

Musical Language as Humanities Discourse: Ecological Criticism in Navicula's Songs

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Abstract

Song lyrics play an important role in conveying social and environmental messages to the public. This study analyzes the lyrics of Navicula's songs as a reflection and influence on social discourse regarding the environmental crisis. Using a critical discourse analysis method, this research examines how Navicula's lyrics depict ecological issues such as deforestation, wildlife exploitation, urban pollution, and environmental degradation. The findings reveal that Navicula's lyrics not only represent the reality of the environmental crisis but also serve as an advocacy tool that fosters collective awareness and promotes social action. Through the use of straightforward, metaphorical, and ironic language, Navicula's songs effectively critique unsustainable environmental policies and challenge the concept of green capitalism. These findings contribute to the advancement of knowledge in the field of education, particularly in utilizing music as a critical learning medium for environmental awareness. By understanding how song lyrics can build ecological consciousness, this study provides new insights for educators in developing art-based teaching methods to enhance students' understanding of environmental issues.

Keywords: *song lyrics, Navicula, environmental crisis, social discourse, ecological awareness*

Abstrak

Lirik lagu memiliki peran penting dalam menyampaikan pesan sosial dan lingkungan kepada masyarakat. Penelitian ini menganalisis lirik lagu-lagu Navicula sebagai refleksi dan pengaruh terhadap wacana sosial tentang krisis lingkungan. Penelitian ini mengkaji bagaimana lirik lagu-lagu Navicula menggambarkan isu-isu ekologis seperti deforestasi, eksploitasi satwa liar, polusi urban, dan pencemaran lingkungan dengan menggunakan metode analisis wacana kritis. Hasil penelitian menunjukkan bahwa lirik lagu Navicula tidak hanya merepresentasikan realitas krisis lingkungan tetapi juga berfungsi sebagai alat advokasi yang mampu membentuk kesadaran kolektif dan mendorong aksi sosial. Melalui penggunaan bahasa yang lugas, metaforis, dan penuh ironi, lagu-lagu Navicula berhasil mengkritisi kebijakan lingkungan yang tidak berkelanjutan serta menantang konsep kapitalisme hijau. Temuan

ini berkontribusi terhadap perkembangan ilmu pengetahuan di bidang pendidikan, khususnya dalam pemanfaatan musik sebagai media pembelajaran kritis tentang lingkungan. Dengan memahami bagaimana lirik lagu dapat membangun kesadaran ekologi, penelitian ini memberikan wawasan baru bagi pendidik dalam mengembangkan metode pengajaran berbasis seni untuk meningkatkan pemahaman siswa tentang isu lingkungan.

Kata Kunci: lirik lagu, *Navicula*, krisis lingkungan, wacana sosial, kesadaran ekologi

INTRODUCTION

The worsening environmental crisis caused by resource exploitation, deforestation, air pollution, and the loss of wildlife habitats had become an urgent global issue. As noted by Rahman (2024) and Lako (2018), environmental issues presented a global challenge that required international cooperation and strategies such as green economy and green business to support energy transitions, sustainable economies, and environmental conservation. Global efforts like the Paris Agreement and participation in international forums such as the G20 were strategic steps taken to address these problems. Additionally, sustainable approaches to resource management and strict environmental policies were necessary to prevent further impacts of environmental degradation and climate change.

Concern for environmental issues was not limited to academics and environmental activists but was also expressed through various forms of art, including music and literature. Art played a crucial role in conveying social criticism and fostering collective awareness of environmental problems. For instance, the song *Last Roar* was used as an advocacy medium for forest and Sumatran tiger conservation (Silman et al., 2025), while the poetry of D. Zawawi Imron reflected ecological awareness within the Madurese community (Fauzi & Ambarwati, 2024). Music, as a form of artistic expression, held significant power in highlighting critical issues such as ecological sustainability. One example of musicians actively voicing environmental concerns was *Navicula*, a Bali-based band known as the Green Grunge Gentlemen, which incorporated environmental issues into their song lyrics.

Through their lyrics, *Navicula* not only illustrated the impacts of environmental exploitation but also encouraged listeners to become more aware and take action in environmental conservation efforts. Their music was part of a broader social movement where art functioned not only as entertainment but also as an environmental advocacy tool. As highlighted by Haikal et al. (2023), music served as a bridge for public aspirations, mobilized social movements, and raised awareness of environmental and social issues through lyrics and cultural identity that reflected the concerns of specific groups. By addressing ecological issues in their lyrics, *Navicula* successfully utilized music as a campaign medium capable of influencing public opinion and raising awareness of the importance of environmental conservation.

Navicula was chosen as the subject of this study because of its long-standing commitment to addressing social and environmental issues through music. The band was not only active in creating ecologically themed songs but also participated directly in various environmental movements, such as anti-deforestation campaigns and wildlife protection efforts. Their dedication to environmental issues made Navicula a compelling example of how music could function as a social advocacy tool and an effective medium for conveying ecological messages.

Several songs analyzed in this study—Bubur Kayu, Orangutan, Metropolitan, and Lagu Sampah—were selected because each represented different aspects of the environmental crisis. Bubur Kayu described forest exploitation due to the pulp and palm oil industries, Orangutan highlighted the destruction of wildlife habitats, Metropolitan addressed the impacts of urbanization and air pollution, while Lagu Sampah discussed environmental pollution caused by human waste. These songs illustrated how music could criticize environmentally destructive systems and encourage collective awareness and action against ecological crises.

This study employed Fairclough's critical discourse analysis to understand how Navicula's lyrics not only represented environmental issues but also constructed social discourse around the ecological crisis. In line with discourse analysis on student protest slogans, this research categorized the analysis into three main dimensions. The text dimension examined linguistic structure, diction, and implicit meanings within song lyrics, similar to how protest slogans used language as a means of social critique (Fransisca, 2023; Hasibuan & Khairani, 2021). The discursive practice dimension explored how the songs were produced and consumed within specific social contexts, akin to how protest slogans shaped public opinion and mobilized support for political issues (Sasmitha, 2023; Alam, 2018). Meanwhile, the social practice dimension highlighted the impact of song lyrics in shaping public awareness and supporting social movements related to environmental issues, just as protest slogans functioned as advocacy tools to influence policy and societal opinions (Qorib & Aminulloh, 2017; Muttaqin & Sriyono, 2021). Thus, both in the context of protests and music, Fairclough's critical discourse analysis demonstrated how language was used as a tool to shape and drive social discourse.

Previous research by Wibisono and Kartono (2018) highlighted Navicula's role in social movements without delving deeply into discourse construction within their lyrics. This study differed in its focus on critical discourse analysis of song lyrics as a form of gender representation. Furthermore, the research by Solihah et al. (2025) focused solely on stylistic aspects of lyrics without examining how lyrical messages were contextualized in social reality.

Meanwhile, Lekat (2025) analyzed the Pulau Plastik documentary, which criticized single-use plastic through local activism and was relevant because the film featured Gede Robi, Navicula's lead vocalist. However, Lekat's research did not specifically address the role of song lyrics in shaping discourse, which was the primary focus of this study. Additionally, Rezky et al. (2025) analyzed religious messages in

Maher Zain's song *Rahmatun Lil'alameen* using Teun A. Van Dijk's discourse analysis approach, whereas this study examined the construction of women in song lyrics through Sara Mills' critical discourse analysis. Lastly, Rosita et al. (2025) also studied female representation in song lyrics but did not utilize Sara Mills' analysis to explore subject-object positioning in greater depth. Consequently, this research filled a gap in previous studies by analyzing how women were constructed in song lyrics through a critical discourse perspective, offering a deeper understanding of power relations in female representation within the music industry.

This study was expected to contribute theoretically to the fields of literary ecology and discourse analysis in music, particularly in understanding how art served as a medium for disseminating environmental discourse. By employing Fairclough's critical discourse analysis, this research expanded our understanding of how song lyrics not only reflected social reality but also played a role in shaping public opinion on environmental crises. Therefore, this study strengthened the literature on music as a tool for social and ecological advocacy.

Beyond its theoretical contribution, this research also had practical benefits for various stakeholders. For academics, it could serve as a reference for linguistic studies, literary ecology, and social movements in music. For environmental activists, this study provided insights into how music could be used as an effective campaign medium to raise public awareness of ecological issues. Meanwhile, for the general public, this research aimed to enhance understanding of how art, particularly music, could serve as an educational and critical reflection tool for ongoing environmental issues.

Music held great potential as a medium for social and environmental advocacy. Navicula's lyrics not only critiqued environmental exploitation but also encouraged listeners to be more aware and take action in preserving the environment. Through Fairclough's critical discourse analysis approach, this study revealed how song lyrics functioned in shaping public opinion and social discourse on environmental issues.

Through this research, it was hoped that more studies would explore the relationship between art, music, and environmental awareness. Additionally, the findings of this study might encourage musicians and artists to be more actively involved in creating works that supported environmental sustainability. Thus, art not only served as a form of creative expression but also played a role as a real social change agent in addressing ecological crises.

RESEARCH METHOD

This study employed a qualitative method with a critical discourse analysis (CDA) approach developed by Norman Fairclough (Fairclough, 1995; 2013). This approach was chosen to understand how Navicula's song lyrics construct and influence social discourse concerning the environmental crisis. Critical discourse analysis views texts not as isolated entities but as interconnected with broader social, cultural, and political contexts (Van Dijk, 1997; Wodak & Meyer, 2009). Therefore, this method

enabled the analysis of song lyrics through three main dimensions: textual analysis, discursive practice analysis, and social practice analysis (Fairclough, 1995).

The primary data consisted of Navicula's song lyrics addressing environmental issues, specifically *Bubur Kayu*, *Orangutan*, *Metropolutan*, and *Lagu Sampah*. These songs were selected because each represented different aspects of the environmental crisis, such as deforestation, wildlife trade, urban pollution, and environmental contamination (Rahman, 2024). Secondary data sources included interviews with band members (if available), media articles discussing the band's activities and works, as well as audience responses to Navicula's songs on digital platforms like YouTube, Spotify, and social media. The phrase "if available" indicates the possibility of limited access to direct interviews; thus, such data were collected only when accessible through reliable sources or archived materials.

Data collection was conducted through documentation, literature review, and media analysis. Documentation involved gathering song lyrics from official albums and digital music platforms. The literature review examined prior studies on music as a tool for social advocacy and eco-criticism in song lyrics (Haikal et al., 2023; Silman et al., 2025). Media analysis observed how Navicula's songs were received and contextualized by listeners, including their responses to the environmental messages conveyed in the lyrics.

Data analysis followed Fairclough's three-stage critical discourse analysis framework (Fairclough, 1995; 2013). First, textual analysis identified linguistic structures, metaphors, and implicit meanings within the lyrics. Second, discursive practice analysis examined how the lyrics were produced and consumed within specific social contexts (Van Leeuwen, 2008). Third, social practice analysis explored how the lyrics influenced public opinion and shaped ecological awareness among listeners.

To enhance the validity of the findings, data triangulation was employed (Denzin, 1978) by comparing various information sources, such as the song lyric analysis, interviews (if available), media articles, and audience responses. This triangulation aimed to achieve a deeper and more comprehensive understanding of music as a medium for environmental advocacy and to expand insights into how art contributes to building ecological awareness in society.

ANALYSIS AND DISCUSSION

Before delving into the analysis of Navicula's song lyrics, it is essential to emphasize the significant role music plays as a powerful medium for communicating social and environmental messages. Previous studies have demonstrated that music can profoundly influence emotions, raise public awareness, and motivate collective action (Haikal et al., 2023; Silman et al., 2025). In line with these findings, Navicula's lyrics serve not only as artistic expressions for entertainment but also as potent critiques of pressing ecological issues in Indonesia. The band's use of straightforward, metaphorical, and ironic language constructs compelling narratives that challenge environmental exploitation and promote greater ecological consciousness among

listeners. Compared to prior research that highlights the advocacy potential of music (Rahman, 2024; Fauzi & Ambarwati, 2024), this study provides deeper insights into how Navicula's lyrical strategies specifically shape social discourse around environmental crises and influence public opinion towards sustainability. Thus, the analysis of Navicula's lyrics contributes to a growing body of evidence supporting music's critical role in fostering environmental awareness and inspiring action.

Discourse Structure in Navicula's Song Lyrics on Environmental Crisis Issues

Navicula's song lyrics represent environmental discourse using powerful, repetitive, and symbolic language to criticize the exploitation of nature. Using textual analysis based on Fairclough's discourse theory, the discourse structure in these lyrics can be examined through three main aspects: thematic structure (the main meaning and message in the lyrics), lexical and stylistic structure (word choice and linguistic style), and ideological structure (the ideological messages contained in the lyrics).

The song *Bubur Kayu* explicitly highlights deforestation due to the timber and palm oil industries. The lyrics, "Bubur kayu oh hutanku, kau ditebang untuk jadi bubur kayu" ("Wood pulp, oh my forest, you are cut down to become wood pulp"), illustrate the destruction of forests that end up as industrial products. The phrase "tebang lagi jual lagi" ("cut again, sell again") indicates the continuous and uncontrolled exploitation of natural resources. Furthermore, "hutan mati tanam lagi, tapi pohon sawit bukan pohon asli" ("dead forests are replanted, but palm trees are not native trees") criticizes false reforestation, where the trees being replanted are not native to the ecosystem but rather palm trees that disrupt environmental balance. The main theme of this song highlights the negative impacts of deforestation, floods, and irresponsible forest conversion.

The song *Orangutan* presents the theme of wildlife habitat destruction due to human actions. The lyrics, "Orangutan muda diculik perambah rimba, dibawa paksa ke kota" ("Young orangutans are kidnapped by forest encroachers, forcibly taken to the city"), illustrate wildlife trafficking that leads to habitat loss for orangutans. The phrase "Orangutan murka mengamuk serang manusia" ("The enraged orangutan attacks humans") suggests that environmental destruction not only affects animals but also creates conflicts between humans and wildlife. The message conveyed in this song is that environmental exploitation not only damages ecosystems but also has serious social and ecological consequences. The lyrics, "Orangutan tertawa terbang ke surga" ("The orangutan laughs as it flies to heaven"), serve as irony about species extinction caused by human greed.

The song *Metropolutan* describes pollution, urban chaos, and society's indifference toward the environment. The lyrics, "Jalan macet bikin gerah di kaki gedung pongah" ("Traffic jams make people suffocate at the foot of arrogant buildings"), illustrate how massive urban development sacrifices environmental balance. The phrase "Asap jalan jadi awan di jantung Metropolutan" ("Street smoke turns into clouds in the heart of Metropolutan") metaphorically portrays how air pollution has become an integral part of urban life. These lyrics reflect how

modernization is often accompanied by environmental degradation due to irresponsible consumer behavior.

The song *Lagu Sampah* delivers a message about environmental pollution caused by uncontrolled waste production. The lyrics, "Coba pikir sebentar kawan, sampah darimu bisa kemana-mana" ("Think for a moment, friend, your waste can go anywhere"), urge listeners to be more aware of the impact of waste on ecosystems. Moreover, the lyrics "Dahulu bumi ini pernah indah, karena Tuhan tak menciptakan sampah" ("This Earth was once beautiful because God did not create waste") emphasize that environmental pollution is a result of human actions, not a natural occurrence. The main theme of this song criticizes consumer behavior and the lack of awareness about waste management.

Navicula employs direct and repetitive diction to reinforce their ecological messages. For example, in *Bubur Kayu*, the phrase "tebang lagi jual lagi" ("cut again, sell again") is repeated multiple times to emphasize the ongoing cycle of forest exploitation. The use of words like "banjir lumpur" ("mud flood"), "asap jalan" ("street smoke"), and "tertawa terbang ke surga" ("laughing while flying to heaven") creates an emotional effect that vividly depicts the negative consequences of environmental exploitation. Many of Navicula's lyrics use metaphors and personification to illustrate environmental destruction. For instance, in *Metropolutan*, "Asap jalan jadi awan" ("Street smoke turns into clouds") highlights how pollution has replaced clean air in cities. In *Orangutan*, the lyrics "Orangutan murka mengamuk serang manusia" ("The enraged orangutan attacks humans") depict animals as having emotions and responses to their habitat's destruction, reinforcing the message that nature also has the right to survive.

Navicula's lyrics do not only address environmental issues but also critique the economic system that drives environmental exploitation. In *Bubur Kayu*, the phrase "Tebang terus, terus terang, hutan akan ditebang terus hey" ("Keep cutting, honestly, the forest will keep being cut down, hey") reflects how industries continue to destroy forests without restraint. Meanwhile, in *Metropolutan*, criticism of modern consumer lifestyles is evident in the lyrics "Orang-orang tak peduli, alam berkonspirasi" ("People don't care, nature conspires"), indicating that humans tend to ignore the impact of their actions on the environment.

In addition to criticism, Navicula's lyrics also call for change. In *Lagu Sampah*, the phrase "Mungkinkah bumi ini tetap indah? Mungkin bisa jika kita berubah" ("Can this Earth remain beautiful? Maybe, if we change") explicitly conveys hope that change is possible if people become more environmentally conscious. This call to action demonstrates that Navicula does not merely present a pessimistic message but also instills optimism that environmental awareness can serve as a solution to the ecological crisis.

Based on the analysis of discourse structures in Navicula's song lyrics, the main themes identified include environmental exploitation, habitat destruction, urban pollution, and waste. The lexical and stylistic structures, such as repetition, metaphors,

and personification, strengthen the message being conveyed to listeners. Additionally, the ideology embedded in these lyrics centers on criticism of capitalist exploitation and human consumerism, as well as encouragement for increased ecological awareness. Through an ecocritical approach and Fairclough's discourse analysis, these lyrics serve not only as entertainment but also as an effective tool for environmental advocacy, shaping public discourse on the ecological crisis. Thus, Navicula's songs can be regarded as a form of ecological resistance in the music world, offering not just critique but also awareness and solutions to global environmental issues.

Discursive Practices in the Production and Consumption of Navicula's Lyrics

Navicula's song lyrics are produced in the context of resistance against environmental exploitation by corporations and the government. The band uses music as a medium for social critique, where environmental issues are conveyed in a straightforward and satirical manner. For instance, in "Bubur Kayu", the phrase "tebang lagi jual lagi" (cut again, sell again) criticizes the ongoing deforestation cycle without conservation efforts.

As part of the independent music movement, Navicula create songs as a form of artistic expression and as a tool for environmental advocacy. Their bold and critical themes demonstrate that their lyrics are not merely for entertainment but also aim to raise awareness and shape public opinion on ecological issues. The production of Navicula's lyrics is closely linked to the social and political conditions at the time of their creation. For example, "Bubur Kayu" directly addresses deforestation caused by the pulp industry and palm oil plantations, which are major environmental concerns in Indonesia.

Furthermore, in "Orangutan", the lyrics "Orangutan muda diculik perambah rimba, dibawa paksa ke kota" (young orangutans kidnapped by forest encroachers, forcibly taken to the city) depict the harsh reality of wildlife trafficking, exacerbated by deforestation. This song not only criticizes illegal activities but also satirizes weak legal systems and policies failing to protect wildlife. Thus, Navicula's lyric production is influenced by ongoing environmental events, making their music part of a broader discourse on Indonesia's ecological crisis.

Navicula employs various strategies to spread ecological discourse through the consumption of their music. One approach is through digital platforms such as YouTube, Spotify, and social media, where their lyrics can reach a wider audience. Additionally, during live concerts, Navicula not only performs their songs but also delivers environmental messages directly to the audience. This indicates that their music consumption is not just passive (listening to music) but also active through engagement in environmental movements.

Navicula's lyrics are designed to evoke both emotional and intellectual responses from their listeners. In "Metropolitan", for example, the phrase "Orang-orang tak peduli, alam berkonspirasi" (people don't care, nature conspires) portrays how society's indifference to the environment has led to various ecological disasters, such as

floods and air pollution. Listener responses to these songs vary, from heightened environmental awareness to direct involvement in social movements. Some environmental communities and activists even use Navicula's songs as campaign tools to raise awareness of ecological issues.

Although Navicula's lyrics are critical of capitalism and environmental exploitation, their music consumption still relies on the music industry. Digital platforms like Spotify and YouTube, which are the main channels for their music distribution, remain part of the capitalist economic system. However, Navicula's strategy of spreading their message through independent channels allows them to maintain authenticity in addressing environmental issues. Consequently, the consumption of Navicula's music remains part of a larger ecological resistance movement.

By explicitly addressing ecological issues in their lyrics, Navicula contributes to raising public awareness about environmental problems. Songs like "Bubur Kayu" and "Orangutan" serve as educational tools for the public on the impacts of deforestation and wildlife exploitation. The production and consumption of Navicula's lyrics can also be seen as resistance against green capitalism, where large corporations claim to be environmentally friendly while continuing to exploit nature. The critique of the palm oil and plantation industries in "Bubur Kayu" exemplifies how Navicula challenges the narrative of development that harms the environment.

Navicula's songs have been used in various environmental campaigns, including those led by non-governmental organizations (NGOs) and civil society movements. This demonstrates that music can be an effective advocacy tool in spreading ecological discourse to a broader audience. The discursive practices in the production of Navicula's lyrics are heavily influenced by ongoing social, political, and environmental conditions. By using music as a medium of critique, Navicula conveys messages about deforestation, wildlife trafficking, urban pollution, and waste management.

In terms of consumption, Navicula's songs are not only listened to for entertainment but also become part of a broader environmental movement. The consumption of their music involves various forms of participation, from individual awareness to active engagement in real-world actions. The implications of these discursive practices include increased ecological awareness among listeners and the use of music as an advocacy tool. Thus, Navicula's lyrics are not only part of the music industry but also a component of a social movement aimed at fostering awareness and real action in environmental conservation.

Navicula's Song Lyrics as a Reflection and Influence on Social Discourse about the Environmental Crisis

Navicula's song lyrics reflect social discourse on the environmental crisis by highlighting various ecological issues occurring in Indonesia. The song *Bubur Kayu* explicitly portrays uncontrolled forest exploitation due to the timber and palm oil industries. The lyrics, "Bubur kayu oh hutanku, kau ditebang untuk jadi bubur kayu"

(Wood pulp, oh my forest, you are cut down to become wood pulp), illustrate how lush forests are transformed into industrial products. Additionally, the phrase "Hutan mati tanam lagi, tapi pohon sawit bukan pohon asli" (The forest dies and is replanted, but palm trees are not native trees) criticizes reforestation practices that often replace natural forests with palm plantations, which lack the same ecological function. This critique highlights unsustainable environmental policies that prioritize economic profit over ecological balance.

The lyrics of *Orangutan* reflect the environmental crisis through the destruction of wildlife habitats. The phrase "Orangutan muda diculik perambah rimba, dibawa paksa ke kota" (Young orangutans are kidnapped by forest encroachers, forcibly taken to the city) describes how deforestation leads to the loss of orangutans' natural habitats, often resulting in illegal wildlife trade. Additionally, the lyrics "Orangutan murka mengamuk serang manusia, manusia bawa senjata" (The furious orangutan attacks humans, and humans bring weapons) illustrate the conflict between humans and wildlife as a consequence of environmental exploitation. This song not only criticizes environmental destruction but also highlights the injustice in human-animal relationships.

In *Metropolitan*, the lyrics "Jalan macet bikin gerah di kaki gedung pongah" (Traffic jams make people sweat at the feet of arrogant buildings) criticize rapid urban growth, which leads to environmental problems such as congestion and pollution. The lyrics "Asap jalan jadi awan di jantung Metropolitan" (Road smoke becomes clouds in the heart of Metropolitan) depict how air pollution has become an integral part of urban life. This song critiques unsustainable urbanization, which causes environmental damage and lowers the quality of life for city residents.

The song *Lagu Sampah* delivers a message about the detrimental effects of waste and environmental pollution caused by human consumerism. The lyrics "Dahulu bumi ini pernah indah, karena Tuhan tak menciptakan sampah" (This Earth was once beautiful because God did not create waste) emphasize that pollution results from human activities. Additionally, the phrase "Mungkinkah bumi ini tetap indah? Mungkin bisa jika kita berubah" (Can this Earth remain beautiful? Maybe, if we change) conveys hope that environmental restoration is possible if people become more aware and responsible for the waste they produce.

Navicula's song lyrics serve as an effective educational tool for raising awareness about environmental issues among the public. Using simple yet meaningful language, these songs help increase awareness of the importance of environmental conservation. For instance, in *Bubur Kayu*, the phrase "Tebang terus terus terang, hutan akan ditebang terus hey" (Keep cutting, honestly, the forest will keep being cut) portrays the relentless exploitation of forests. This message can build public awareness of the negative impacts of deforestation, which are often overlooked. Navicula's lyrics not only provide information about the environmental crisis but also encourage listeners to take action. In *Lagu Sampah*, the lyrics "Mungkinkah bumi ini tetap indah? Mungkin

bisa jika kita berubah" (Can this Earth remain beautiful? Maybe, if we change) urge listeners to start adopting environmentally friendly habits.

Through concerts and social campaigns, Navicula's songs are often used in environmental activism, such as anti-deforestation movements and waste management campaigns. This demonstrates how song lyrics can influence public opinion and drive real action. Navicula's songs also challenge the narrative of green capitalism, which often prioritizes economic growth over environmental sustainability. In *Bubur Kayu*, criticism of palm oil plantations is evident in the lyrics "Minyak sawit enak" (Palm oil is delicious), which sarcastically highlight how this commodity brings severe damage to forest ecosystems. Through such critiques, Navicula helps shape an alternative discourse that prioritizes sustainability and opposes environmental exploitation in the name of economic development.

Navicula's song lyrics expand collective awareness of the impacts of environmental exploitation. By delivering strong and relevant messages, these songs encourage society to be more concerned about ecological issues. Navicula's music is frequently used by environmental activists in various campaigns and social movements. This demonstrates that music can be an effective advocacy tool in shaping public opinion and promoting social change. By criticizing consumerist habits and the exploitation of natural resources, Navicula's lyrics urge listeners to take greater responsibility for the environment. For instance, in *Lagu Sampah*, the lyrics "Coba pikir sebentar kawan, sampah darimu bisa kemana-mana" (Think for a moment, friend, your waste can go anywhere) encourage listeners to be more mindful of the impact of the waste they produce.

Navicula's lyrics reflect social discourse on the environmental crisis by criticizing deforestation, wildlife exploitation, urban pollution, and environmental degradation. Using a direct, metaphorical, and ironic style, these songs not only describe ecological problems but also highlight how nature is exploited within broader social and economic systems. Beyond reflecting current environmental conditions, these lyrics have a significant impact on shaping social awareness about ecological issues. Navicula's music serves as a medium for raising awareness, fostering public engagement in environmental movements, and shaping a more critical discourse on green capitalism. Thus, Navicula's songs function not only as entertainment but also as a powerful tool for environmental advocacy, capable of influencing public opinion, especially among environmentally aware youth, civil society groups, and culturally engaged urban audiences, thereby inspiring tangible action toward sustainability initiatives.

CONCLUSION

Navicula's song lyrics reflect and construct social discourse on environmental crises by sharply criticizing ecological issues such as deforestation, resource exploitation, wildlife trade, and urban pollution. Using direct, metaphorical, and ironic language, the band highlights the interconnectedness between capitalism, policy, and

environmental degradation. These lyrics not only portray current environmental conditions but also function as a medium for advocacy, influencing public opinion and raising ecological awareness through various platforms.

This study concludes that music—specifically through Navicula’s environmentally themed lyrics—can play a powerful role in shaping public discourse and promoting environmental sustainability. The findings reinforce the potential of music as a tool for social change and support its relevance in environmental communication.

Beyond portraying current environmental conditions, Navicula’s lyrics play a crucial role in shaping public opinion and fostering ecological awareness. Far more than mere entertainment, their songs function as a powerful medium for environmental advocacy. Through concerts, social campaigns, and digital platforms, Navicula disseminates its messages to a wide audience, promoting community engagement in environmental movements and emphasizing the urgency of maintaining ecological balance.

Within the realm of social discourse, Navicula constructs an alternative narrative that critiques the exploitation of natural resources under the guise of economic development. Their implicit challenge to green capitalism underscores the need for environmental solutions that go beyond economic growth and instead center on sustainability. In this way, their music becomes a catalyst for social change, prompting listeners to critically reflect on the ecological consequences of policy and consumption patterns.

To advance this field of inquiry, future research could explore other music genres and artists who advocate for environmental issues, enabling a more comprehensive understanding of how ecological discourse is expressed across different musical and cultural landscapes. Comparative analyses of song lyrics from diverse countries may reveal how environmental narratives vary globally. Furthermore, studies examining the behavioral impact of such music on audiences and its long-term efficacy in environmental advocacy would be valuable.

This study’s broader contribution lies in its potential to inspire musicians and artists to create works that actively support environmental sustainability. By illustrating how music can shape collective consciousness and influence social movements, the findings offer meaningful insights for environmental activists, scholars, and policymakers in crafting more impactful communication strategies to address the ecological challenges of our time.

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