Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia
15 (2) (2026) : 172 – 189

https://journal.unnes.ac.id/sju/index.php/seloka

An Ecocritical Study of the Lyrics in the Album *Sonic/Panic*

Syarmila Syarmila ✉, Ahadi Sulissusiawan, Agus Wartiningsih, Chairil Efendy, Antonius Totok Priyadi

Tanjungpura University, Pontianak, Indonesia

Article Info

History Articles
Received:
18 Juni 2026
Accepted:
15 Juli 2026
Published:
30 Agustus 2026

Keywords:
Ecocriticism, Representation of Nature, Sonic/Panic

Abstract

This research is motivated by the ecological crisis, which has become a significant issue in modern society, and the importance of conducting literary studies from an environmental perspective in its analysis. The aim of this research is to analyze the representation of nature in the lyrics of the Sonic/Panic album as one of the concrete steps in addressing the ecological crisis. This research employs a qualitative approach using a descriptive method. The approach employed in this study is ecocriticism, based on Greg Garrard's framework. The object of this research is the song lyrics in the Sonic/Panic album that depict nature. Data collection was conducted through documentary analysis, with the researcher serving as the primary instrument in the study. The main findings indicate that nature is portrayed as an object of human exploitation through depictions of pollution, wilderness, natural disasters, habitats, animals, and the Earth. The results of this research emphasize that the lyrics in the Sonic/Panic album are not merely aesthetic expressions but also serve as messages and expressions from the authors regarding the increasingly alarming state of the environment. It is hoped that this research can serve as a reflection on and advocacy for ecological damage and raise awareness of environmental issues with.

✉ Correspondence address:
Tanjungpura University, Pontianak, Indonesia
E-mail: Syarmila2704@gmail.com

p-ISSN 2301-6744
e-ISSN 2502-4493

INTRODUCTION

The world today is caught in an increasingly complex cycle of ecological crises. Global warming, deforestation, water and air pollution, and species extinction are no longer distant issues but a reality faced by modern humanity today. This ecological crisis is problematic because it has serious consequences for humans, ranging from an increased risk of natural disasters to a decline in the quality of human life. This statement is supported by a global study led by the Potsdam Institute for Climate Impact Research (PIK) and BOKU University in Vienna, published in the journal One Earth, which reveals that 60% of the Earth's land surface now lies outside the safe for biosphere integrity in other words, 60% of the Earth's land surface has already exceeded safe ecological limits Stenzel et al (2025). In Indonesia, the ecological crisis is evident from data from the Ministry of Environment and Forestry (KLHK) in the 2023 Indonesia Statistics book, released by the Central Statistics Agency (BPS), which indicates that approximately 46% of Indonesia's 70,000 rivers have been identified as heavily polluted (Ministry of Environment and Forestry, 2023).

This phenomenon serves as a warning that immediate efforts must be made to save nature. One such effort is to voice concerns through literary works, which are believed to represent reality and serve as a medium for expressing ideas and concepts regarding the increasingly degraded natural environment. Ecocritical literary analysis can be viewed as an interdisciplinary response to humanity's destructive activities toward nature Ihotang et al (2021). Therefore, the approach used in this study is literary ecocriticism, an interdisciplinary critical approach believed to contribute to environmental issues and to help explore, define, and resolve the ecological crisis.

This is consistent with the views of M. Busairi et al. (2021), who define ecocriticism as a multidisciplinary field; this field has two aspects—literary theory and ecological theory—and the combination of these two disciplines gives rise to ecocriticism. Sudikan (2016) argues that literature cannot be separated from the natural environment, and therefore, the two are interrelated. The integration of these two disciplines helps to represent the reality of nature as it truly is. Furthermore, Wiyatmi et al. (2021), explain that ecocriticism or environmental criticism involves treating nature fairly and respectfully. By conducting environmental criticism through ecocritical analysis, practical and theoretical efforts can be made to address the ongoing ecological crisis. This statement aligns with Indrastuti (2023), who explains that literature possesses the power to transcend the hearts and minds of its readers, thereby inspiring various attitudinal changes that foster improvement and care for nature. Faruq & Ambarwati (2025) also note that literature holds significant relevance as the world faces increasingly complex environmental degradation and disasters. Thus, the ecocritical movement can be understood as a modern environmental concept and movement aimed at critiquing the increasingly alarming environmental issues highlighted by Khomisah (2020). Ecocriticism can also be understood as an approach that examines the relationship between literary works and the physical environment, population growth, the loss of wilderness and natural forests, rapid species extinction, and increasing air, water, and soil pollution on Earth. Sulaeman (2021)

Another perspective is offered by Garrard (2004), who views ecocriticism as the study of the relationship between the physical environment and literary works. This perspective is grounded in the understanding that literary works are connected to the environment. Thus, ecocriticism can serve as a link or bridge between the two. Furthermore, ecocritical studies can serve as a sharp analytical tool for capturing natural and ecological phenomena alluded to in literature. Sukmawan (2016) explains that popularizing the ecocritical approach to literature particularly within the humanities is both appropriate and urgently needed. This is because literary studies tend to prioritize the human perspective or an anthropocentric . Through literary ecocriticism, literature will not lose either its cultural or

ecological functions. Furthermore, Sukmawan (2016) argues that this aligns with literature's function as a medium for representing society's attitudes, ideas, and responses. Thus, by employing this ecocritical approach, it becomes possible to unravel the interactions between humans and nature in literary works.

Based on various perspectives on ecocriticism, it can be concluded that ecocriticism can be understood as a multidisciplinary field used to analyze the relationship between nature and literature. As an approach, ecocriticism not only examines how nature is depicted in literary works but also how those works interact with environmental issues. This approach seeks to understand the role of the environment in literary works and how literary texts can reflect and influence our understanding of nature. Furthermore, ecocriticism also seeks to explore how literature can play a role in raising awareness and inspiring people to restore ecological health that has been damaged by human actions. Thus, the research question for this study is: How does an ecocritical analysis of the songs in the album Sonic/Panic.

In the ecocritical analysis of this study, the research focus is based on the views of Garrard Endraswara (2016), which are considered capable of providing an ideal perspective on how nature is depicted and represented through the relationships formed between nature, humans, and the physical environment portrayed. According to him, the Earth is a physical entity that humans often exploit as they please. Literature serves as an aesthetic filter for human attitudes and actions. In the upcoming study, the ecocritical analysis will examine physical depictions and symbols of nature, focusing on how nature is represented in ecocriticism through the physical conditions of nature depicted in literary works. 's depictions include pollution, wilderness, apocalypse, dwelling, animals, and Earth Karlina (2025) explains that, as understood by Hall in Sunjaya (2024), representation can be defined as the ability to depict or describe something; this aligns with the fact that culture is always shaped through the meanings embedded in language.

Suaidah (2022) explains that poetry is one of the oldest forms of literary works that has existed since ancient times. Literary works in the form of poetry arise from the poet's reflections after observing various social phenomena. Song lyrics are a type of literary work that can be classified as a form of poetry. This view aligns with Pradopo's (2019) argument, who states that one must understand what is meant by "poetry" if song lyrics are considered equivalent to poetry. According to him, poetry is a record and interpretation of significant human experiences, expressed in a memorable form (poetry/song lyrics). Furthermore, he notes that the similarity between the elements of poetry and song lyrics lies in their higher degree of intensity and concentration compared to prose. Thus, the analysis of song lyrics in this study meets the criteria to be considered a valid subject for analysis using a literary approach. Yuliantari (2021) states that the process of interpreting poetry requires meticulous attention. Interpreting a poem means uncovering the signs contained within it.

In applying this approach, there are several points to consider. Endraswara (2016) defines the focus of ecocriticism as literary works that have an ecological dimension. This ecological theme is reflected in the diction used within a literary work. According to Buell (2011), there are several categories of works that can be classified as ecocritical literature. First, humans depicted within the environment are not merely a backdrop; rather, they are portrayed as an integral part of natural history. Second, human interests are not the sole absolute priority. Third, the text's orientation incorporates human responsibility toward the environment. And fourth, the concept of the environment is understood as a process rather than a static entity or an implication that is at least implicit in the text.

Previous research on this topic can be found in an article written by Amatul Hafiz Alvi, Ravichandran Vengadasamy, and Amrah Binti Abdul Majid. This is a Scopus Q1-indexed article published by Gema Online in 2019 titled "The Philosophy of Nature in the Poetry of Ghulam Sarwar Yousuf and William Wordsworth: A

Comparative Ecocritical Analysis," or, when translated, "The Philosophy of Nature in the Poetry of Ghulam Sarwar Yousuf and William Wordsworth: A Comparative Ecocritical Analysis." The research question addressed in this article is to investigate a comparative ecocritical study that describes the relationship between humans and nature in a cross-cultural context, as reflected in the poetry of two nature admirers from England and Malaysia: William Wordsworth and Ghulam Sarwar Yousuf. Similarities can be seen in the use of ecocritical analysis applied to the poetic works under study, while differences lie in the analysis's focus on the cognitive development of the poets' environmental consciousness through three phases of attitudes toward nature: physical, intellectual, and mystical. Using key ecocritical concepts such as ecocentrism, symbiotic relationships, and ecological awareness, this study adopts a comparative stylistic approach to examine the linguistic and literary representations of nature in the selected poems.

This previous research highlights similarities in how poets express their dependence on nature. In this updated study, however, the discussion is examined from a deeper perspective. This is because the concept presented not only explores the mutually dependent relationship between humans and nature but also illustrates how nature, through a semiotic analysis, conveys signs that position it on an equal footing with humans. Garrard (2016) also emphasizes that viewing nature from a physical perspective is the most tangible way to interpret the signs nature gives to humans. Garrard's ideas are oriented toward—or contribute to—an understanding of environmental ethics. Garrard not only discusses the relationship between literature and the environment but also explains the elements of environmental ethics that serve as a framework for influencing readers regarding the importance of preserving nature and the environment.

Another distinction is that Garrard's framework also focuses on a critique of the representation of nature in literature. Garrard (2004) actively critiques how nature is depicted in literature; this analysis will help identify literary works that reinforce ecological awareness. The final reason is the ability, as described at , to integrate literary theory with global crises; Garrard's framework connects literary analysis with global issues such as deforestation, global warming, and the destruction of biodiversity. This is because the ecocriticism pioneered by Garrard focuses not only on the text but also on its social and political relevance. Based on these reasons, Garrard's thought can be understood as one of the foundations of ecocritical studies, providing guidance on analyzing how literature interacts with environmental issues and how it can serve as a medium for changing human perspectives on nature. It can be concluded that this study offers a broader examination of how to understand nature through the identification of tangible signs.

Based on this explanation, this study will use the song lyrics contained in the album Sonic/Panic as its research subject. The basis for selecting this album is that the songs included in Sonic/Panic can be categorized as "green literature," a term commonly used to describe works that promote environmental conservation. This is because the ideas conveyed in these songs are viewed as capable of contributing to the preservation of nature. This understanding is reflected in the music label and the release of the album Sonic/Panic or Music Declares Emergency (MDE) Indonesia, which carries the slogan "No Music on a Dead Planet." This is supported by Endraswara's (2016) view that green literature encompasses all literary activities aimed at environmental conservation. Therefore, green literature is important to develop in order to preserve and maintain the balance of nature. The environmental themes and ecological crises found in green literature are expected to raise public awareness. Research focusing on the song lyrics in the Sonic/Panic album is both warranted and important because no similar studies have yet addressed the environmental issues contained in popular literary texts particularly the song lyrics found on the Sonic/Panic album. This aligns with the views of Faruq & Ambarwati (2025), who emphasize the importance of the ecological

dimension in literary works, thereby underscoring the high urgency of conducting this type of literary research.

This study is expected to provide two benefits: theoretical and practical. The theoretical benefit is expected to develop and enrich ecocritical studies by applying a new perspective in analyzing nature within popular texts such as song lyrics. Meanwhile, the practical benefit is to serve as teaching material for ecology in schools by integrating ecological content into the curriculum, particularly in Indonesian language classes. Based on the above explanations, it can be concluded that the objective of this study is to analyze the representations of nature found in the song lyrics of the album Sonic/Panic using Garrad's ecocritical theory. Specifically, this study aims to uncover how the reality of nature is depicted in the song lyrics of the album Sonic/Panic.

METHODOLOGY

The research method used is a descriptive qualitative approach. This choice allows the researcher to examine in greater depth the representations of nature contained in the Sonic/Panicalbum. This approach will help in elucidating facts in a concrete manner and in providing a description based on the social, cultural, and ecological aspects found in literary works (Retnosari, 2025). The data and data sources in this study consist of primary data in the form of song lyrics contained in the Sonic/Panic album, , which can be accessed via the following link: https://genius.com/albums/Music-declares-emergency-indonesia/Sonic-panic. The album contains thirteen songs; however, only eleven of the total works will be analyzed because two of them consist solely of music without lyrics.

The data collection technique used in this study is a documentary study, which involves examining written documents such as books, images, or other electronic documents. This approach is supported by Sugiyono (2011), who explains that the documentary data collection technique involves examining or analyzing records of past events. This documentary study was conducted by examining literary works as research data. In the documentary study method, the primary tools used in this research are documents and the researcher as a "human instrument" hat is, as the main actor or agent in conducting the research assisted by mechanical tools such as writing instruments, mobile devices, and laptops.

The data were selected purposively specifically, only songs with lyrics that contain representations of nature in accordance with the theory employed. The selection of lyrics was carried out through repeated readings and explicit or implicit interpretations of the diction used in the song lyrics. In this case, data condensation was employed the process of selecting, focusing, simplifying, and modifying the obtained data to align with the research objectives. The criteria for selection are also very clear: lyrics that address pollution, wilderness, the apocalypse, dwellings, animals, and the Earth are selected as data in accordance with Garrard's ecocritical theory. The secondary data in this study consists of various relevant literature obtained by the researcher in the form of books, articles, and other bibliographic sources that support the ecocritical analysis and representation of nature conducted by Ihsan (2021).

Data validity in this study encompasses referential adequacy, namely the availability of actual and accurate references to the lyrics so that the data in the lyrics can be interpreted without error. The researcher also employed data triangulation a method of verifying data validity by utilizing additional sources. In this case, the author selected triangulators to provide validation of the findings as a means of cross-checking data obtained from one source or informant against another, particularly for data in foreign or regional languages.

Data Analysis: In this study, data were analyzed using the Miles & Huberman method. This method consists of three stages: data reduction, data presentation, and drawing conclusions (Abdussamad Z, 2021). The representation of nature in the Sonic/Panic album was analyzed by identifying and categorizing the data, which was then presented,

and finally, the representations of nature found in the Sonic/Panic album were described and conclusions were drawn. In the first stage, data will be identified based on the ecocritical framework pecifically, the representations being analyzed. Next, the data will be grouped according to relevant categories, and finally, the data will be analyzed by narratively and descriptively explaining how nature is represented in the song lyrics. In this case, the analysis will draw upon Garrard's ecocritical theory, which encompasses the including pollution, wilderness, disasters, housing/dwellings, animals, and the Earth . Karlina (2025).

RESULTS AND DISCUSSION

The results of this study show that the representation of nature in the album Sonic/Panic is dominated by depictions of destruction, suffering, and threats caused by human greed and indifference. Nature is no longer merely a backdrop but a living entity that responds to and bears the consequences of human actions. The analysis revealed that all aspects of Garrard's ecocriticism are present in the lyrics of the songs on the Sonic/Panic album, including pollution, wilderness, disasters, housing/dwellings, animals, and the Earth. This can be elaborated further as follows.

Pollution

In his theory, Garrard (2004) explains that pollution is presented not only as a physical environmental issue but also as a symbol and metaphor used in literature to depict broader moral, social, and ecological damage. The analysis of the representation of nature in the form of pollution in the album Sonic/Panic can be elaborated as follows.

Representation of Forest Fires in the Song *"Rat Tua"* by FSTVLST

Forest burning is one of humanity's destructive activities that ultimately affects the pristine state of the wilderness. In an ecocritical context, forest burning is often used to depict an apocalyptic vision of an increasingly damaged world. In the song "Rat Tua," the representation of forest burning can be seen in the following excerpt.

Then those people
Came armed with the embers of desire
Burning its beautiful shade
(From the album Sonic/Panic, lyrics from "Rat Tua" 2:21–2:36)

Based on this lyric excerpt, it is clear that the depiction of pollution is explicitly conveyed through the lyrics of the song "Rat Tua." The use of the term "human" emphasizes that it is humans themselves who are the perpetrators of environmental destruction. More specifically, the lyric states, "coming armed with the embers of lust." It is evident that the term "armed" can refer to the power or spirit carried by humans. In this context, the spirit in question is the intense desire to exploit nature. This aligns with the use of the terms "embers" and "passion," which further reinforce the meaning that humans, driven by burning passion, exploit nature through various destructive activities. In the lyric excerpt "Bakar indah teduhnya," it becomes clear what kind of destruction humans are causing. This lyric also symbolizes the destruction of something beautiful and serenein this context, a forest teeming with life. In ecocritical theory, critiquing human activities is a central focus; in this context, human activities such as urbanization and industrialization can threaten the environment. This also conveys the impression that while various human activities are driven by the pursuit of progress, they may have detrimental effects on nature.

The representation of pollution in the form of excessive exploitation of nature in the song *"Kenapa"* by Tuantigabelas

Excessive exploitation of nature can be categorized as pollution because it depletes the resources necessary for future life. In the song "Kenapa," this can be seen in the following excerpt:

Take all the resources
With all your might, spread deceit
Love is buried and hatred is cultivated

Our brothers and sisters are deceived until they are powerless

(From the album Sonic/Panic, lyrics from "Kenapa" 1:30–1:40)

Based on this lyric excerpt, we can understand how human activities lead to the destruction of the ecosystem's balance; this is illustrated in the lines "Take all resources" and "With all our might, we spread deceit." These first two lines alone are sufficient to demonstrate how humans take all the resources available in nature.

The use of the phrase "Take it all" implies a boundless, greedy human attitude that fails to consider long-term and sustainable impacts. This behavior leads to ecological damage and pollutionwhether in the form of deforestation, pollution, or excessive dredging which ultimately destroys the physical condition of nature. The lyric "with all manner of deceit" paints a picture of manipulation and dishonesty in the exploitation of nature. The use of the phrase "deceit" reflects how humans often employ manipulative tactics to achieve personal and economic gain. "Deception" also reflects moral and ethical corruption; the manipulative exploitation of nature causes immeasurable damage, and this is exacerbated by narratives that justify such exploitation even while knowing full well that these actions will severely harm nature.

The lyrics "love is buried and hatred is cultivated" continue the theme of how polluting activities ultimately lead to the erosion of morality and human values, while hatred and indifference toward social and ecological impacts are actually fostered. Finally, in the line "our brothers and sisters are deceived until they are powerless," we can see how ecological injustice and social injustice go hand in hand. The line "our brothers and sisters are deceived" refers to the victims affected by destructive human or corporate activities; this reinforces the portrayal of pollution stemming from human actions that harm nature. In fact, upon further analysis, these activities not only damage nature and cause pollution but also erode humanity among fellow human beings. Garrard's ecocritical theory offers the perspective that pollution encompasses any activity that results in the disruption of ecological order. In the lyrics of this song, a representation of pollution is found in the form of excessive exploitation of nature.

A representation of pollution in the form of disregard for nature's rights in the song *"Change It"* by Kai Mata

Excessive exploitation of nature is one representation of pollution found in the song "Change It." The author depicts humans as greedy beings who treat nature as an object; however, the pollution in "Change It" is not limited to physical activities but extends to a broader context, including moral implications. One such implication is the attitude of disregard toward nature, as seen in the following excerpt.

Data in English

Don't throw me away like a single used bottle

Translation of the data into Indonesian

Don't throw me away like a used bottle

(From the album Sonic/Panic, lyrics from "Change It" 0:52–1:00)

Based on this quote, the lyric "throw me away," or its translation "buang aku," can refer to the human perspective on treating nature as something that can be discarded, something that can be abandoned once it is no longer needed. This also illustrates patterns of excessive consumption and neglect of nature; this behavior demonstrates how pollution is linked to an irresponsible consumer culture. For example, abandoned mine pits left gaping open after use. These pits are left behind and become permanent, toxic pools containing acids and other hazardous chemicals. Or forests that have been completely cleared, leaving vast expanses of barren land. Based on this explanation, we can understand how humans treat nature; the lyrics also depict how nature pleads not to be discarded, while humans choose to turn a blind eye and prioritize their own interests.

According to Garrard's theory, it can be understood that neglecting nature is a form of pollution. Furthermore, the song "Change It" contains a warning about various human activities that damage nature, such as

deforestation, air pollution, neglect of nature, and excessive exploitation of nature. If we continue to ignore pollution, then in the future it will not only be nature and the Earth that are destroyed, but also humanity itself.

A concrete example of this is the case of a marine fence that shocked the public in January 2025. This marine fence is located in the waters off Tangerang, Banten. Made of bamboo, it stretches 30.15 km. The construction of this marine fence has impacted fishermen and the aquatic ecosystem. The Banten Regional Office of the Indonesian Ombudsman stated that 3,888 fishermen were affected. Economic losses totaled 24 billion rupiah from August 2024 to January 2025. The economic losses suffered by fishermen are not the only concern; the marine ecosystem has also been impacted by this issue. Quoted from a Mongabay article published on February 5, 2025, the Head of the Department of Marine Science and Technology at the Faculty of Fisheries and the " " School of Marine Sciences at IPB explained that the marine fence triggers changes in water and sediment flow, disrupts marine life, causes habitat destruction, and restricts fishermen's access.

Wilderness

In the book Ecocriticism by Greg Garrard, the wilderness is described as a natural space uncontaminated by human civilization, often viewed as a symbol of nature's purity and independence. The representation of the wilderness in the lyrics of the album Sonic/Panic can be explained as follows.

Representation of Wilderness Destruction or Deforestation in the Song *"Tua Renta"* by Guritan Kabudul

In theory, the wilderness can be understood as a landscape that is vital for maintaining the ecosystem. Based on the analysis, the representation of the wilderness in the lyrics of "Tua Renta" is deforestation or the destruction of the forest. This can be seen in the following excerpt.

Your island, constantly being cut away

The traces of our ancestors have turned into graves

(From the album Sonic/Panic, lyrics of "Tua Renta," 0:52–1:00)

From this excerpt, we can understand how the wilderness is regarded as a sacred landscape through the use of the term "ancestors." This lyric excerpt can be interpreted as an implicit depiction of wilderness deforestation, further evidenced by the subsequent lyrics that also address forest clearing and forest burning specifically the line "the fire there keeps raging." More specifically, the representation of the wilderness can be seen in the use of the term "Nusa," which refers to a region or homeland, and "continually being cut away," which reflects an ongoing activity as if the area were steadily diminishing or being severed. The term "cut away" itself refers to the cutting or removal of a vital part of the Earth in this case, the forest.

Delving deeper into the lyrics where the ancestors' legacy has turned into a grave—we can understand how the sacredness of the forest, a legacy from our ancestors rooted in harmony with nature, is now increasingly eroded, dying, and destroyed. The phrase "grave" can be interpreted to mean that the traces left by our ancestors are no longer living memories but have been buried—a reference to the loss of moral values regarding respect for and the preservation of nature, which have been replaced by greed that threatens the sustainability of the environment. Thus, it can be concluded that these lyrics depict how the wilderness has been lost and destroyed. This can be seen in the deforestation occurring in mining areas, such as on Gag Island and Kawei Island, which is worsening the condition of both terrestrial and coastal ecosystems. This is because the clearing of forests to open up mining sites removes vegetation that acts as a water retainer, leading to increasingly severe soil erosion and an increase in the amount of sediment carried by water flows into the ocean. This nickel-rich red soil flows into the water, polluting the seawater and worsening sedimentation on the seafloor. The destruction of these coastal ecosystems threatens the sustainability of marine life and

affects the livelihoods of local communities that depend on fishing.

Garrad's theory asserts that forests will always be portrayed as environments untouched by external factors that destroy their natural beauty. Through the lyrics of this song, it becomes clear that the forest is no longer intact, so its representation is no longer as ideal as Garrad depicts it.

The depiction of the destruction of the wilderness and the loss of natural flora in the song *"Plastic Tree"* by Endah N Rhesa

The wilderness, which should be untouched, is depicted in the song "Plastic Tree" as beginning to crumble. Although the song does not explicitly mention forests, the depiction of trees that are disappearing and no longer exist indicates that the wilderness has been damaged and destroyed. This can be seen in the following excerpt.

Data in English

But no more trees in the neighborhood

So they made a plastic tree

Translation of the data into Indonesian

But there are no more trees in the neighborhood

So they made a plastic tree

(From the album Sonic/Panic, song "Plastic Tree," 1:07–1:13)

Based on this excerpt, it can be understood that the wilderness is not directly depicted as a landscape. However, the description of trees no longer existing in the surrounding area—"No more trees in the neighborhood" reflects how the wilderness has been destroyed and has lost its presence. The use of the phrase "Plastic Tree" evokes an emotional sense of horror, where trees—which should symbolize life have been destroyed by human forces that ravage and exploit nature for personal gain. This also refers to the loss of ecological resilience, which is vital for the sustainability of life.

In ecocritical theory, pollution can also be viewed as part of the "narrative crisis" the loss of stories that harmoniously connect humans with nature. In this context, pollution reflects the severing of the human connection with nature. In the song "Plastic Tree," pollution is represented by the replacement of natural trees with plastic ones, as well as the replacement of ecosystems with other systems that do not function naturally.

The representation of a forest that has lost its green seedlings or the erosion of the forest's natural beauty in the song *"Sebelum Terlambat"* by Tony Q Rastafara

In theory, a wilderness emphasizes an untouched, green landscape that can be interpreted as a component of nature that should never be damaged. The representation of the wilderness in the song "Sebelum Terlambat" can be described as a forest that has lost its green seeds or the erosion of the forest's natural beauty. This can be seen in the following excerpt.

I want to restore the green seeds within you

(From the album Sonic/Panic, lyrics of "Sebelum Terlambat," 1:50–1:57)

Based on this lyric excerpt, the wilderness is depicted as already damaged. This is evident from the use of the phrase "restore the green seeds within you," which refers to a wilderness that is no longer green. "Restore the green seeds" can be interpreted as a desire to regenerate or replant trees. The wilderness is depicted as having lost its seeds, making their restoration all the more necessary. Based on this explanation, it can be understood that the representation of the wilderness in the song "Sebelum Terlambat" depicts its destruction and the excessive human encroachment within it.

One of the activities that serves as concrete evidence of this is deforestation and land-use conversion in the Puncak Bogor area. This has resulted in tropical forests—which serve as water catchment areas—being transformed into residential areas and commercial villas. In fact, according to data released by WALHI (Wahana Lingkungan Hidup Indonesia) in 2025, the rate of destruction of tropical forests in the Puncak area increased from 45% to 65%. Evidence of this can be found in a news article published by the Pontianak Post online on May 23, 2024, which states that the forest clearing by PT. Mayawana Persada has not only resulted in massive deforestation but has also led to the loss of

traditional hills and the community's customary rights. This company holds a concession covering 136,710 hectares, stretching from Ketapang Regency to North Kayong. This situation makes it clear that the forest's sanctity is no longer intact. The forest, which should have remained an untouched and sacred place, has ultimately been destroyed by human actions.

Disasters

Garrard discusses this disaster as a result of human exploitation of nature, citing various examples of environmental disasters that have occurred, such as chemical disasters resulting from the use of harmful pesticides, as well as the impact of industrial activities that cause air pollution and climate change. In the album Sonic/Panic, the representation of disaster can be described as follows.

The depiction of the destruction of Napas Island in the song *"Polo Nyaba"* by Iga Massardi and Badrus Zeman

Napas Island, the central character in the song "Polo Nyaba," is depicted as destroyed and scorched. The authors convey this destruction through their song as an expression of disappointment in human behavior. This can be seen in the following excerpt.

Lyrics in the Madurese language
Takellok deunah
Caretana Polo Nyaba
Ancor rabak
Translation of the text into Indonesian
The leaves are burning
The story of the island of breath
Destroyed and ruined

(From the Sonic/Panic album, in the lyrics of the song "Polo Nyaba" 2:31–3:54)

Based on this excerpt, it can be understood that the disaster is symbolically depicted through fire. The phrase "Takellok deunah," or "the leaves are burning," refers to a fire that destroys a vital natural element: leaves. Leaves are considered a vital element of nature because they are part of plants. The fire in these lyrics symbolizes the massive ecological destruction caused by human-induced damage to nature.

Moving on to the lyrics "caretana Polo Nyaba, Ancor rabak," which can be translated as "the story of Napas Island, destroyed and ravaged," this describes the destruction of natural places that sustain life. In this case, the destruction of Napas Island which has been scorched by fire emphasizes the total devastation occurring in nature. These lyrics illustrate that what has been burned or destroyed is not just a single element of nature such as a tree or a leaf but rather the burning of Napas Island encompasses the entirety of nature, which can be described as systemic destruction.

As is well known, "Polo Nyaba" or "Island of Breath" is the nickname given by the author to Gili Inyang Island, which has the second-highest oxygen levels in the world. The burning of the "lungs of life" is certainly related to the forest fires that occurred on the Gili Islands or, more broadly, to the burning of forests that sustain human life as producers of oxygen.

Based on this explanation, it can be concluded that these lyrics depict fire and the destruction of nature as manifestations of a disaster. The destruction or disaster described in this lyric excerpt suggests that the ecological disaster occurring is the result of human behavior that neglects and exploits nature without considering the long-term consequences.

The representation of the global climate shift as a disaster in the form of extreme weather, melting ice, and sinking land in the song *"House on Fire"* by Navicula

Melting ice and the submergence of land can be seen as manifestations of an imbalance in the relationship between humans and nature. In ecocritical theory, natural disasters— —such as melting ice, are often viewed as the result of human exploitation of the environment. This can be seen in the following excerpt.

Data in English
Melting ice, lost paradise
Translation of the data into Indonesian
Melting ice, the loss of paradise

(From the album Sonic/Panic, lyrics from the song "House on Fire" 2:43–2:46)

Based on this lyric excerpt, it is clear that the representation of a disaster is explicitly depicted through the lyrics "melting ice, lost paradise," which are translated as "melting ice, the loss of paradise." The phenomenon of melting ice is one of the tangible impacts of disasters caused by climate change. "Melting ice" symbolizes a disaster that is unfolding slowly but surely. The process of ice melting is not a single event but can be viewed as an ongoing trend with long-term and devastating consequences. The melting of polar ice caused by global warming is considered an ecological disaster that affects many aspects of living organisms' lives, ranging from rising sea levels, the loss of freshwater sources for certain communities, the loss of global climate stability, to the loss of habitats for species that depend on ice such as penguins and polar bears.

In the lyrics of the song "Lose Paradise," the phrase can be interpreted as a consequence of a disaster. The phrase "lose paradise" or "the loss of paradise" adds an emotional and ethical dimension to the disaster represented by "melting ice." The depiction of "paradise" refers to a beautiful, balanced, harmonious, and untouched Earth. The "loss of paradise" implies a major ecological disaster caused by human actions. In the lyrics, the ecological disaster in question is the melting of ice, which causes devastation and destroys all the beauty and balance of the ecosystem. This can also be interpreted as the loss of something extremely valuable and irreplaceable.

Rising sea levels caused by melting ice have led to the erosion of land and the submergence of islands in the Maldives. This is because the average elevation of the Maldives' landmass is only 1.5 meters above sea level. This is deeply concerning because, by the year 2100, according to data from the Intergovernmental Panel on Climate Change (IPCC), sea level rise is projected to reach 0.3 to 1 meter. This process may accelerate if immediate action is not taken.

A depiction of the catastrophe the extinction of human civilization in the song *"Plastic Tree"* by Endah N Rhesa

The disaster depicted in "Plastic Tree" has reached the most terrifying form of the consequences of human actions: the extinction of human civilization. This destruction could certainly occur if humans are unable to change the way they treat the Earth. This can be seen in the following excerpt.

Data in English

It's the journey of reality (Journey of reality)

And the end of history (The end of our history)

Translation of the data into Indonesian

This is the journey of reality

And the end of our history

(From the Sonic/Panic album, on the song "Plastic Tree," 2:50–2:57)

Based on these lyrics, it is clear that the disaster is depicted as a meaningful journey in the context of an ecological catastrophe. The line "It's the journey of reality" can be interpreted as "this is the journey of reality." The word "journey" refers to the process or long path of global change leading to ecological destruction. The destructive actions carried out by humans are, in essence, a path toward ruin. Humans, as depicted in these lyrics, should realize that what is happening now is a journey toward the destruction of the planet. "Reality" refers to the fact that the disaster unfolding is an undeniable reality.

In the next line, "and the end of history" which can be translated as "the end of history" carries a profound meaning regarding the end of the natural way of life that humans know. This "end of history" can also be interpreted as the point at which ecological destruction can no longer be reversed. The phrase "End of history" also refers to the end of a healthy ecological era and the beginning of a new way of life, in which humans must accept various events of destruction as the consequences of actions that harm nature. The disaster in these lyrics is depicted as the end of humanity's historical journey; this can also refer to the end of a human civilization dependent on nature and the onset of an era of ecological disasters that threaten all human life.

An example of a disaster that could lead to the end of human civilization is the plastic waste crisis. This phenomenon is one of the most striking examples of mass production leading to mass destruction. Plastic produced in large quantities to meet consumer demand has resulted in the accumulation of plastic waste, as most of this plastic is non-biodegradable. The plastic generated by this mass production and excessive consumption typically accumulates in the oceans and landfills, endangering marine life. This aligns with a report from the United Nations Environment Programme (UNEP), which indicates that approximately 8 million metric tons of plastic end up in the oceans each year. This plastic waste undoubtedly threatens marine life and disrupts marine ecosystems, causing immense damage to the natural habitats of coral reefs and other marine creatures.

Housing/Residences

Housing or dwellings in the album Sonic/Panic are depicted as places that lack sustainability with nature. According to Garrard (2004), the concept of housing or these dwellings highlights models of modern human housing. The representation of housing or dwellings in the song lyrics on the album Sonic/Panic can be described as follows.

A depiction of typical urban housing with a hot, polluted atmosphere in the song "House on Fire" by Navicula

Ecocriticism analyzes how humans interact with and influence their living spaces. This includes how we build, use, and alter the environment, as well as the ecological consequences of these actions. In the lyrics of "House on Fire," the representation of a dwelling can be described as a typical urban residence with a hot, polluted atmosphere. This can be seen in the following excerpt.

Data in English
House on Fire
You're in your air-conditioned room
Translation of the data into Indonesian
The house is on fire
You're in your air-conditioned room

(From the album Sonic/Panic, lyrics from "House on Fire" 0:17–0:21)

Based on this lyric excerpt, it can be viewed not only as a representation of pollution but also as a representation of a dwelling or housing. As a model of human housing, this lyric highlights the nature of human dwellings. An air-conditioned room depicts modern human dwellings that have become dependent on air conditioning, implying that a home which should be comfortable and provide tranquility actually requires artificial assistance to achieve that comfort. A dwelling that should symbolize harmony between humans and nature is not achieved in these lyrics; this is made clear by the preceding line, "House on fire," which refers to human dwellings currently facing an ecological crisis. This also clarifies how the concept of "Home" extends beyond a mere physical depiction of housing to encompass Planet Earth itself the place where humans live.

Based on this explanation, it can be concluded that the representation of a dwelling in the lyrics of "House on Fire" depicts a typical urban home with a hot, polluted atmosphere. Humans in the lyrics are portrayed as heavily dependent on air-conditioned rooms, which contribute to greenhouse gas emissions and further distance their living environment from the ideal.

Garrard (2004) highlights how urbanization and the growth of major cities often pose challenges to sustainable housing; this can be seen in issues such as urban poverty, a lack of proper urban planning, and air pollution problems that are faced by many urban communities. Ecocriticism examines how the development of human settlements impacts ecosystems and the quality of human life.

Based on these analyses, it can be concluded that the representation of nature in the lyrics of "House on Fire" contains a critique of a human lifestyle that isolates itself in comfort without regard for the reality of the Earth's destruction. Through depictions of pollution and disasters, it becomes clear that nature is being damaged as a result of human actions. The representation of the Earth and the home provides insight into a home or the Earth itself

that is currently nearing destruction. Therefore, greater awareness is needed so that we can be more sensitive in highlighting environmental issues caused by humans.

A depiction of typical urban housing with air pollution caused by traffic congestion in the song *"Climate Blues"* by Made Mawut

In theory, the concept of "place of residence" highlights the various models of human dwellings. A place of residence is not a temporary state but implies a long-term human settlement within the context of memory, lineage and death, rituals, life, and work. In the lyrics of "Climate Blues," the representation of housing is depicted as typical urban housing with air pollution caused by traffic congestion. This can be seen in the following excerpt.

Data in English

I ride my bike through the neighborhood

lots of traffic jams all day long

It's the worst thing I've seen since I was born

Translation of the data into Indonesian

Riding my bike around the neighborhood

There are a lot of traffic jams all day long

This is the worst thing I've seen since I was born

(From the album Sonic/Panic, lyrics from the song "Climate Blues," 1:05–1:17)

Based on this lyric excerpt, we can see how the author's daily living environment is affected by ecological issues. The lyrics paint a picture of the negative impact on the author's living space. The line "cross on my bike in the neighborhood" which translates to "riding my bike around the neighborhood" suggests a close connection and interaction between the individual and their home environment; however, this relationship is disrupted by environmental problems, as described in the following line, "lot of traffic jams all day long." These lyrics illustrate how environmental problems are not only a general urban issue but also "invade" personal spaces and the neighborhood. The traffic jams that occur "all day long" imply a persistent problem that disrupts daily life.

Finally, the lyric "It's the worst thing I've seen since I was born" reveals the emotional impact and firsthand experience of environmental degradation on the quality of life in the residential environment. This certainly implies that environmental issues are no longer abstract or distant, but have reached a level where they affect personal experiences and memories in the home environment. Based on an analysis of the representation of these homes or housing, it is clear that they are depicted as places that no longer provide a sense of comfort or are suitable for living. The traffic congestion described in the lyrics becomes a problem and undermines the concept of a home as a comfortable and healthy space.

Animals

Animals should be portrayed as entities that also have the right to live and not be hunted. In many works of ecocritical literature, animals are often depicted as victims of human indifference or exploitation. The theory holds that the representation of animals in popular culture often leads to their portrayal as creatures with equal rights to live and thrive in the wild, even though in practice, they are frequently controlled or exploited for human gain. In the album Sonic/Panic, the representation of animals can be explained as follows.

The representation of the deprivation of animals' right to life takes the form of species hunting in the song *"Rat Tua* Karta Guritan Kabudul."

The concept of animals in ecocriticism can be illustrated through the relationship between humans and animals. This will discuss philosophical considerations regarding animal rights and how the conditions of animals are depicted in literary works. In the song "Rat Tua," the representation of animals is depicted as the extinction of a species due to poaching. This can be seen in the following excerpt:

Kill the guard

(From the album Sonic/Panic, lyrics of "Rat Tua," 2:35–2:36)

From this lyric excerpt, it is evident that animals are symbolized by the use of the phrase "guardian," which relates to the understanding that fauna are among the entities that suffer when forest ecosystems are damaged. Animals are likened to guardians of the wilderness; the concept of "elder brother," discussed earlier, illustrates the interdependence between plants and animals within the forest ecosystem. The forest serves as a habitat for animals, and animals, in turn, help preserve the forest—for example, by enriching the soil, pollinating plants, and dispersing seeds. The use of the word "kill" gives us a picture of the relationship that has developed between humans and animals. Humans are portrayed as predators who hunt and kill animals excessively. This suggests a lack of harmony between humans and animals. In pursuing their desires, humans often overlook other entities that are also affected.

The Representation of the Extinction of Wild Animals in the Song *"Kenapa"* by Tuantigabelas

The concept of "animals" in ecocriticism refers to the relationships that are formed. The representation of animals in the lyrics of the song "Kenapa" is the extinction of wild animals. This can be seen in the following excerpt.

We create a tree of dead animals

(From the album Sonic/Panic, in the lyrics of "Kenapa," 3:08–3:09)

Based on this excerpt, we can see the relationship between humans and animals. Humans are portrayed as predators responsible for the death of animals. Human greed serves as the backdrop for the extinction or death of animals on Earth. This statement is reinforced by the phrase "dead animals," which conveys the extinction and destruction of animals' right to life. Based on this analysis, it can be understood that animals are portrayed in the song's lyrics as victims of humans, symbolizing the disharmony in the relationship between humans and animals.

On-the-ground evidence illustrates how animals are threatened with extinction due to the loss of their natural habitats in the wild. One such species is the Javan rhinoceros, according to an article published by Mongabay in 2024. The Javan rhinoceros is among the top ten animals threatened with extinction due to poaching and habitat loss over the course of hundreds of years.

The depiction of animals being replaced by artificial objects in the song *"Plastic Tree"* by Endah N Rhesa

Animals should be portrayed as living beings that also have the right to live. However, in the lyrics of "Plastic Tree," animals are depicted as entities that have been replaced by other creatures, ultimately conveying the idea that animals no longer have the right to live and are being replaced by imitations that cannot fulfill the role animals play in nature. This can be seen in the following excerpt.

Data in English

Yellow rubber bumblebee

They'll eat honey batteries

Translation of the data into Indonesian

Yellow rubber bumblebee

They'll eat honey batteries

(From the album Sonic/Panic, in the song "Plastic Tree," 0:19–0:27)

Based on this lyric excerpt, it can be understood that animals are represented as imitations and fakes. The phrase "Yellow rubber" gives the impression that these bees are not natural bees, but rather artificial ones; these bees are considered simulations of living creatures. In ecocritical theory, this illustrates how nature is supposed to be natural, yet in these lyrics it is replaced by human-made replicas. Bees, which are essentially vital animals in aiding pollination, are instead replaced by artificial creatures incapable of supporting the natural ecosystem necessary for human survival.

In the next line, "they'll eat honey batteries," it becomes clear that this reinforces the idea that "Yellow Rubber" is unnatural. Natural bees consume nectar to survive, whereas the artificial "Yellow Rubber" bee is depicted as consuming batteries to survive. The use of the word "batteries" also illustrates the transition from nature to artificial materialism that holds no ecological value whatsoever. Batteries replacing honey signify a deeper ecological crisis, highlighting how natural resources which should

sustain life are now being replaced by man-made products that threaten ecosystems. Batteries are, in essence, a source of energy, but they are also inanimate objects that threaten the environment.

Based on this explanation, it is clear that the relationship between humans and animals is not harmonious. This is demonstrated by humans creating artificial bees, which implies that the bee population may no longer exist the bees may very well have gone extinct by that point. Although technology can, in principle, fill the void left by nature, there are clear limitations to the ability of robots and machines to fully replace natural ecosystems. Machines and robots created by humans will certainly not be able to replace the complexity and ecological balance found in nature. Without efforts to restore natural balance, Earth could transform into a world that is highly controlled and dominated by technology, leaving nature as nothing more than a memory that can only be imagined.

Based on these analyses, it can be understood that the representation of animals in Plastic Tree's lyrics depicts them as distorted entities that have been replaced by man-made objects. The animals in their lyrics no longer possess the rights of creatures whose existence should be respected; they are forcibly eradicated and replaced by man-made objects, which ultimately exacerbate the ecological disasters that are occurring.

Earth

One of the central tenets of ecocriticism is the concept that Earth must be viewed as a living organism often referred to as the Gaia Hypothesis which was first proposed by James Lovelock (Garrard 2004). The representation of Earth in the album Sonic/Panic can be described as follows.

The representation of Earth as a damaged place in need of repair in the song *"Habisilah Kami untuk yang Terakhir Kali"* by Tony Q Rastafara

In theory, Earth as the place where humans live is depicted as a living entity similar to humans. Earth is not merely a setting but possesses life and vital ecological functions. In the song "Habisilah Kami untuk yang Terakhir Kali," Earth is portrayed as a damaged planet in need of repair. This is evident in the following lyrics:

Mother Earth, forgive us, your own children

Forgive us for failing to protect you

(From the album Sonic/Panic, in the song "Habisilah Kami untuk yang Terakhir Kali," 0:29–0:40)

Based on these lyrics, it can be understood that the Earth is symbolized by the phrase "Mother Earth." In a broader sense, the use of the term "Mother" conveys the impression that the Earth is a living entity that gives birth to and nurtures humanity. Earth is depicted as a mother who bestows love upon every creature, yet in this context, she is being destroyed by humans symbolized as Earth's "biological children." The subsequent lyrics express the disappointment of the songwriter who is also a "biological child" at being unable to protect nature. Collectively, the song's lyrics convey a sense of guilt over the destruction that has occurred. Based on this analysis, it is clear that the Earth is represented as a shattered and suffering entity a vision of a future in which the Earth may indeed become uninhabitable.

The portrayal of Earth as a place that is becoming increasingly uninhabitable and damaged in the song *"Tua Renta"* by Guritan Kabudul

In this study, Earth can be understood as a manifestation of life in the future. Theoretically, the depiction of Earth provides insight into the concept of Earth as an entity that is more than just a natural setting where humans live. Earth is portrayed as an individual with the right to be protected and understood in relation to humans and other living beings. Based on the analysis of the Earth's representation in the lyrics of "Tua Renta," the Earth is depicted as being in a state of ruin. The author aims to convey the message that the Earth we currently inhabit will die or become uninhabitable if humans do not begin to change. This can be seen in the following lyric excerpt:

Would you be willing to sing to a dead Earth?

(From the album Sonic/Panic, in the song "Tua Renta," 0:52–1:00)

Based on these lyrics, it is clear that the Earth is explicitly mentioned. In the lyrics, the Earth is described as already "dead" or in a deeply concerning state. Singing to a dead Earth conveys the songwriter's frustration over humanity's indifference and inability to change the situation. The depiction of a devastated Earth represents a possible future that humanity may face if we are unable to take steps toward recovery.

A snapshot and prediction of the future showing how humans, through their own actions, seem to be accelerating the destruction of planet Earth the very place where humans live and thrive. This is supported by a global study led by the Potsdam Institute for Climate Impact Research (PIK) and BOKU University in Vienna, published in the journal One Earth, which reveals that 60% of Earth's land surface is now outside the safe zone for biosphere integrity in other words, 60% of the Earth's land surface has already exceeded safe ecological limits. Even more concerning is that 38% of this area is in the high-risk zone. Safe ecological limits refer to the levels at which human activities such as agriculture, urbanization, and industrialization are still tolerable for ecosystems without disrupting the natural processes essential for life. When these limits are exceeded, various disruptions to the carbon, nitrogen, water, and other cycles occur, threatening the sustainability of life on Earth.

CONCLUSION

Based on the results of the analysis conducted, it can be concluded that the representation of nature in the song lyrics on the Sonic/Panic album provides a picture of how human behavior ultimately disrupts the ecosystem. The diction used not only emphasizes the aesthetic aspect to make the music more accessible to listeners but also conveys a profound ecological message. This makes the lyrics in the Sonic/Panic album an effective advocacy tool for voicing the forgotten rights of nature. Through this approach, it becomes evident that nature has become an object of human exploitation, serving as a warning about the sustainability of nature if these conditions persist. The representation of nature in the song lyrics on the Sonic/Panic album ultimately provides us with an understanding of just how crucial it is to preserve the sustainability of nature. Furthermore, the representation of nature in the song lyrics on the Sonic/Panic album highlights the complex relationship between humans and the environment, particularly in the context of ecological damage caused by human behavior. Through the use of diction, metaphors, and depictions of natural conditions, the lyrics in this album not only present nature as an aesthetic element but also reflect various ecological issues related to how humans view, utilize, and treat nature.

Based on Garrad's six categories of ecocriticism used in this study, these representations indicate that nature can be understood as an entity affected by human activities, an object of exploitation, and a part of an ecosystem whose sustainability depends on the balance of the relationship between humans and the environment. These six categories serve as the foundation for identifying various forms of ecological representation present in song lyrics, so that environmental issues are understood not only as physical damage to nature but also as consequences of human perspectives and behaviors toward the environment.

The findings of this study show that the choice of language in song lyrics plays a crucial role in constructing ecological meaning. The diction and expressions used shape a picture of the state of nature while guiding readers or listeners to understand the environmental issues being represented. Thus, the ecological meaning in the Sonic/Panic album does not lie solely in the mention of natural elements, but also in how those elements are presented in relation to human actions and their impact on the environment. This representation can be interpreted as a critique of human behavior that disregards

ecological balance, as well as a reminder of the importance of taking responsibility for preserving the sustainability of nature. However, based on the scope of the analysis of the lyrics, this function is more accurately understood as the potential for ecological criticism and reflection rather than direct evidence that the album has actually served a concrete environmental advocacy function. Theoretically, this study contributes to the development of ecocritical studies in literary and popular culture, particularly song lyrics, by demonstrating that song texts can be analyzed as spaces for representing the relationship between humans and nature.

The application of six ecocritical categories in this study provides an analytical framework for identifying and interpreting ecological issues through linguistic choices and the construction of meaning in the lyrics. This contribution expands the application of the ecocritical approach beyond poetry, novels, or conventional literary works to include song lyrics as a form of cultural expression that conveys perspectives on the environment. Therefore, the album Sonic/Panic can be understood as a subject of study that demonstrates how music and language have the potential to present ecological criticism and foster reflective awareness regarding the relationship between humans and nature. Ultimately, this study affirms that analyzing representations of nature through an ecocritical approach can help uncover the ecological meanings embedded in song lyrics while enriching our understanding of the role of cultural texts in reflecting environmental issues.

ACKNOWLEDGMENTS

The author would like to express gratitude to the faculty members who provided guidance and were directly involved in the preparation of this article. Thanks are also extended to all faculty members of the Master's Program in Indonesian Language Education at Tanjungpura University, as well as to all colleagues and parties who assisted in the completion of this research.

REFERENCES

Abdussamad, Z. (2021). *Qualitative Research Methods*. Syakir Media Press.

Alvi, A., Vengadasamy, R., & Majid, A. A. 2019. "The Philosophy of Nature in the Poetry of Ghulam Sarwar Yousuf and William Wordsworth: A Comparative Ecocritical Analysis." GEMA Online Journal of Language Studies, 19(4), 327.

Buell, L. (2011). *The Environmental Imagination*. Harvard University Press.

Endraswara, S. (2016). *Ecocriticism in Literature: Concepts, Theories, and Applications*. Morfalingua.

Faruq, U., & Ambarwati, A. (2025). Ecocriticism in the Modern Madurese Poems Semerbak Mayang by D. Zawawi Imron. *GHANCARAN: Journal of Indonesian Language and Literature Education*. https://doi.org/10.19105/ghancaran.vi.21740

Garrard, G. (2004). *Ecocriticism: The New Critical Idiom*. Routledge.

Ihsan, N., & Faculty of Teacher Training and Education, Department of Pancasila and Civic Education, J. (2021). *A Study of Literary Ecology in the Folktale Kongga Owose and Its Implications for Elementary School Education* (Vol. 14, Issue 2). https://selami.uho.ac.id/index.php/PPKN_IPS/index

Indrastuti, N. S. K. (2023). *Oral Literature: Existence, Function, and Revitalization*. Gadjah Mada University Press.

Karlina, E. M. (2025). Ecocriticism in Contemporary Indonesian Short Stories: Tracing the Footsteps of Green Literature. *PIJAR: Journal of Education and Teaching*, *3*(2), 241–254. https://doi.org/10.58540/pijar.v3i2.851

Ministry of Environment and Forestry. (2023). *Indonesia Statistical Yearbook 2023*. Ministry of Environment and Forestry.

Khan, A. S., Shaikh, R., Behura, S., Gupta, P. P., & Vyas, A. K. (2024). "Environmental Ethics in Poetry: An Empirical Study of Eco-Criticism." Educational

Administration: Theory and Practice, 30(5), 845–855.

Khomisah. (2020). Ecocriticism in the Development of Literary Studies. *Jurnal Ilmiah Peradaban Islam*, *17*(1), 83–94. https://doi.org/10.15575/al-Tsaqafa.v17i1.6032

M. Busairi, Tengsoe Tjahjono, & Haris Supratno. (2021). Representations of the Ecological Crisis in Nafi'ah Al-Ma'rab's Novel Luka Perempuan Asap: An Ecocritical Study. *MABASAN*, *15*(1), 165–180. https://doi.org/10.26499/mab.v15i1.449

Pradopo. (2019). *The Study of Poetry*. Gadjah Mada University Press.

Radja, I. G. S., & Sunjaya, L. R. (2024). Representations of Jember Culture in the Jember Fashion Carnival: An Approach Based on Stuart Hall's Theory of Representation. *WISSEN: Journal of Social Sciences and Humanities*, *2*(3), 13–20. https://doi.org/10.62383/wissen.v2i3.160

Retnosari, P. (2025). Tracing the Traces of Self-Existence: An Analysis of the Poem "My Shoes" by Achluddin Ibnu Rochim and Its Comparison with "Old Shoes" by Sapardi Djoko Damono. *TANDA: Journal of Cultural, Linguistic, and Literary Studies*.

Sihotang, A., Nurhasanah, E., Triyadi, D. S., & Karawang, U. S. (2021). An Ecocritical Analysis of the Novel Kekal by Jalu Kancana. *Jurnal Metamorfosa*, *9*(2), 141.

Stenzel, F., Ben Uri, L., Braun, J., Breier, J., Erb, K., Gerten, D., Haberl, H., Matej, S., Milo, R., Ostberg, S., Rockström, J., Roux, N., Schaphoff, S., & Lucht, W. (2025). Breaching planetary boundaries: Over half of global land area suffers critical losses in functional biosphere integrity. *One Earth*, *8*(8). https://doi.org/10.1016/j.oneear.2025.101393

Suaidah, S., A. Nuryatin, and M. Doyin. (2022) "The Structure and Meaning of Poetry in the Poetry Compilation Kata Kota as Primary School Teaching Materials." *Seloka: Journal of Indonesian Language and Literature Education*, Vol. 11, No. 1

Sudikan, S. Y. (2016). *Literary Ecology*. CV. Pustaka Ilalang Group.

Sugiyono. (2011). *Quantitative, Qualitative, and R&D Research Methods*. Alfabeta.

Sukmawan, S. (2016). *Literary Ecocriticism: A Response to Sasmita Arcadia*. UB Press.

Sulaeman, A., Hun, K. Y., & Ferdianda, A. (2021). Ecocritical Analysis of Song Lyrics by Barasuara and Its Implications for Indonesian Language Learning Materials in Senior High School (A Collection of Song Lyrics by the Barasuara Band, Written by Iga Dada Yudhistira Massardi, and Their Implications for Indonesian Language Learning Materials in Senior High School: A Literary Ecocritical Study). Grammar Journal, 7(1), 103–116.

Wiyatmi, Dewi, N., & Safei, M. (2021). *Green Literature in Indonesia and Malaysia: An Ecocritical and Ecofeminist Analysis*. Cantrik Pustaka.

Yuliantari, A. P., & Gadur, R. F. A. (2021). Manggarai Poetry: Sociocultural Representation of Flores' Agrarian Society in Literature. Seloka: Journal of Research on Education, Language, and Indonesian Literature