aku sendiri terpaku menatap langit
Barangkali di sana ada jawabnya Mengapa
di tanahku terjadi bencana.*

Arriving at the coast, the narrative encounters an unsettling communicative breakdown between humanity and the broader

ecosystem. The speaker's attempt to recount the unfolding tragedy to the coral, the ocean waves, and the sun ("*kepada karang kepada ombak kepada matahari*") reflects an impulse toward cosmic communion and a search for biophilic empathy. This anthropomorphic reach, however, collapses against absolute silence: "*tetapi semua diam tetapi semua bisu*". This non-human muteness reflects what Lawrence Buell (1995) identifies as the profound estrangement experienced by the modern subject within an ecologically disrupted world. The ocean and celestial bodies refuse to function as therapeutic mirrors for human grief. Left isolated ("*tinggal aku sendiri terpaku*"), the speaker stares into an empty sky, capturing the loneliness that emerges when human exploitation fractures the reciprocal bond linking humanity to the living earth.

*Mungkin Tuhan mulai bosan melihat tingkah
kita Yang selalu salah dan bangga dengan
dosa-dosa
Atau alam mulai enggan bersahabat dengan
kita.*

Seeking to explain this ecological and communicative collapse, the text invokes Greg Garrard's (2012) apocalyptic trope. Ade explicitly moves away from purely secular views that treat natural disasters as arbitrary geomorphological accidents, framing environmental ruin instead as an imminent moral and spiritual reckoning. By connecting environmental collapse directly to human transgression and unrepentant pride ("*selalu salah dan bangga dengan dosa-dosa*"), the lyric frames ecological destruction as the outward manifestation of internal hubris. The warning that nature may "withdraw its friendship" ("*alam mulai enggan bersahabat*") directly challenges the core premise of anthropocentrism, which treats the biosphere as a passive object for human exploitation (Buell, 2005). Ade restores active, reactive agency to the earth, warning

that natural systems possess limits that, when transgressed, result in the rejection of human habitation.

Coba kita bertanya pada rumput yang bergoyang.

The track concludes with a deliberate deflation of anthropocentric epistemic arrogance. Within traditional human-centered paradigms, human beings claim an exclusive monopoly over reason, speech, and moral authority. By urging the listener to seek answers from a humble non-human element—the swaying grass (*"rumpun yang bergoyang"*)—Ade destabilizes this hierarchy. The swaying grass is elevated to a critical witness of ecological disturbance. This poetic turn demands a posture of epistemic humility (Abram, 1996), suggesting that the remedies to ecological precarity cannot be generated by the same human pride that caused the degradation. Resolving this crisis requires humanity to quiet its hubris, abandon its self-appointed throne, and listen attentively to the quiet agency of the more-than-human world.

Temporal Precarity and Ecocentric Humility in "Masih Ada Waktu"

*Bila masih mungkin kita menorehkan batin
Atas nama jiwa dan hati tulus ikhlas
Mumpung masih ada kesempatan buat kita
Mengumpulkan bekal perjalanan abadi
Kita pasti ingat
Tragedi yang memilukan
Kenapa harus mereka yang terpilih
menghadap
Tentu ada hikmah yang harus kita petik
Atas nama jiwa mari heningkan cipta.*

In "Masih Ada Waktu," Ade turns his attention to the experience of temporal precarity, mobilizing Greg Garrard's (2012) concept of the apocalypse. In ecocritical thought, the apocalyptic trope is an urgent rhetorical strategy that invokes an impending

horizon of catastrophe to shock audiences into recognizing an evaporating window for reform. The opening stanzas construct an acute threshold centered on the scarcity of remaining time (*"mumpung masih ada kesempatan"*), positioning the human subject in a precarious moment before collapse. By recalling collective memories of past catastrophes (*"tragedi yang memilukan"*), the text transforms historical ecological trauma into a pedagogical tool. Ade calls upon survivors to conduct an introspective moral audit (*"menorehkan batin"*). The apocalyptic imagination functions here not to induce nihilistic paralysis, but to present an ethical ultimatum that demands personal and social reform before environmental thresholds are crossed (Garrard, 2012).

*Kita mesti bersyukur
Bahwa kita masih diberi waktu
Entah sampai kapan
Tak ada yang bakal dapat menghitung
Hanya atas kasih-Nya
Hanya atas kehendak-Nya
Kita masih bertemu matahari.*

This temporal uncertainty is used to dismantle anthropocentric illusions of environmental dominance, particularly the modern belief in human control over planetary cycles. Anthropocentric systems routinely rely on technocratic optimism, presuming that human ingenuity can indefinitely manage, harness, and exploit earthly resources without boundary (Plumwood, 2002). Ade dispels this sense of security by highlighting human ignorance regarding the future: *"entah sampai kapan / tak ada yang bakal dapat menghitung"*. By conditioning human survival upon cosmic grace and divine will (*"hanya atas kehendak-Nya"*), the song dismantles human pretensions to mastery. The basic experience of greeting the sunrise (*"bertemu matahari"*) is shifted from an assumed planetary process into a fragile gift. This ontological

vulnerability reminds humanity that its tenure on Earth is precarious and dependent upon biological and cosmic systems far larger than human control.

*Kepada rumput ilalang
Kepada bintang gemintang
Kita dapat mencoba
Meminjam catatan-Nya
Sampai kapankah gerakan
Waktu yang masih tersisa
Semuanya menggeleng
Semuanya terdiam
Semuanya menjawab tak mengerti.*

The critique of intellectual hubris deepens as the speaker turns toward both micro-botanical and macro-cosmic realms. Seeking answers to existential anxiety, the narrator questions humble weeds ("*rumpun ilalang*") and celestial constellations ("*bintang gemintang*"). The attempt to "borrow His records" ("*meminjam catatan-Nya*") reflects an anthropocentric ambition to possess totalizing knowledge and calculate the lifespan of the biosphere. However, this desire is met with refusal: "*semuanya menggeleng / semuanya terdiam / semuanya menjawab tak mengerti*". This silence exposes the epistemological boundary between human anxiety and deep ecological time (Morton, 2010). Earthly plants and cosmic bodies operate according to rhythms indifferent to human calculations; their refusal to supply answers demonstrates that the more-than-human world is not an open ledger waiting to be mastered by human inquiry.

*Yang terbaik hanyalah
Segeralah bersujud
Mumpung kita masih diberi waktu.*

The apocalyptic tension resolves through an act of radical ecocentric surrender. Rather than proposing a technological solution or reasserting human control, Ade calls for

immediate prostration: "*segeralah bersujud*". Prostration serves as both a physical and spiritual renunciation of the upright, dominating posture of anthropocentric mastery. In ecocritical philosophy, resolving environmental crisis demands relinquishing human pride and recognizing our status within an interconnected creation (Buell, 2005). By identifying humble submission as the highest path forward ("*yang terbaik hanyalah*"), the song argues that enduring ecological precarity requires dismantling human arrogance. The ticking apocalyptic clock becomes a moral wake-up call, turning human attention toward humility and an active responsibility to the earth.

Moral Pollution and Pedagogical Calamity in "Untuk Kita Renungkan"

*Kita mesti telanjang dan benar-benar bersih
Suci lahir dan di dalam batin
Tengoklah ke dalam sebelum bicara
Singkirkan debu yang masih melekat.*

In "Untuk Kita Renungkan," Ade engages Greg Garrard's (2012) trope of *pollution*, internalizing it to frame physical contamination as an outward symptom of human moral decay. While conventional environmental discourse treats pollution as an external, material byproduct of industrial manufacturing (Garrard, 2012), Ade deepens the trope into an ontological critique. The metaphorical "dust" ("*debu yang masih melekat*") represents the accumulated debris of greed, self-absorption, and ethical indifference that clouds human judgment. Demanding that humanity strip away this superficial armor ("*kita mesti telanjang dan benar-benar bersih*"), the song argues that society cannot repair its broken relationship with the biosphere while burdened by moral complacency. Meaningful environmental restoration cannot begin with outward technocratic gestures; it requires a prior, internal purification of the human spirit.

*Anugerah dan bencana adalah kehendak-Nya
Kita mesti tabah menjalani
Hanya cambuk kecil agar kita sadar
Adalah Dia di atas segalanya
Anak menjerit-jerit, asap panas membakar
Lahar dan badai menyapu bersih
Ini bukan hukuman, hanya satu isyarat
Bahwa kita mesti banyak berbenah.*

The song confronts the realities of geophysical volatility, drawing on Garrard's (2012) *apocalypse* trope to interpret natural disasters. By invoking localized volcanic markers by scorching pyroclastic clouds ("asap panas"), volcanic mudflows ("lahar"), and sweeping tempests ("badai") Ade grounds planetary vulnerabilities in the familiar geological landscape of Indonesia. Yet, the text resists typical disaster narratives that view such occurrences merely as punitive catastrophes. The cataclysm is reframed as a "small whip" ("*hanya cambuk kecil*") and a pedagogical sign ("*hanya satu isyarat*"). These reframing strips disasters of their secular neutrality, interpreting volcanic eruptions and storms as systemic ecological feedback loops (Rigby, 2014). The violent upheaval of the earth serves as an urgent reminder that humanity has transgressed systemic ecological limits and must actively change its ways ("*banyak berbenah*").

*Memang bila kita kaji lebih jauh
Dalam kekalutan, masih banyak tangan
Yang tega berbuat nista
Tuhan pasti telah memperhitungkan
Amal dan dosa yang kita perbuat*

Ade expands his socio-ecological critique by exposing the moral apathy that often persists during crises. Observing that corrupt actors continue to exploit situations of disaster ("*dalam kekalutan, masih banyak tangan / yang tega berbuat nista*") illustrates how deeply entrenched anthropocentric

exploitation remains. This critique aligns with modern environmental analyses of disaster capitalism, where social and natural crises are exploited for material enrichment rather than treated as opportunities for systemic reform (Buell, 2005). By documenting this opportunism amid crisis, the song reveals that environmental disruption is inextricably linked to ethical failures that endure even as the earth itself is under duress.

*Kemanakah lagi kita 'kan sembunyi
Hanya kepada-Nya kita kembali
Tak ada yang bakal bisa menjawab
Mari hanya runduk sujud pada-Nya
Kita mesti berjuang memerangi diri
Bercermin dan banyaklah bercermin
Tuhan ada di sini, di dalam jiwa ini
Berusahalah agar Dia tersenyum.*

The song concludes by affirming the impossibility of escaping our shared biosphere, directing the listener toward personal and ethical reflection. The rhetorical question, "*kemanakah lagi kita 'kan sembunyi,*" articulates a foundational insight of contemporary ecocriticism: within an interconnected planetary system, there is no distant "elsewhere" to which humanity can retreat from the effects of environmental destruction (Heise, 2008). The only meaningful response is internal struggle ("*memerangi diri*") and rigorous self-examination ("*bercermin dan banyaklah bercermin*"). Ade argues that the resolution to ecological crisis cannot be secured through external policy alone; it requires dismantling the self-serving human ego, transforming exploitative human behavior into a posture of ethical responsibility and humility toward the biosphere.

Non-Human Subjectivity and the Vanishing Wilderness in "Nyanyian Burung Dan Pepohonan"
Pernahkah engkau dengar

Nyanyian burung murai
Ketika gerimis turun
Langit tertutup kabut?
Bersiul memilukan
Berderai menikam mendung
Suara laut pun sirna
Terbang entah ke mana
Dan di saat yang lain
Kala mentari bangkit
Menyiram jagat raya
Kicaunya pun ceria
Bersama semilir angin
Mengalirlah semangat
Kecipak air kali
Menyegarkan jiwa

In "Nyanyian Burung Dan Pepohonan", Ade shifts his focus toward what Greg Garrard (2012) identifies as the critical tropes of *animals* and the *wilderness*, granting distinct subjectivity to non-human entities. The opening rhetorical question ("*Pernahkah engkau dengar...*") serves as an explicit challenge to human sensory and intellectual isolation. By focusing on the shifting songs of the magpie robin (*burung murai*), the text portrays the bird not as a passive element of the background scenery, but as an active emotional barometer of the ecosystem. The bird's song transforms from an expression of vitality under the morning sun ("*kicaunya pun ceria*") into an expression of deep sorrow when the sky is obscured by mist and fog ("*bersiul memilukan*"). This transition reflects a deep-seated ecological grief. By connecting the silencing of the sea ("*suara laut pun sirna*") to this avian sorrow, Ade highlights the interconnectedness of the biosphere, showing how the disruption of one environmental element triggers a chain reaction of loss across the natural world.

Oh, betapa jauhnya
Jalan terjal kutempuh
Menembus kegelapan
Menyibak alang-alang
Oh, murai bernyanyilah

Mengiringi langkahku
Wajah bumi semakin renta dan penuh luka
The narrative then confronts the physical consequences of human exploitation, explicitly rejecting the romanticized, timeless landscape often found in traditional nature poetry. The singer's journey through dark, overgrown pathways serves as a metaphor for navigating a damaged planet. This path culminates in a stark evaluation of the world's physical state: "*Wajah bumi semakin / Renta dan penuh luka*". This personification of the planet treats the earth as a living organism capable of suffering physical trauma. In ecocritical thought, mapping wounds onto the landscape challenges the anthropocentric view that treats the earth as an inanimate space indifferent to human harm. By depicting a scarred planet, the lyrics argue that human progress has left a permanent mark of violence on the biosphere, transforming the once-nurturing wilderness into a vulnerable victim of industrial and physical exploitation.

Pernahkah engkau dengar
Nyanyian pepohonan
Di tengah belantara
Sepi menembus kelam?
Kelak tinggal catatan
Di sini pernah berdiri
Tegar menyangga langit
Kini tinggal puing

The song concludes with a tragic focus on deforestation, shifting the narrative from a classic appreciation of the *wilderness* to an elegiac, *apocalyptic* warning. Ade expands his focus from animals to plants, asking the listener to consider the "song of the trees" ("*nyanyian pepohonan*"). This phytocentric perspective challenges the traditional hierarchy that treats plant life as mere background decoration for human action (Hall, 2011). The tragic memory of ancient forests that once stood strong, metaphorically supporting the sky ("*tegar menyangga*

langit"), is contrasted against their current state as ruins ("*kini tinggal puing*"). The warning that this majestic wilderness will eventually exist only as historical records ("*kelak tinggal catatan*") highlights the threat of extinction and landscape erasure. By framing deforestation as a reduction of life into mere historical memory, Ade uses the apocalyptic trope to warn that the destruction of the wilderness is not just a loss of physical resources, but a permanent erasure of natural history and cosmic architecture.

CONCLUSION

This study has examined how popular music articulates ecological anxiety, shared mourning, and moral responsibility by applying Greg Garrard's ecocritical framework to the songwriting of Ebiat G. Ade. By analyzing four seminal tracks—"*Berita Kepada Kawan*," "*Masih Ada Waktu*," "*Untuk Kita Renungkan*," and "*Nyanyian Burung dan Pepohonan*"—the research illustrates how popular songs serve as rich cultural archives that reflect planetary grief and dismantle anthropocentric paradigms. Moving beyond interpretations that view his work solely through religious or aesthetic lenses, this textual analysis reveals how Ade's compositions critically chronicle the precarious relationship between human society and the non-human world.

The textual evidence reveals that Ade's works do not present natural catastrophes as detached, background phenomena; instead, they frame environmental degradation as an acute existential crisis brought about by human hubris:

- a) In "*Berita Kepada Kawan*," the conventional pastoral idyll is subverted into an anti-pastoral reality of physical pain and social disruption, utilizing the apocalyptic trope to depict natural disasters as a moral reckoning for human pride and exploitation.

- b) "*Masih Ada Waktu*" engages temporal precarity and apocalyptic urgency to dismantle human illusions of environmental dominance, calling for an embrace of ecocentric humility.
- c) In "*Untuk Kita Renungkan*," the trope of pollution is internalized into an indictment of moral and spiritual decay, interpreting geophysical upheavals as pedagogical warnings that urge humanity to mend its relationship with the earth.
- d) In "*Nyanyian Burung dan Pepohonan*," the tropes of animals and the wilderness grant voice and agency to non-human entities, offering an elegiac warning against deforestation and the permanent erasure of planetary history.

These findings demonstrate the value of ecomusicology in bridging the emotional gap left by purely quantitative environmental sciences, translating complex ecological damage into an urgent moral dialogue for the Global South. Ade's lyrics consistently challenge anthropocentric arrogance, urging humanity toward a posture of humility and attentive listening to the more-than-human world. Ultimately, this research affirms the role of popular song lyrics as a critical vehicle for ecological advocacy within Southeast Asian cultural scholarship. The insights gained emphasize that confronting the ecological challenges of the Anthropocene requires more than technocratic management; it requires an ethical and cultural transformation, validating artistic expressions as essential resources for fostering ecological consciousness.

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