

The Reflection of Agrarian Social Issues in Sajak Minor's *Domein Verklaring*: A Literary Ecocriticism Study

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ABSTRACT

This study investigates the representation of agrarian social issues in the lyrics of *Domein Verklaring*, a song by the indie band Sajak Minor from Minahasa, Indonesia, through the lens of literary ecocriticism. The present study employed a descriptive qualitative method and content analysis. The research explores how the song articulates environmental and agrarian concerns—particularly the land conflict involving the Kelelondey plantation and the Indonesian military. Drawing on Greg Garrard's ecocriticism theory, the analysis identifies four key dimensions within the lyrics: the role of environmental background, the relationship between humans and nature, ecological wisdom values, and expressions of agrarian critique. The findings reveal that *Domein Verklaring* foregrounds the human-nature relationship through lyrical expressions which reflect the ecological interconnectedness and moral imperative to respect the environment. The lyrics convey ecological wisdom rooted in religious and cultural traditions, promoting a sustainable ethic that values moderation and reverence for nature. The song also has a strong agrarian critique, highlighting the exploitative treatment of land and people under state authority. The continuous presence of this critique throughout the lyrics positions the song as a powerful medium for raising awareness of ecological injustice and the importance of preserving balance among all living beings. As a cultural text, the song functions not only as artistic expression but also as an environmental and moral protest that calls for collective consciousness and resistance.

INTRODUCTION

Art is an important part of human civilization that continues to evolve alongside cultural and technological developments. Music, as a branch of art, can serve as a medium for communication. Songs, in particular, have become an inseparable part of human life across diverse backgrounds. Song lyrics are sequences of words arranged with melody (Awe, 2003). They reflect the songwriter's experiences, observations, and perceptions of things they have seen, heard, or felt. In this expression, the songwriter plays with words and language to create appeal and uniqueness in the lyrics, often resembling poetry. Typically, song lyrics, like poems, are written in lines that do not extend to the edge of the page. The text is usually in monologue form, with a single lyrical subject (the writer), rarely involving other voices (Awe, 2003). Luxemburg (1988) also argues that poetic texts include not only literary works but also linguistic expressions found in proverbs, messages, advertisements, slogans, political discourse, prayers, and song lyrics.

Music is a vital component of life. It serves as a stimulant for both individuals and the broader universe, enabling reflection on daily existence—whether in communication with nature, fellow humans, or oneself. This reflection is packaged uniquely depending on the songwriter's and singer's individual styles and linguistic creativity. As a medium for reflecting human life, music possesses a certain magical quality in delivering messages to its audience. It conveys various meanings and emotions, including personal reflection, expressions of love, nationalistic spirit, social justice, familial experiences,

environmental themes, and even functions as a tool for self-meditation. Initially, music served as a medium for worship and praising the Creator, but over time, and with societal evolution, it has taken on various roles. A song is not only meant to be heard but also to explain, entertain, and express individual experiences. Through music, a person can channel anxiety or discomfort and communicate messages implicitly, which are encapsulated in the song's lyrics.

In Indonesia, music is often a seasonal phenomenon, with many musicians producing songs aligned with current societal trends and popular demand. While popular Indonesian songs frequently focus on themes of love and longing—not always driven by commercial gain—there are musicians who compose music based on personal anxieties and genuine self-expression. These may include themes such as motivation, social critique, love, and moral messages. With their creativity, many musicians use songs as a form of social control, making music a powerful tool for communication (Rusmanto, 2016).

Human activities are inseparable from language. Language allows interaction—either with oneself or others—expressing fear, frustration, happiness, and more. Song lyrics are a form of constructed language and can be regarded as a type of speech or interaction. Therefore, songs can serve as an indirect medium of communication (Ewata, 2015). Songs can also be categorized as mass media due to their communicative elements, characteristics, and functions that align with mass communication. Essentially, a song conveys messages to a broad audience through specific media. Songs share characteristics with mass communication: they involve one-way communication from an institutional communicator, convey general messages, can create synchronicity, and address a heterogeneous audience (Suprpto, 2009). The meaning embedded in a song may vary depending on the songwriter's approach, and these meanings may evolve according to the listener's interpretation. Interpretation, in this context, refers to the process of constructing meaning from experience.

Contemporary social issues are not limited to politics or governance but also arise from sectors like education, adolescent socialization, and environmental concerns. These issues may stem from personal experiences or broader societal contexts. Writers and artists often express feelings of sympathy, pride, anger, and disappointment through their works. Criticism or praise can be directed at various entities, from the government to society at large. Musicians also contribute to social criticism through audio and visual elements in their songs. What makes music particularly compelling is the ideology embedded within its lyrics, which facilitates social interaction. The ideology in lyrics reflects and critiques the world and its social upheavals (Green, 2003).

Marxist criticism asserts that literature cannot be separated from the ideological and social realities of its time. It has two primary objectives: first, to understand how literature reflects its era, and second, to explore how literature serves as a critique of a particular period (Tarihi, 2017). The literal meaning of the word 'critic' involves evaluating or responding—positively or negatively—to works, opinions, situations, or actions of individuals or groups (Mas'ood, 1999). Social criticism, more specifically, involves assessing societal conditions (David, 2003). It includes careful observation of societal development, both good and bad, and can be expressed through various art forms such as caricature, music, drama, and film.

According to Benjamin (in Tarihi, 2017), criticism presents truths through art and literature, portraying life and societal events. However, it would be incorrect to assume that art presents a complete depiction of reality (Anwar, 2018). Social criticism can be classified into two types: open and covert (veiled). Open criticism addresses issues directly, while covert criticism delivers messages symbolically or implicitly (Ataupah, 2012). According to Soekanto (2013) in *Sociology: An Introduction*, the causes of social problems include economic, biological, psychobiological, and cultural factors. Soekanto identifies ten types of social problems: (1) education, (2) poverty, (3) crime, (4) family disorganization, (5) youth issues in modern society, (6) war, (7) norm violations, (8) population, (9) environmental degradation, and (10) bureaucracy.

This study focuses specifically on one of these areas—the environment, particularly agrarian issues. Agrarian issues refer to agricultural affairs or land ownership problems. The term 'agrarian' is often associated with land and agriculture-related business. In Indonesia, agrarian conflicts are widespread, prompting some musicians to express their concerns and criticisms through songs. Agrarian criticism refers to a response—positive or negative—toward agricultural or environmental issues (Soediro, 2000). This study specifically analyzes agrarian criticism found in the lyrics of the Indie band *Sajak Minor* from Minahasa. The band raises social issues by fusing reflective cultural elements with modern styles. They began by setting poetry to music at the UNIMA campus (Faculty of Language and Arts) and later gained recognition with a song titled *Domein Verklaring*, which highlights an agrarian conflict between Langowan residents and the Indonesian Army. The Army unilaterally claimed the Kelelondey plantation, which had been cultivated and protected by the community for decades.

The Kelelondey plantation holds great significance for the people of Langowan. Spanning approximately 350 hectares, it is a central agricultural site in Minahasa and supports the local economy. It also functions as a water catchment area, as stipulated in North Sulawesi Governor's Regulation No. 1 of 2014. The Army's unilateral claim to build military facilities on this land threatens to cause major problems—economic, socio-cultural, and educational. Economically, locals may lose their livelihoods, as most are farmers. Educationally, this may reduce access to education due to diminished family incomes. Without sufficient income, parents may be unable to support their children's education. This conflict reveals contradictions in government policies. Despite promoting agricultural engagement with slogans like "*Marijo Bakobong*" ("Let's farm"), the government has actively facilitated the seizure of community land. This reflects domination by the ruling class over the Kelelondey community. Instead of protecting citizens' rights, the government has become a primary threat.

This research draws on several previous studies. First, Herdi Pramundito's dissertation, *Criticism of Environmental Damage, Social Injustice, and Extremism in Indonesia through Selected Song Lyrics*, addresses how Navicula challenged unresolved environmental issues through ecocriticism. He incorporates theories from John Rawls (social justice) and theorists like Emile Durkheim, Anthony Giddens, and Ted Robert Gurr (extremism). Second, a study titled *Ecocritical Study on the Drama Script of the Story of the Struggle of the Naga Tribe* analyzes Rendra's environmental concerns through an ecocritical lens. Rendra critiques environmental exploitation and rejects the commodification of rural life and ritual traditions for tourism.

METHOD

This research employs a descriptive qualitative approach, which is deemed appropriate given the nature of the research object—namely, song lyrics. Qualitative research focuses on understanding phenomena through the analysis of textual or visual data rather than numerical information. In this case, the data consist of words, expressions, and symbolic elements embedded in song lyrics, which are rich in meaning and require in-depth interpretation. As emphasized by Moleong (2004), qualitative data serve as the key to uncovering the underlying significance of the research object. The primary instrument in this type of research is the researcher themselves, who plays a central role in collecting, organizing, analyzing, and interpreting the data. The researcher must be sensitive, reflective, and critical in engaging with the text to draw meaningful conclusions.

This study applies the content analysis method to systematically examine the messages conveyed through the song lyrics. Content analysis is a technique used to identify, interpret, and categorize the meanings and expressions within a text (Buld et al., 1993:1). The procedure of content analysis involves three main stages: data collection, where relevant texts or lyrics are gathered; data selection, where the most pertinent data are chosen based on the research focus; and data analysis, where the content is examined for recurring themes, symbols, ideologies, or messages. Through this method, the researcher is able to uncover not only the explicit meanings conveyed in the lyrics but also the implicit messages related to social, cultural, or political contexts.

To enrich the analysis of environmental themes in the lyrics, this research adopts an ecocritical framework. The term *ecocriticism* merges the concepts of ecology—the study of human-environment relationships—and criticism, which originates from the Greek word *kinein*, meaning to judge or evaluate. As an interdisciplinary approach, ecocriticism combines literary theory with ecological insights, allowing scholars to explore how texts represent, critique, or engage with environmental issues. It is closely associated with *mimetic theory*, which views literature as a reflection of reality (Wellek & Warren, 1989). Ecocriticism thus provides a lens through which to examine how literature—and in this case, song lyrics—mirrors ecological realities and contributes to environmental discourse. According to Glotfelty (1996), ecocriticism investigates the dynamic relationship between literature and the physical environment and can help uncover, problematize, or even suggest responses to ecological crises. Since literature is shaped by its social and ecological context, it can reflect and transmit values of environmental wisdom and awareness. Gerrard (as cited in Sudikan, 2016) outlines key ecocritical themes such as pollution, wilderness, apocalypse, dwelling, animals, and the Earth, which provide conceptual tools for analyzing literary texts. In this way, ecocriticism stands alongside other critical theories—such as feminism and Marxism—by emphasizing a specific lens of interpretation. Whereas feminist criticism foregrounds gender and power, and Marxist criticism explores class and material conditions, ecocriticism brings environmental consciousness to the forefront of literary analysis, making it a suitable framework for exploring ecological and agrarian issues in song lyrics.

FINDINGS

Data Description

Before diving deep into the analysis of the content of the song *Domein Verklaring*, it is first necessary to present the lyrics of the song. The presentation of the song lyrics serves to explain the entire content of the song as a whole so that it opens up opportunities for readers to interpret. The song lyrics and their translations are presented in Table 1.

Table 1. *Domein Verklaring* Song Lyric and Its Translation

Original Lyric	Translation
<i>Domein Verklaring</i> Songwriter: Sajak Minor <i>Tatap raja siang</i> <i>Di bungkuk tubuh kurus kerontang</i> <i>Bertekuk lutut sambil berjerih</i> <i>Tumpuannya sesekali goyah</i> <i>Namun ditopang Nuwu In Tua</i> <i>Termangu dalam sepercik doa</i> <i>Diberi jawab sekiranya</i> <i>Bukankah tanah di peruntuhkan tuk sesama</i> <i>Bukankah semesta menyoal manusia</i> <i>Ah.... Ah.... Domein Verklaring</i> <i>Ah.... Ah Domein Verklaring</i> <i>Kelelondey.... Tanah wangko....</i> <i>Kelelondey.... Tanah wangko....</i> <i>"Sapa ke' si kayoba'ang anio, tana'ta imbaya.</i> <i>Asi endo makasa, sa me'em si ma'api', wetengen e</i> <i>Patu'usan, wetengen eng kayobaan.</i> <i>Tumani e Kumeter.</i> <i>Mapar e Waranei.</i> <i>Aka'd se tu'us tumou wo tumou tou."</i> <i>(Adapun tanah ini adalah tanah kita semua. Pada</i> <i>suatu hari bila manguni telah memberi tanda yang</i> <i>baik, bagilah tanah ini wahai para pemberi contoh,</i> <i>bagilah tanah ini.</i> <i>Bukalah pemukiman baru wahai orang perkasa.</i> <i>Tandailah batas dan usahakanlah tanah wahai</i> <i>penjaga negeri. Agar keturunan hidup dan memberi</i> <i>hidup)</i>	<i>Domein Verklaring</i> Songwriter: Sajak Minor Gaze at the midday sun On the hunched, withered body Kneeling down while toiling hard Its footing falters from time to time Yet upheld by <i>Nuwu In Tua</i> Lost in a flicker of prayer Granted an answer, perhaps Isn't the land meant to be shared among all? Doesn't the universe question humanity? <i>Ah... Ah... Domein Verklaring</i> <i>Ah... Ah... Domein Verklaring</i> <i>Kelelondey... our great land...</i> <i>Kelelondey... our great land...</i> And indeed, this land belongs to all of us. One day, when the <i>manguni</i> gives a good sign, share this land, O you who lead by example, share this land. Open new settlements, O mighty ones. Mark the boundaries and cultivate the land, O guardians of the land, so that future generations may live and give life.

The representation of nature in the lyrics of the song *Domein Verklaring* appears as early as the first verse, "*Tatap raja siang*," which depicts the image of a scorching sunny day. In this line, the songwriter sets the context of someone laboring under the intense heat to cultivate the land. Meanwhile, in the second verse, nature is represented through the word "*tanah*" (land), which appears in the context of a human lament: "*Isn't the land intended for everyone?*" Here, the songwriter emphasizes the fundamental importance of land as a shared space and essential source of life for all human beings.

In the third verse, the representation of nature is expressed through the words "*Kelelondey*" and "*Tanah Wangko*." *Kelelondey* refers to a plantation located in the West Langowan District, while *Tanah Wangko* means "a large or vast land." Through the use of local language, the songwriter incorporates cultural elements that resonate with the socio-environmental conflict over the Kelelondey plantation. This also reflects the idea that the land—especially this plantation—is a vast inheritance from the Creator, meant to be respected and preserved. In the fourth verse, the songwriter draws on the wisdom of ancient Minahasa literature, referencing *Niwu in Tu*. The representation of nature appears in the word "*Kayobaan*," which can be interpreted as land or territory. Here, land is described as the center of life, with an implicit message that to live and to give life, humans must take care of the land—emphasizing the need for responsible environmental stewardship.

The relationship between humans and the environment is further illustrated in the first four lines of the first verse: "*Tatap sang raja. Di bungkuk tubuh kurus kerontang, bertekuk lutut sambil berjerih, tumpuannya sesekali goyah.*" These lines portray the struggle of a person working tirelessly to cultivate the land, underscoring that the bond between humans and nature is inseparable. Throughout the lyrics,

the songwriter conveys ecological wisdom that reflects local beliefs and cultural values. For instance, in the lines "*Tumpuannya sesekali goyah, namun ditopang Nuwu in Tua*" ("Its foundation occasionally falters, but it is supported by the wisdom of the ancestors"), the songwriter suggests that despite hardships, humans persevere—strengthened by ancestral guidance, prayers, and inherited values deeply rooted in the environment. The lyrics also deliver a strong agrarian critique. The entire first verse—"Tatap raja siang. Di bungkok tubuh kurus kerontang, bertekuk lutut sambil berjerih. *Tumpuannya sesekali goyah, namun ditopang Nuwu in Tua*"—depicts the laborious efforts of farmers working the land amid adversity. This portrayal stands in stark contrast to the national image of Indonesia as an agrarian country, where, paradoxically, many farmers remain impoverished.

DISCUSSIONS

The research results above which have been presented descriptively regarding the role of physical background (environment), the relationship between human and the environment, ecological wisdom values, and forms of agrarian criticism in the lyrics of the song *Domein Verklaring* by the band *Sajak Minor*, using Greg Garrard's ecocriticism theory. Literary works are a form that reflects human life (Juanda, 2018: 348). Currently, environmentally conscious literary works show that literature and nature are two things that are always close, and also have a reciprocal relationship (Sudikan, 2006: 9). Therefore, the environmental literary movement is growing. Ecocriticism theory is now developing among academics and is used as a new perspective to understand literary works in relation to the relationship between humans and their environment. The following is a discussion of the above data analysis results.

The Role of Physical Background in the Lyric of *Domein Verklaring*

The environment, as the physical background in literary works, plays a role in building the atmosphere, bringing the story to life, and conveying the author's message. According to Garrard, ecocriticism is the study of the relationship between humans and non-human entities, human history and culture related to critical analysis between humans and their environment. Various aspects surrounding humans are part of the environment, including living and non-living objects, even elements that do not have a physical presence (Sudikan, 2016:2).

*Tatap raja siang Dibungkok tubuh kurus kerontang
Bertekuk lutut sambil berjerih Tumpuannya sesekali goyah
Namun ditopang Nuwu in Tua*

In the first verse, the first line "*Tatap raja siang*" represents nature, which means the sun in its relation to showing time and providing an idea of the working environment. This line also opens the story in the lyrics of the song. As farming is mostly done when the sun has risen, a farmer will prepare himself and his equipment since morning or dawn and head to the field to carry out his work. The sun also serves as a time and weather indicator for farmers, who will look at its position to show the time and predict whether it will rain or not.

The Relationship of Human and Environment in the Lyric of *Domein Verklaring*

An environment consists of various elements formed by humans and non-humans. In the lyrics of the song *Domein Verklaring*, there is a depiction of an environment that may be shaped by the type of human groups and non-human elements that inhabit it. Ecocriticism can help determine, express, and even solve ecological problems (Garrard in Endraswara, 2016: 260). Humans now see nature after the earth has made them afraid of its wrath. Some humans confess to feeling guilty for having mistreated nature, leading them to create conservation programs. However, some humans still do not care about nature. They continue to exploit and damage it in pursuit of economic gain. This is evident in plantations, where the government through its apparatus tries to seize and build military concrete structures on citizen-owned plantations. This is an example of environmental destruction that cannot be tolerated. This is also explained by the songwriter in the lyrics of *Domein Verklaring*.

*Tatap raja siang
Dibungkok tubuh kurus kerontang
Bertekuk lutut sambil berjerih
Tumpuannya sesekali goyah
Namun ditopang Nuwu in Tua
Termangu dalam sepercik doa
Diberi jawab sekiranya*

**Bukankah tanah diperuntukkan tuk sesama
Bukankah semesta menyoal manusia
Ah... ah... Domein Verklaring
Ah... ah... Domein Verklaring**

The sentence marked in black above is data that indicates the relationship between humans and nature (environment). In the first verse, it shows the relationship of human dependence on nature, which is reflected in the first, second, and third lines. The songwriter attempts to show the efforts of humans, in this case farmers who are working the land or working during the day to farm, where the results from this nature (environment) become a capital to fulfill their needs of life.

**Kelelondey...
Tanah wangko...
Tanah wangko...
Sape ke' si kayoba'ang anio, tana'ta imbaya.
Asi endo makasa, sa me'em si ma'api', wetengen e Patu'usan, etengen eng kayobaan.
Tumami e Kumeter. Mapar e Waranei. Aka'd se tu'us tumou wo tumou wou..."**

(The land belongs to all of us. One day, when *Manguni* has given a good sign, share this land, oh, you who set the example. Open new settlements, oh, strong people. Mark the boundaries and take care of the land, oh, guardians of the nation. So that the descendants can live and give life).

The data in the third and fourth verse of the song portrays a very close relationship, which is the mention of local places such as *Kelelondey* as the name of a plantation and the term *Tanah Wangko*. This illustrates the close connection between humans, in this case, farmers, and the environment (nature). This connection cannot be established without a massive relationship and interaction between humans and nature itself. The researcher's observation shows that the residents have turned the *Kelelondey* plantation into a living space that has a close emotional connection. This is because the agricultural products in *Kelelondey* plantation have a significant impact on meeting their needs and educating their children.

The third verse clearly reflects the relationship between humans and nature (the environment). The third verse clearly reflects the relationship between humans and the environment. In the third verse, the songwriter brings up the ancestral advice or message in the oral literature of *Nuwu in Tua*, which gives a message about the relationship between humans and nature that humans must preserve and care for the environment, share the land, build homes, mark land boundaries, and strive to ensure that future generations can live and give life to others. In this case, the nature of preserving the environment is shown very clearly, because preserving it from damage and avoiding future disasters is more than anything, what is highlighted is the issue of life for future generations, this confirms that indeed preserving the environment from damage is the responsibility of humans. For that reason, it's not just a handful of people who are responsible for ensuring the sustainability of nature, but rather the entire society. Therefore, humans need rules and sensitivity as well as a shared commitment to treating nature in their daily lives. This way, human life can continue to thrive while nature does not suffer any losses in meeting human needs.

Ecological Wisdom Value in the Lyric of Domein Verklaring

One of Garrard's concepts in ecocriticism is how the values expressed in literary works correspond to ecological wisdom. The values referred to are unique and phenomenal values in human life. Values are said to be phenomenal because not everyone agrees to define values uniformly and are said to be unique because not everyone gives the same assessment of an observed object. The value does not only exist in something tangible (in terms of material aspect alone), but something intangible also has value. Even sometimes the value is higher than tangible objects, such as religious values, philosophical values, and ethical values. From this perspective, it can be understood that the aspect of value and assessment can only be maximally carried out when it has been embodied in certain symbols (Wiranata in Endraswara, 2016). Essentially, values are beliefs that the idealized way of life is the best way for society.

**Tatap raja siang
Dibungkuk tubuh kurus kerontang
Bertekuk lutut sambil berjerih Tumpuannya sesekali goyah Namun ditopang Nuwu in Tua Termangu dalam
sepercik doa Diberi jawab sekiranya
Bukanlah tanah diperuntukkan tuk sesama
Bukankah semesta menyoal manusia Ah... Ah... Domein Verklaring Ah... Ah... Domein Verklaring**

The verse above provides an overview of the values of ecological wisdom. These values grow and develop within society, and they affect both humans and nature (environment). In society, humans learn to develop culture. What is mainly learned are classification systems that relate to moral and aesthetic values, as well as social classes, objects, events, animals, and plants that exist in their society. They also learn teachings of religion, ways to express feelings and emotions, the best ways to behave, ways to find food for survival, ways to maintain their rights, and even ways to deceive, steal, and manipulate things. The various things that are learned are not all accepted, but selectively accepted. What is accepted and developed into their culture are the things they use to understand and interpret their experiences and environment and to become the foundation for their behavior (Sudikan, 2016: 169).

Agrarian Critique in the Lyric of *Domein Verklaring*

The social problems that arise today are not only in the political or governmental realm, but also in social issues that arise from the education, adolescent associations, and environmental issues that may arise from personal or environmental circumstances. Through their literary works, a person expresses feelings of compassion, pride, anger, disappointment, and others. Criticism or praise can be directed to anyone from the government or other members of society. Musicians can also criticize social issues through their music and songs, from audio to visual. The interesting thing about music is the ideology embedded in its lyrics that can assist in interacting with others. The ideology found in the lyrics of the songs helps explain the state of the world and it is where social unrest is present (Green, 2003). Marx's criticism also states that literature cannot be separated from ideology and the reality of society. Marxist criticism itself has two goals, first, how a literature reflects its time, and second, to understand how a literature becomes a medium for criticism in a certain period (Tarihi, 2017). The purpose of agrarian criticism here is about conveying arguments or ideas based on environmental issues. Agrarian criticism is also known as green criticism, which covers issues related to land, environment, nature, law, forests, and ecosystem damage.

The song lyrics of *Domein Verklaring* contains agrarian critique. In the first verse of the song, the line "*Tatap raja siang. Dibungkuk tubuh kurus kerontang bertekuk lutut sambil berjerih. Tumpuannya sesekali goyah namun ditopang Nuwu in Tua*" is interpreted as the human effort process, in this case, farmers who work hard but do not achieve prosperity. Despite Indonesia being known as an agrarian country. Some of the problems faced by farmers are the scarcity of fertilizer, limited access to water for plantations, limited economic mobility to sell agricultural products, expensive fertilizer and medicine prices, while the price of harvest is very low, and finally the problem felt by farmers around the *Kelelondey* plantation is the confiscation of agricultural land by the state. This problem is the most real situation that is happening and experienced by farmers. The song creator is in the most real situation that is happening and experienced by farmers. The songwriter in this case wants to describe the above situation by interpreting music media through lyrics that contain criticism of agrarian issues.

The end of the song contains a message or advice from the *Minahasan* ancestors known as *Nuwu in Tua*. In the current situation in *Kelelondey* plantation, the songwriter wants to express criticism of the *Minahasan* people's neglect of their ancestral heritage through the *Nuwu In Tua* poem. The sensitivity and sense of ownership towards fellow human beings have degraded over time, and the *Kelelondey* issue is a problem for the entire *Minahasan* community with the same lineage. Furthermore, there is collective heritage and memory about the culture there that needs to be preserved. The researcher aims to highlight the criticism of the current situation. The songwriter expresses that the issue faced by farmers in the *Kelelondey* plantation is not only about land or land ownership, but also involves cultural issues. Therefore, with a cultural root that is increasingly eroded by time, the writer tries to highlight the cultural aspect through oral literature of *Nuwu in Tua* to criticize the *Minahasa* community that there is a serious problem regarding the existence of the *Minahasa* generation today, who have denied and no longer remember the message of their ancestors to protect and preserve nature and cultural heritage.

CONCLUSION

Based on the analysis of the research results discussed, it can be concluded that the research conducted on the lyrics of the song *Domein Verklaring* by the band *Sajak Minor* has a role as a support and living space for humans, animals, and plants. Each element that builds an environment mutually influences to realize an ideal environment. The relationship between humans and the environment in the song is depicted through several phrases and words in the lyrics. The environment is the living space for humans, as reflected in the lyrics "*Bukankah tanah diperuntukan tuk sesama, bukankah semesta menyoal manusia.*" The values presented in the lyrics of the song are also consistent with ecological wisdom, as shown in the lyrics addressing religious and cultural beliefs that have a positive impact on

nature. Therefore, it is important to maintain these values by taking action to respect nature and not being greedy by limiting consumption to meet daily needs that are taken from nature.

The agrarian critique in the lyrics of *Domein Verklaring* is present throughout the entire song. This shows that the lyrics contain a moral message about the bad treatment of humans towards the natural environment and fellow human beings. The lyrics of the song can serve as a medium of criticism towards environmental issues that occur in the *Kelelondey* plantation regarding the expression of state power. It is hoped that through this criticism, there will be an understanding that this world is not only inhabited by humans, but there are also living creatures such as animals and plants that need to be preserved and balanced.

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COMPETING INTERESTS

The authors declare that they have no competing interests.

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