

# Hyperreality Manifestation in Ecological Crisis: Postmodern Representation of Climate Change, Life Below Water and Life on Land in Lil Dicky's Earth

Mesqia Putri Perbina<sup>1\*</sup>, Jamaluddin Nasution<sup>2</sup>, Clio Jasmine Silalahi<sup>3</sup>, Fadlan Gading<sup>4</sup>, Ahmad Syahri Ramadhan<sup>5</sup>

Faculty of Cultural Sciences, Universitas Sumatera Utara, Indonesia

<sup>1\*</sup> [jamaluddin@usu.ac.id](mailto:jamaluddin@usu.ac.id), <sup>2</sup> [mesqiaputri@students.usu.ac.id](mailto:mesqiaputri@students.usu.ac.id)

---

## ARTICLE INFO

### Article history:

Received May 21, 2026

Revised June 10, 2026

Accepted June 29, 2026

Available online June 30, 2026

### Keywords:

Hyperreality; Climate Change; Life Below Water and Life on Land; Lil Dicky's Earth

*This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.  
Copyright © 2023 by Author. Published by Universitas  
Sebelas Maret.*

## ABSTRACT

The role of literature in human life is inseparable from the process of forming thoughts, feelings and an understanding of reality. In its development, literature does not exist in isolation but is always linked to the times and prevailing currents of thought. Second, "Earth" Lil Dicky also blurs the line between entertainment and social criticism. Postmodernism, a way of thinking that challenges the idea of a single universal truth and argues that meaning and knowledge are influenced by culture, context, and individual interpretation, can be found in various fields, including art, literature and popular culture. The relationship between postmodernism and literature becomes even more intriguing when literary works appear not only in novels or poetry, but also in song. One example of a work that can be analysed is Lil Dicky's song "Earth." The song was created to raise awareness of the importance of protecting the environment and addressing the climate crisis. From a literary perspective, Earth employs personification as one of its primary devices. From a postmodern perspective, "Earth" exhibits several distinctive characteristics. This song also blurs the line between entertainment and social criticism. In addition, "Earth" can also be linked to the discourse on sustainable development as articulated in the Sustainable Development Goals (SDGs). Thus, this song can be interpreted as both a cultural text that communicates ethical and ecological concerns and a product of the music industry. The debate over the function of literature, the idea of postmodernism, and the examination of the song "Earth" are all clearly linked within a single conceptual framework.

---

## 1. INTRODUCTION

The process of developing ideas, emotions, and a comprehension of reality is inextricably linked to the role of literature in human life. Literature has traditionally been a mirror of reality, capturing human experiences across a variety of media, including poetry, drama, novels, and lyrical works such as songs. It portrays the various aspects of life, including joy, sorrow, hardship, loss, optimism, and even social anxiety. In addition to appreciating the storyline and language, readers or listeners are encouraged to adopt viewpoints that may not align with their own experiences. This is how literature contributes to increasing sensitivity and empathy. Understanding other people's emotions, seeing problems from different angles, and reevaluating one's own ideals are all things that may be learned (Koopman & Hakemulder, 2015). As a result, reading literature is more than just amusement or a method to escape reality; it is a tool for introspection that deepens one's understanding of life, sharpens one's emotions, and enriches the mind. (Ulviani, 2025)

Literature never exists in a vacuum; rather, it is always influenced by the dominant currents of thought and the historical environment. Postmodernism is one of the intellectual currents that has had a significant impact on literature and art (Endraswara, 2014). In general, postmodernism developed in reaction to modernism, which had previously placed a strong focus on logic, orderly organisation, and a conviction in progress and universal truth. Conversely, postmodernism challenges the idea of a single truth and disavows the notion that there is just one right way to think. From a postmodern perspective, reality is ambiguous and open to multiple interpretations. Depending on viewpoint, experience, and the underlying context, truth becomes subjective (Purwasito & Rahmawati, 2025)

Art, literature, and popular culture are only a few of the domains where postmodernism's traits can be found (McRobbie, 1986). According to Melsovna and Shavkatovna (2026), postmodernism is frequently characterised by the merging of genres, the integration of old and new elements, the use of irony and wordplay, and a desire to

break down boundaries once seen as inflexible (Melsovná & Shavkatovna, 2026). Postmodernism is actually comfortable with ambiguity, paradox, and even absurdity, whereas modernism tends to seek order and seriousness. Nonlinear narratives, the blending of genres, the use of multiple perspectives, and a tendency to challenge reality itself are all examples of this approach in literature. Instead of pointing the reader toward a single, conclusive interpretation, the author allows for a variety of readings. Therefore, meaning is influenced by the reader's experience and comprehension as well as the author's. (Sukirman, 2021)

When literary works appear in more popular formats, such as songs, alongside more traditional ones like novels or poetry, the connection between postmodernism and literature becomes even more fascinating. Because song lyrics include deliberately chosen language, the use of symbols and figures of speech, and specific meanings meant for the listener, they can be properly regarded as literary texts. Due to their broad appeal and accessibility to diverse audiences, songs often serve as effective vehicles for addressing social issues in popular culture. (Hernadi, 2002)

Lil Dicky's song "Earth," composed to raise awareness of the importance of safeguarding the environment and addressing the climate catastrophe, is one example of a work that can be examined in this context. Several well-known vocalists, including Justin Bieber, Ariana Grande, and Ed Sheeran, provide voices for different characters in the animated music video for "Earth." The song uses this idea to show that people, animals, and plants are all part of a cohesive ecosystem (Greene, 2019).

Personification is one of Earth's main literary methods in this regard. Animals and the natural world are shown as able to communicate directly with people. As a result, the Earth is no longer seen as a helpless object to be exploited, but rather as a subject with a "voice." This personification strengthens the moral message about the environmental crisis by allowing listeners to imagine that so many animals are affected by human activity as well. Indeed, the lyrics are straightforward, occasionally amusing, and rather repetitive. But that is exactly where they are strong. Serious topics like environmental degradation and climate change are communicated in a fun, approachable manner rather than with complicated terminology or a condescending tone. (Dicky, 2019)

From a postmodern perspective, "Earth" exhibits several unique traits. First, global issues are combined with popular culture. The song features appearances by several international superstars, a relaxed musical style, and serious topics related to environmental sustainability (Soedjarwo, 2021). It is possible to interpret the appearance of numerous public figures in a single work as a form of identity fragmentation, in which the narrative is not controlled by a single dominant voice. A mosaic of varied voices conveys the message about the Earth, with each performer representing a distinct character. This illustrates the postmodern idea that reality is composed of multiple viewpoints rather than a single entity.

Second, the distinction between social critique and enjoyment is blurred in this song. In a contemporary framework, moral lessons are frequently communicated through formal, solemn big narratives. Nonetheless, satire, irony, and a self-aware style can be used in a postmodern way to communicate such ideas. "Earth" comes off as an amusing work with humour rather than a sermon or an official address about the environment. The use of comedy does not lessen the gravity of the problem; rather, it makes it more approachable for a generation used to digital media and popular culture. Here, we may observe how postmodernism creates new avenues for moral discourse.

The discussion of sustainable development, as expressed in the Sustainable Development Goals (SDGs), can also be linked to "Earth." The song serves several important objectives, including those related to climate change and the preservation of marine and terrestrial ecosystems. Goals like Climate Action, Life on Land, and Life Below Water address these concerns within the framework of the SDGs. All three stress the critical need to mitigate the effects of climate change, preserve the balance of terrestrial ecosystems, and safeguard marine biodiversity. "Earth" conveys a message consistent with this philosophy through lyrics featuring a variety of animals and an exhortation to cherish the planet.

Thus, this song can be interpreted as both a cultural text that communicates ethical and ecological concerns and a product of the music industry. "Earth" shows that a work's form need not necessarily be traditional in order to convey deep significance in a literary environment. In the framework of postmodernism, this song illustrates how aesthetic techniques combining comedy, irony, cross-identity cooperation, and allusions to popular culture can highlight global issues. Such a method represents a shift in how moral messages are received and understood in modern culture. (Wang, 2024)

Several previous studies have examined environmental issues in literary and popular culture texts from different perspectives. First, studies on ecocriticism have explored how literary works represent environmental degradation and humanity's relationship with nature. Second, research on song lyrics has highlighted their role as a medium for social criticism and public awareness. Third, several scholars have analyzed Lil Dicky's "Earth" in relation to environmental campaigns and climate change awareness. Fourth, studies on postmodern literature have discussed characteristics such as fragmentation, multiple perspectives, irony, and the blending of popular culture with serious social issues. Fifth, previous research on the Sustainable Development Goals (SDGs) has investigated how cultural products can support environmental education and sustainability values. However, most of these studies focus on environmental messages, ecocritical perspectives, or sustainability campaigns separately. Few

studies have specifically examined how Lil Dicky's "Earth" represents ecological crises through a postmodern framework while simultaneously relating its environmental messages to the SDGs, particularly Climate Action, Life on Land, and Life Below Water. Therefore, this research aims to analyze the representation of ecological crises in Lil Dicky's "Earth" from a postmodern perspective and to explore how the song reflects environmental values that align with the goals of sustainable development.

The debate over the function of literature, the idea of postmodernism, and the examination of the song "Earth" are all clearly linked within a single conceptual framework. Postmodernism offers a theoretical framework for comprehending the diversity of perspectives and the freedom of meaning; literature functions as a medium for social reflection and critique; and "Earth" is a tangible illustration of how popular works can incorporate both while upholding the principles of global sustainability. As a result, the analysis of this song is pertinent not just from an aesthetic perspective but also from a social and ecological perspective, creating a wider forum for conversation about how literature and popular culture can raise awareness of the future of the planet.

## **2. METHOD**

### **Research Methods**

To investigate representations of hyperreality in Lil Dicky's song "Earth," particularly as they pertain to climate change, undersea life, and life on land, this study employs a qualitative approach utilising semiotic analysis and postmodern theory. The notion of hyperreality was used to analyse primary data comprising song lyrics and music video visuals to investigate the construction and symbolic representation of ecological reality. To comprehend the environmental themes the story and its characters express, this study also integrates an ecocritical perspective. Documentary research was used to gather data, and signs, symbols, and meanings that represent the ecological crisis within the context of postmodern popular culture were found through interpretive data analysis.

### **Data and Data Sources**

The lyrics of Lil Dicky's song "Earth" include words, phrases, and sentences that convey messages about the state of the Earth and the environment through the perspectives of various living things, which constitute the data of this study. The lyrics that include pleas to safeguard the environment, social criticism, and moral lessons are the main focus of this study. The official song lyrics serve as the primary source of data, while the official music video, singer interviews, and a variety of references, including relevant journals and scientific publications, serve as supporting sources.

### **Data Collection Techniques**

This study employed a documentary method for data collection. The lyrics to Lil Dicky's song "Earth" and its music video, accessed via digital platforms such as YouTube, serves as the researcher's primary data source. The researcher then noticed and noted the passages pertaining to climate change, undersea life, and terrestrial life. (Badar et al., 2025). To make the analytical process clearer, more focused, and easier to comprehend, the data were selected, classified, and organised according to the study topic such as hypereally manifestation and post modernism.

### **Data Analysis Techniques**

The approach outlined by Miles, Huberman, and Saldana (2014) was used in this study's data analysis. Data condensation was then carried out by selecting, concentrating, and streamlining information on the concepts of hyperreality, climate change, and terrestrial and marine life. To make the chosen data easier to understand, they were arranged at the data presentation stage as narratives or descriptions. To determine how hyperreality symbolises the ecological crisis from a postmodern perspective, the researcher analysed the data during the final stage of drawing conclusions and verification, ensuring that the findings are consistent and trustworthy. (Miles et al., 2014)

## **3. RESULT AND DISCUSSION**

### **3.1. Result**

This study looks at and discusses how, especially in a postmodern context, Lil Dicky's song "Earth" depicts ecological crises on land and at sea. The representation of terrestrial and marine ecosystems is the main focus of this study. In addition to depicting environmental conditions, this song also highlights how people currently treat the environment, demonstrating their general lack of concern for the planet's well-being and urging humanity to take greater responsibility for protecting the Earth.

### Analysis Of Postmodern Theory

This study uses a postmodern theory, specifically Jean Baudrillard's concept of hyperreality, to show how Lil Dicky's song and music video "Earth" depict the ecological disaster. Instead of being realistically shown as in environmental documentaries, representations of climate change, undersea life, and land life are created through media simulations, popular entertainment, animation, humour, and celebrity culture.

#### a. The Mixing of Serious Issues with Popular Entertainment

The "Earth" music video tackles environmental degradation, climate change, and environmental risks, It does so with a relaxed tune, vibrant graphics, adorable animal characters, and humorous elements. This illustrates a postmodernist strategy that conflates amusement with reality. The environmental catastrophe is being presented as an amusing simulation to observe rather than as a terrifying reality.

#### b. Representations of Hyperreality in Music Videos

In the video "Earth," animals with human-like speech, singing, and behaviour serve as representations of nature. The fake realism that is produced by this depiction is more captivating than the real-world surroundings. Animated characters and celebrity appearances are more memorable to viewers than actual information on habitat damage or climate change. This circumstance shows how people's authentic experiences of the ecological disaster are increasingly being replaced by a false reality manufactured by the media.

#### c. Celebrity Culture as Part of Postmodernism

The presence of numerous well-known artists and public figures increases the likelihood that environmental messages will get traction and be embraced by the online community. The audience frequently pays more attention to the performer than to the environmental problem. Celebrities serve as indicators or symbols that influence social meaning within the framework of postmodernism.

#### d. Representation Life Below Water and Life on Land

Animal animations that are engaging and harmonious serve as symbolic representations of both terrestrial and underwater life. Animals, woodlands, and the water are simplified to plain, beautiful images. Real-world problems, including deforestation, marine pollution, coral reef degradation, and species loss, are not thoroughly examined by human. Because of this, ecological challenges are portrayed through visual imagery that prioritises aesthetics and sentiment over factual environmental information.

In general, the "Earth" song uses a postmodern perspective that highlights media imagery, popular culture, simulation, and hyperreality to depict the environmental problem. In addition to delivering a message about the environment, the music video turns ecological concerns into easily shared, consumable digital pleasure.

**Table 1.** Postmodern and Ecological Analysis of Selected Lyrics of Earth

No.	Lyrics	Postmodern / Hyperreality Concept	Ecology Representation Analysis
1	"I'm like a man, just less advanced and my anus is huge"	The baboon is represented through humor and caricature rather than ecological reality, transforming wildlife into an entertaining media image.	The representation of terrestrial wildlife is reduced to comedic consumption, diverting attention from real threats such as habitat destruction and biodiversity loss.
2	"You drink milk from my tits"	The relationship between humans and animals is simplified into a humorous and exaggerated interaction, creating a simulation of human–nature relations.	The lyric indirectly reflects human dependence on animals while masking issues of exploitation and environmental degradation through comedy.
3	"We love the Earth, it is our planet"	Constructs an idealized hyperreal image of global environmental concern that appears more harmonious than actual ecological conditions.	Environmental awareness is represented through repetitive slogans, creating the impression of collective responsibility without addressing concrete ecological actions.
4	"I hope it's not a simulation"	Explicitly references simulation, reflecting Baudrillard's notion that reality becomes difficult to distinguish from mediated representations.	The ecological crisis is presented as something people recognize yet experience mainly through media narratives rather than direct engagement with environmental

			realities.
5	"But these days, it's like we don't know how to act / All these shootings, pollution, we under attack on ourselves"	Combines serious global problems with casual language, blurring the distinction between crisis and entertainment.	Pollution and environmental destruction are acknowledged, yet their urgency is softened by the song's humorous and playful delivery.
6	"We love you, India / We love you, Africa / We love the Chinese"	Produces a simplified image of global unity that overlooks complex political, social, and environmental inequalities.	The lyric promotes worldwide solidarity in environmental protection, but the representation remains symbolic rather than addressing specific ecological challenges faced by different regions.
7	"There's so many people out here who don't believe Global Warming's a real thing"	The climate crisis becomes a contested media discourse where belief and perception often outweigh scientific reality.	Climate change is represented as a real ecological threat, but the lyric highlights how public understanding is shaped by media narratives and competing interpretations.
8	"We gotta save this planet. We're being stupid / Unless we get our shit together now"	The song concludes with a direct environmental message after a series of entertaining simulations, creating tension between activism and spectacle.	The urgency of environmental protection is communicated, yet it remains embedded within a celebrity-driven entertainment format that may dilute the seriousness of the ecological crisis.

Despite their lighthearted and informal delivery, this song shows how important underwater life is to the world's environment. The song's use of marine animal characters increases awareness of the interconnectedness of all living things in our world. This song attempts to raise public awareness of the sustainability of marine ecosystems in relation to the Sustainable Development Goals (SDGs), specifically the "Life Below Water" target. However, Lil Dicky's postmodern approach presents environmental issues less as an in-depth ecological discussion and more as popular entertainment. Because of this, the realities of marine degradation such as pollution, resource exploitation, and habitat destruction are not thoroughly conveyed. However, this song can still be used to raise public awareness of the importance of protecting marine life to achieve the SDGs through popular media and digital culture.

Lyrics like "I'm a baboon," "I'm a zebra," "I'm a lion cub," and "I'm a cow," which show different land creatures as a part of life on Earth, clearly reflect life on land. To establish an emotional bond between the listener and the environment, these creatures are depicted as conversing and exhibiting human characteristics. Furthermore, the song's repeated words, "We love the Earth, it is our planet, it is our home," express the significance of protecting the planet as our shared home. This portrayal aligns with the SDGs' "Life on Land" objective, which emphasises the preservation of terrestrial ecosystems, forests, and biodiversity. Lil Dicky employs a postmodern strategy that combines humour, animation, and popular culture to help the digital generation relate to environmental issues. Even while the song does not go into great detail about problems like habitat damage, species extinction, and deforestation, it nevertheless raises awareness of humans' obligations to the natural world. Therefore, by increasing public awareness of the importance of protecting life on land, popular media such as "Earth" can help advance the implementation of the Life on Land SDG.

This song depicts a hyperreality, where reality is replaced by a simulation more captivating than reality itself, in contrast to the ecological representations seen in contemporary works, which are typically factual. From a postmodern standpoint, this implies that popular media that blurs the boundaries between education and entertainment is now used to understand the problem of climate change rather than just scientific facts.

### 3.2. Discussion

The tendency of contemporary culture to favour cheerful, enjoyable content is the primary cause of this sarcastic portrayal. As a result, even though Lil Dicky reaches a larger audience, serious warnings about environmental degradation lose part of their impact. This leads to a paradox: the likelihood of a message being disregarded increases with its ease of comprehension.

In contrast, the story of worldwide solidarity in this song is not the same as the reality of international politics, which is full of competing interests. This is because, in order to make the message general, it must be simplified. This limits critical understanding of the environmental catastrophe by presenting the audience with an optimistic

image that is not entirely consistent with reality. This study shows how hyperreality in popular music media serves as a tool for creating ecological significance alongside entertainment. This study highlights how the presenting style (postmodern and hyperreal) genuinely affects the audience's comprehension of the problem, in contrast to earlier research that concentrates on environmental themes directly.

The study's analysis demonstrates how postmodern traits significantly influence Lil Dicky's "Earth." The blurring of the distinction between representation and reality is one of postmodernism's main characteristics. The environmental catastrophe is presented in this video as an amusing media simulation rather than as a grave scientific truth.

### **1. Hyperreality and media simulation**

The cinematic depiction of "Earth" makes Jean Baudrillard's idea of hyperreality very apparent. According to Baudrillard, simulations might seem more genuine in postmodern culture than actual reality (Wolny, 2017). The main representation of nature in this video is provided by adorable, vibrant animated creatures. Compared to actual environmental issues like ocean pollution, wildfires, or global warming, viewers find it easier to relate to this simulation. Thus, true ecological reality is gradually being replaced by media imagery.

### **2. The use of humor and irony in environmental issue**

The presentation of climate change is typically sombre and frightening. Nonetheless, "Earth" uses humour, lively music, and humorous sequences to communicate its environmental message. This combination of popular amusement and ecological calamity exemplifies how opposing components are frequently combined in postmodern culture. The environmental catastrophe is turned into something entertaining.

### **3. Popular culture and digital media**

This song illustrates how, in the digital age, popular culture significantly shapes environmental consciousness. "Earth" uses social media, YouTube, and the international music business to spread its ecological message. In a postmodern setting, the media uses symbols and images to create new realities and communicate reality. In the end, viral information and popular culture have a greater influence on public understanding of the environment than first-hand experience.

### **4. Visual representations of life below water and life on land**

The depiction of the woodland and the ocean is straightforward, harmonic, and vibrant. The ecological reality seems less dire because environmental destruction is rarely depicted in depth. Rather than being depicted as a complicated ecological environment, nature is portrayed as an aesthetically pleasing and emotionally stirring subject. This illustrates a postmodern trend that prioritises aesthetics over the complexity of reality.

### **5. The role of celebrities in postmodern culture**

The postmodern aspect of this song is further reinforced by the appearance of many renowned personalities. Celebrities frequently serve as symbols in postmodern society that are more important than the messages they convey. While environmental challenges serve as the backdrop for the performance, viewers might recall the well-known artists who feature in the video. In the end, digital consumer culture and the entertainment sector are intertwined with environmental advocacy.

However, the postmodern aspects of "Earth" are not wholly detrimental. Younger generations and the general population worldwide can better understand the environmental message thanks to its humorous, joyful presentation. The song effectively uses pop culture to increase public awareness of climate change.

## **4. CONCLUSION**

The analysis shows that Lil Dicky's song "Earth" represents ecological issues related to climate change, life below water, and life on land through a postmodern framework characterized by hyperreality, simulation, popular culture, and media imagery. Environmental problems are not presented through factual or scientific descriptions; instead, they are conveyed through animated characters, humor, celebrity culture, and entertaining visual representations. As a result, ecological reality is transformed into a media simulation that is more appealing and accessible to audiences, particularly within contemporary digital culture.

The findings further reveal several postmodern characteristics in the song, including the blending of entertainment and social criticism, the use of multiple voices and identities, and the construction of environmental awareness through popular media. In relation to the Sustainable Development Goals (SDGs), "Earth" promotes values associated with Climate Action, Life Below Water, and Life on Land by encouraging audiences to recognize the importance of protecting ecosystems and preserving the Earth as a shared home.

The objective of this research has been achieved through the analysis of how ecological crises are represented from a postmodern perspective and how environmental messages in the song correspond to sustainable development values. The findings suggest that popular culture can serve as an effective medium for communicating environmental concerns, although the use of humor and entertainment may simplify the complexity of actual ecological problems.

Future research may explore other environmental songs, films, or digital media using postmodern, ecocritical, or semiotic approaches to provide a broader understanding of how ecological issues are represented in contemporary popular culture. Further research may also examine audience responses to determine whether entertainment-based environmental messages significantly influence environmental awareness and behavior.

## REFERENCES

- Andrik Purwasito, D. E. A., & Rahmawati, A. (2025). *Filsafat Postmodernisme: Kritik, Prinsip, dan Relevansinya bagi Pendidikan Masa Depan*. Greenbook Publisher.
- Badar, M. N., Yatmikasari, I., & Sakinah, M. N. (2025). ANALIZING ENVIRONMENTAL NARRATIVES IN 'EARTH' MUSIC VIDEO THROUGH THE LENS OF JOHN FISKE'S SEMIOTICS THEORY. *Elite: English and Literature Journal*, 12(1), 116–130.
- Dicky, L. (2019). "Earth" Song. [https://youtu.be/pvuN\\_WvF1to?si=oO1E1U3jfGkLC1o7](https://youtu.be/pvuN_WvF1to?si=oO1E1U3jfGkLC1o7)
- Endraswara, S. (2014). *Metodologi penelitian posmodernisme sastra*. Media Pressindo.
- Greene, A. (2019). Lil Dicky enlists Bieber, Ariana, Halsey, Shawn Mendes for all-star "Earth" video. *Rolling Stone*.
- Hernadi, P. (2002). Why is literature: A coevolutionary perspective on imaginative worldmaking. *Poetics Today*, 23(1), 21–42.
- Koopman, E. M., & Hakemulder, F. (2015). Effects of literature on empathy and self-reflection: A theoretical-empirical framework. *Journal of Literary Theory*, 9(1), 79–111.
- McRobbie, A. (1986). Postmodernism and popular culture. *Journal of Communication Inquiry*, 10(2), 108–116.
- Melsova, K. F., & Shavkatovna, R. D. (2026). INFLUENCE OF POSTMODERNISM ON CONTEMPORARY WRITERS. *SCIENTIFIC ASPECTS AND TRENDS IN THE FIELD OF SCIENTIFIC RESEARCH*, 4(42), 144–152.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis*. sage.
- Soedjarwo, G. N. (2021). The power of song in promoting environmental issue. *ELSA*, 1(2), 16–24.
- Sukirman, S. (2021). Karya sastra media pendidikan karakter bagi peserta didik. *Jurnal Konsepsi*, 10(1), 17–27.
- Ulviani, M. (2025). Buku Ajar: Teori Dan Sejarah Sastra. *Pt Penerbit Naga Pustaka*.
- Wang, H. (2024). The Aesthetic Interplay Between Music and Literature: From Narrative to Lyricism. *Cultura: International Journal of Philosophy of Culture and Axiology*, 21(5), 1–20.
- Wolny, R. W. (2017). Hyperreality and simulacrum: Jean Baudrillard and European postmodernism. *European Journal of Interdisciplinary Studies*, 3(3), 75–79.