

Sedulur Sikep Fights for the Environment & Livelihood

Through the Javanese Pop Song "Ibu Bumi"

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Abstract

The issue of environmental preservation is an important topic in global issues. The role of all parties is needed to support environmental preservation because it has an impact on welfare. One of them is conducting a struggle through songs, which this effort is carried out by the indigenous community of Sedulur Sikep (Javanese sub-tribe) in Indonesia. An ethnographic method was utilized through a qualitative approach. We use the theory of symbolic resistance to discuss. The results showed that they made a song entitled "Ibu Bumi" as symbolic resistance by applying the cultural perspective of Sedulur Sikep to invite listeners to be sensitive to environmental issues that have a big impact on community livelihood and protect the earth with real actions.

Keywords: *Sedulur Sikep, Javanese Indigenous People, Javanese Pop Song, Ibu Bumi, Environment Issue, Resistance Movement*

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Introduction

Extractive sectors are still predominant contributors to the economic structure of several countries with abundant natural resources (Narula, 2018; Özkaynak, 2021). Nevertheless, they hurt the environment and life, such as in damage to ecosystems, cramping agricultural lands and water springs, shifting socio-cultural life, and decreasing livelihood (Singgalen, 2022; Leynseele & Olofsson, 2023; Shiva, 2016).

In Indonesia, cases of natural damage by mining are quite numerous and varied (Amir et al., 2019; Firdausy, et al., 2024) such as the Monsanto Group in Bulukumba, South Sulawesi (Glover, 2007; Meirison, 2018); PT Freeport Indonesia in Papua (ICP, 2020); PT Newmont Minahasa Raya in Buyat Bay, North Sulawesi (Welker, 2009; Idris, 2015); PT. Semen Gresik in Tuban, Central Java (Asrawijaya & Hudayana, 2021); PT Semen Tonasa in Pangkep, South Sulawesi (Saeni, Hasyim, and Arya, 2020). Mining operations not only damage the environment but are also often a factor in human rights violations, especially for local indigenous tribes (Asrawijaya, 2020; Amir and et al., 2019; ICP, 2020).

This condition gave rise to a resistance movement. The conflict between custom communities and industrialization, according to Boonstra (2022); Lucas & Waren (2013); Overbeek, et al., (2012) is that associated with access to land between local communities and industries. The conflict mainly transpires in developing countries (Asrawijaya & Hudayana, 2021; Overbeek, et al., 2012). Besides, it constitutes an agrarian issue between the local peasant community against planting or mining corporations which are under the protection of the authorities (the state) (Peluso, 2017; Prause & Billon, 2020). Actors emerged who were able to build resistance and carry out peasant movements (Asrawijaya & Hudayana, 2021).

Sedulur Sikep, also known as the Samin community, is an indigenous group originating from Central Java, particularly in Pati Regency. They adhere to principles of simplicity, peace, and harmony with nature. These teachings are rooted in the philosophy of Samin Surosentiko, a prominent figure who resisted Dutch colonialism in the 19th century. Samin advocated peaceful resistance, such as refusing to pay taxes and avoiding forced labour (Benda & Castles, 1969; King, 1973; Korver, 1976). The Sedulur Sikep community continues to preserve their distinct beliefs, language, and lifestyle, which emphasize honesty, humility, and non-violence. They are also known for rejecting excessive modernization, upholding local values, and maintaining environmental stewardship (Asrawijaya & Hudayana, 2021; Putri, 2017).

The peasant resistance movement comes with different patterns, as revealed in some case studies. Some actively resist, such as the Zapatista movement, the MST movement, the coca farmer movement in Latin America (Septiani & Asrawijaya, 2023; Arce, 2017; Fernandes, 2021), and others opt for orchestrating in silence such as covert peasant resistance in Southeast Asia (Scott, 2019). Nonetheless, they have the same goal to maintain the ecosystem and local economy.

Correspondingly, Sedulur Sikep chose to carry out a resistance movement (Adam & Bagir, 2022). Livelihood and environmental problems are the two main issues giving off the movement (Asrawijaya, 2020). The Sedulur Sikep community has expressed concern over two cement companies, Semen Indonesia and Sahabat Mulia Sakti, which plan to construct a factory in the Kendeng Mountains (Sedulur Sikep's residence). The establishment acquires

rejection from Sedulur Sikep, which perceives local economic threats and environmental damage due to the building. Their resistance takes various forms, including demonstrations, long marches, foot casting, theatrical performances, legal actions, and musical recitals. (Asrawijaya & Hidayana, 2021).

Sedulur Sikep fosters social movement one of them uses through a song as a subject matter. People employ songs as one of the ways of expressing their feelings and ideas, which cannot find a way to be manifested (Malloch & Trevarthen, 2018). In a social movement, songs function as performative expressions representing those historically disregarded, marginalized, and suffering from bad experiences (Lyon, 2018). Collin (2013) conveys that songs can serve as a vehicle for social movement. They impel the spirit of the oppressed against the oppressing. Furthermore, songs or music, can act as media for expressing resentment, frustration, and anger (Juslin, 2013; Kampf, 2019).

Several communities also fight for justice and the environment through songs (Gervin, 2017). We can find two open music festivals in Southern Australia: Woodfork Folk Festival in Queensland and the world music festival WOMADelaide. The festivals construct ecological discourses in an eco-musicological framework. They represent a space in which popular music and the living environment can be inextricably entwined. Those participating in the festivals recite satire foregrounding social justice and living environment issues (Bendrup & Weston, 2015). In the meantime, in China, there is the Original Ecology Folksong, glossing over environmental themes and sung by the locals performing other local songs too. People combine the song's rhythm, laden with traditional elements, with modern songs. Urban academicians have kicked off the movement since 2004 (Rees, 2016). Meanwhile, India has a very inspiring environmental song called *Gaon Chodab Nahi* (We Will Not Leave Our Village). Bhagwan Majhi, a leader of the anti-bauxite mining movement in Kashipur, Odisha, composed the song. The song lyrics narrate the stance of the local tribes, who are determined to retain the area even if industries in India continue to destroy their living resources (Chandra, 2017).

The paper notifies that Sedulur Sikep conduct education and campaigns through the song "Ibu Bumi" to be sensitive to environmental issues that have a big impact on society and protect the earth with real actions. This song also voices a message from the point of view of small farmers as a critique of extractive industries that exploit the Earth but ignore nature. We collected ethnographic data through in-depth interviews with the song composer and several Sedulur Sikep members and participant observation of some agendas of environmental preservation events initiated by Sedulur Sikep.

Symbolic Resistance

Cassirer's philosophy saw man as a symbolic being (Lenk, 2020). In his explanation, humans behave and communicate always using symbols to convey messages to other parties. It can be said that symbols are very close to humans in interaction. Symbols can be used to convey positive or negative messages depending on the context in which they are used (Prasetyoningsih et al., 2021). In this context, humans are also referred to as symbol-using creatures (Klyukanov, 2021).

Scott (2019)) explains that humans often use symbols in their rejection of injustice. He wrote about how peasant resistance in Southeast Asia was carried out in certain ways, such as disobedience, stealing, gossiping, and other passive forms as symbols of resistance.

According to him, veiled resistance achieved greater results than overt resistance. Foucault offers a concept on how to understand resistance, no longer having to face the meeting of two forces directly, but resistance can be carried out by anyone in various forms. One of which is symbolic resistance, this form of resistance is usually cultural because the strategies built are based on community habits and norms (Sellars, 2020). Foucault give an example the self-isolation movement (Lum, 2020).

Symbolic resistance as revealed by Scott and Foucault were also carried out by Sedulur Sikep during the Dutch colonial era. Sedulur Sikep, who at that time was better known as the Samin people, carried out a movement to refuse to pay taxes followed by other covert movements such as disobeying of rule (Korver, 1976; Shiraishi, 1990). However, in the current era, resistance to injustice is carried out by following trends, one of which is through songs (Asrawijaya & Hudayana, 2021).

Songs can be a powerful symbolic resistance (Kampf, 2019). Through their lyrics, they can highlight social phenomena and injustices within society, resonating with deep emotional strength (Leeuw, Janicke-Bowles, & Ji, 2022). Typically, such songs address themes like environmental issues, labour struggles, farmers' rights, human rights violations, and other forms of inequality (Darmawan & Albar, 2020; Sammy, 2021). Thus, songs are not merely entertainment, but also a medium to document social realities, voice opinions, and express dissent. They embody a spirit of idealism, protest, and critical reflection on prevailing social conditions. Moreover, songs have the potential to inspire and mobilize the masses (Kok, 2022).

Discussion

The provincial government has carried out some campaigns through which it remarks on mining potential for elevating the local community welfare in Pati (Putri, 2017). As a reward, mining enterprises offer benefits to the government in the form of a substantial amount of local revenue to trillions of Rupiah. Once realized, the amount may buoy the government's need to develop the city. Therefore, the state strives to manifest a fluent cement factory construction by all means. It thus alters several regulations, allows uncomplicated licensing, and elicits community support by luring them with job opportunities and high salary levels.

The government appreciates the cement factory building in that it assumes there will be thriving economic growth once the plan for exploring Pegunungan Kendeng runs. The assumption is based on the report suggesting that Semen Gresik and Holcim Company have contributed to Tuban regional revenue by 90% (Samhadi, Hartati & Arif, 2008). The logic of economic growth acceleration implemented by the Central Java government brings on the environmental permit to build cement factories. It is in correspondence with the Indonesian government's economic project striving to quickly improve the state's economic growth. High economic growth and increased regional revenues will promote public development and other areas in Pati. The government's action bears on commercialism. Therefore, through its movement, the community Sedulur Sikep is endeavoring to make the government and community aware of the potential cost the state may suffer once it caters to what is being requested by mining industries. We will discuss how the Sedulur Sikep explains to the public that the construction of a cement factory will cause environmental damage and threaten the farming profession.

Ibu Bumi Song and Its Meaning

Gufman proposes that what we see backstage is as opposed to what we see at the front or main stage. The main stage is where actors perform an artificial performance design for an aesthetic and eye-pleasing purpose. Meanwhile, the backstage exhibits reality (Chovanec, 2020). In this context, the main stage is analogous to the hegemony of the authorized and corporates playing their roles in making a scheme as auspicious as possible. They strive to construct a good image of cement factory development which can manifest welfare by augmenting the community's standard of living. The factory development can seemingly open more job opportunities, a modern lifestyle, and insured well-being. Responding to the main-stage image, Sedulur Sikep endeavors to feature the facts by unraveling what lies at backstage. Standing backstage, people will be able to pour over more lies from the dreams and future offered by both the authorized and corporations. A raft of evidence indicates how the local community can be more oppressed after their living resources and land are taken over.

The standpoint underlies the creation of the song "*Ibu Bumi*." The song, inspired by Sedulur Sikep experience, narrates the persistent marginalization of his community since the Dutch colonial era to date. He perceives the paramount importance of land for his community, ascribing the land as a living and cultural resource. Thus, being a peasant indicates more than life choice and profession. Rather, by being a peasant, one should maintain and nourish nature, as argued in Sedulur Sikep teachings, that the community should act as a life-balancing agent.

The song "*Ibu Bumi*" comes with meaningful lyrics. The lyrics, written in Javanese, state: "*Ibu Bumi wis maringi, Ibu Bumi dilarani, Ibu Bumi kang ngadhili.*" It can be translated to: "Mother Earth has provided, Mother Earth has been harmed, Mother Earth will bring justice." The lyric, accordingly, delivers the idea that once human beings destroy the Earth as the living source which furnishes them with benefits, such as food, clothes, and residences, there will be no peace left as a result of damage and disaster threats lying ahead. As such, we should nurture and exploit nature wisely. This lyric reminds us not to commit excessive exploitation of nature. It is simple but laden with meanings.

The address "*Ibu Bumi*" delineates the analogy of the Earth as a *mother* who is always sincere and affectionate in giving. In the Javanese culture, the concept of "mother" visualizes an adult and mature woman. The address "mother" has a high social value, considering her roles in giving birth, raising, and educating children. A mother is the first love of her children. In addition, the address "mother" is reminiscent of gentleness and affection. The motives underlie why the composer leverages the address "mother" to symbolize the Earth.

The clause "*Ibu Bumi wis maringi*" manifests that the Earth plays contributive roles for human beings. Human beings, as the party that benefitted from the Earth, can use crops, such as rice, corn, sugarcane, fruits, vegetables, and water as food sources. Besides, they can also deploy crops to keep up their needs for clothes and housing. The Earth or land they retain and inherit from ancestors from hundred years ago has socio-cultural values. In this way, the Sedulur Sikep community, consisting of peasants, depends on the land and views it as Mother Earth, who sustains their lives. They nurture the land by cultivating it carefully and allowing it to rest before planting again.

A land, sustained by social, safety, and psychological aspects, is a place whereby the community can find identities. Besides, it is wherein they can construct self-existence within a society and execute self-management because it is where they were born and matured as human beings (Lazarus, 2014; Christophers, 2016). Thus, external threats from industrial activities potentially harm ecosystems, typically agricultural lands, and adversely affect their economic and social conditions.

The lyric "*Ibu Bumi dilarani*" translated as "The Mother Earth has been hurt" points out the phenomenon in which humans present greediness and no concern for the living environment harmed by industrialization. Capitalism is a potential enemy, as having been warned by Sedulur Sikep's ancestors. Sedulur Sikep must resist being swept away by modernization, but can still utilize it as a tool to broaden their knowledge and contribute to protecting their community. Sedulur Sikep, as a movement, represents the peasants' dissatisfaction and resistance against marginalization caused by the state's unfair land use policies, which permit industrial activities to encroach upon and degrade their land.

Neoliberal influences scale up unemployment rates and cause peasants to lose land (Dunaway & Macabuac, 2022; Bélair, 2021). They breed threats for Sedulur Sikep, which may have to be steered away from their lands and experience the scarcity of water they deploy to farm. The resistance they carry out is the manifestation of the teachings of their ancestor, Samin Surosentiko. The song thus represents the principle of not allowing damage to occur in the Kendeng Mountains and the peasant profession to disappear in the land of Kendeng because the profession is one of the doctrines from Sedulur Sikep's elders as an attempt to maintain the balance of nature.

The lyric "*Ibu Bumi kang ngadhili*," meaning "Mother Earth will judge," signifies that Mother Earth, like a compassionate parent, will endure her children's misdeeds and guide them with reminders and warnings. However, when her children exceed acceptable limits, she will respond with unwavering firmness. Analogous to Mother Earth, the Earth constantly reminds humans to always act wisely and ask others to nourish nature and prevent damage. By interplaying with nature, human beings will acquire local knowledge of how to employ it auspiciously. However, instead of being wise, humans are exhibiting greediness by exploiting nature inordinately and disregarding whatever nature damage turns up as a result of their unruly behaviors.

Through the song, Sedulur Sikep warns us that the wrath of nature will wreak havoc and disasters on human beings. Natural disasters, such as floods, landslides, earthquakes, volcanic eruptions, and pandemics, may ensue. Even Sedulur Sikep believes that the COVID-19 pandemic attacking human beings is because of their greedy activities and destructing nature.

In the teachings Sedulur Sikep adheres to, find the terms "*ngajeni*" (respecting), "*ngopeni*" (nurturing), and "*demunung*" (being ungreedy). One who is "*ngajeni*" or respecting will invariably bear in mind that the universe is one of God's blessings. The concept is analogous to the concept of venerating nature as how to venerate a mother. One of the efforts is to

retain the peasant profession as the main one because being a peasant allows them to realize natural stability. Peasants should apply an eco-friendly and sustainable farming system in the best interest of humans, the universe, and all living creatures, such as plants and animals.

“Ngajeni” connects to spirituality, the values of which remind humans of the obligation against excessive exploitation of nature. Humans should maintain a strong relationship with nature, considering how they greatly require it. Such a relationship can be embodied by incorporating it into custom ecological practices. The practices are possible as long as humans ignore their anthropocentric and egocentric affairs and put others’ interests before theirs. “Ngajeni” or respecting nature, accordingly, is crucial in that we highly rely on nature.

As regards the “ngopeni” concept, Sedulur Sikep maintains the ecosystem and environment nearby to nurture nature. The community nurtures agricultural resources to build healthy agriculture. They are determined to retain Kendeng Mountains, making the mountains homes for plants and animals. They also take care of the extant water springs and maintain soil fertility. They strictly espouse the Javanese teaching of “*Sadhumuk bathuk sanyari bumi* (the principle in the life of the Javanese is "honor" and "land" which will be defended tooth and nail) ,” mandating them to take a stand for what they have until death. The philosophy, as such, reflects how inextricable the relationship between Sedulur Sikep and the land they own is.

Additionally, Sedulur Sikep abides by the principle of “*sacekape*,” namely living moderately. As peasants, the community endeavors to retain harmony with nature. They are careful in treating and exploiting nature. It is because they believe in the wrath of nature that may punish them for misbehaving. They also comply with the teaching “*Sapa kang nandur bakal ngundhuh. Ora ana nandur pari thukul jagung. Nandur pari mesti ngundhuh pari*,” which means “Who acts shall bear the consequence. Planting rice will not give you corn, it will give you rice.”

Criticism Symbol

In today’s era, ones can express social critics through arts, for example, theatrical performances, poetry, paintings, murals, and the like (Hasan & Bleibleh, 2023; Wearing, 2022). Another kind of art frequently exerted is music or songs. For example, with its global followers, punk and underground music can inspire a social movement (Ambrosch, 2015). Sedulur Sikep make social critical actions against the government and mining corporations through a song. The song, thus, plays an elemental role in constructing solidarity and acts as a subtle resistance expression. Sedulur Sikep leverage it as media to deliver critics from the vantage point of those.

Environmental damage, land loss, natural disaster threats, and loss of profession as peasants are the focal points of the protesting song. The song evolves as part of the movement to solidify idealism and emotional bond between members and serves as a bastion that reminds the listeners in order not to be lured by the tricks of mining industries that promise well-being. The sense of resistance and the messages being delivered are observable by the music genre. The song “*Ibu Bumi*” comes with a gentle and soft rhythm as that of Javanese songs prevalently. Wadiyo et al., (2022) explained that Javanese songs can be part of the as-

pects of supporting their existence in Java communities.. Notwithstanding the representative theme landed with resisting politics, the song retains a simple, mature, and meaningful style. The profound word elements in the lyrics of the song are sung gently, delineating a figure of a mature woman, namely a gentle mother.

In the context of the song "Ibu Bumi," used by the Samin community as a protest against the construction of a cement factory, the composition integrates traditional Javanese musical elements to convey a profound message of peace and resilience. The song's rich melodies and simple rhythms evoke tranquility and strength, aligning with the community's commitment to protecting nature. Key features such as intonation, slow tempo, and contrasting dynamics represent the stillness of nature that the Samin people seek to safeguard. The vocal delivery emphasizes a soft, gentle singing style typical of Javanese traditions, with vibrato variations adding emotional depth and enhancing the song's connection to its meaning. The arrangement remains intentionally simple, centering the lyrics as the primary vehicle of expression. The repetitive melodies, reflective of local traditions, encourage introspection on the importance of environmental preservation. This approach underscores the values of authenticity and simplicity, which are fundamental to the Samin community's cultural and environmental ethos.

The song "Ibu Bumi" raises social critics usually delivered through actions against cement corporations. Some exemplary actions are demonstrations at Istana Jakarta and Central Java Governor's Office, the Kamisan movement in Semarang, Commemorating Yu Patmi, and so forth. The social critics are not only reflected through the music and lyrics of the song but also expressed through active social movements by the activists concerned. As such, the song inspires their resistance. It has an incredible influence on peasants and the young generation. It possesses a special charisma giving different impressions from that of other music since vesting a robust imagination of living adversities.



Figure 1. The song "Ibu Bumi" (Mother Earth) was performed during a demonstration against a cement factory outside the Central Java Governor's office. Romo Aloysius Budi Purnomo, a well-known Catholic religious leader and artist, joined the peaceful protest held on December 23, 2016.

Employing such a song is effective for self-prevention from unrealistic material persuasion (Okazaki, 2019). The song asks its listeners to grasp humanity's values in each of its lyrics. Delivering messages through a song associated with the environment is more acceptable among the pros. The song, which originally recounts the tradition of Sedulur Sikep, is self-modifying into the means of expressing and delivering struggle and environment-related messages to the community. The modification can break out because music constitutes an aesthetic facility for the community's cultural sense (Anne, Ian & Jordan, 2021). Music allows efficient communication, decorates interaction, strengthens love, and accelerates value novelty (Schäfer et al., 2013; Kalanjoš, 2022).



Figure 2. The band *Efek Rumah Kaca* performed the song "Ibu Bumi" in collaboration with Kendeng peasants during their solo concert in Semarang on August 19, 2017.

Sedulur Sikep builds the pattern for internalizing values accepted by Kendeng peasants based on familiarity, friendship, and deliberation. From the viewpoint of social movement, the basis influences the process of song value internalization by the peasants, who will decide to either conduct the value or understand it as new knowledge. The lyrics of the song "Ibu Bumi" entice the listeners to live better by complying with the social and environmental values they deliver. After affording the information on environmental values to Kendeng peasants, Sedulur Sikep can then ask other peasants, the young generation, artists, cultural practitioners, and other communities to sustain Kendeng as nature by refusing cement factory construction. The song showcases maturity and morality in harmonizing with nature.

To demonstrate unity and concern for the environment, religious and cultural figures performed "Ibu Bumi," a touching song highlighting the damage to ecosystems and its threats to farmers in the Kendeng Mountains. Romo Aloys Budi, a respected religious leader, emphasized the interconnectedness of all living beings and the importance of preserving the delicate balance of nature. He recognized that the ecological destruction in the Kendeng

Mountains harms the environment and endangers the farmers who depend on its ecosystems for their livelihood. By participating in the performance of "Ibu Bumi," Romo Aloys Budi sent a powerful message of solidarity and support to those fighting to protect their land and way of life. Sujiwo Tejo, a cultural observer deeply connected to tradition and heritage, also understood the profound significance of the land in the Kendeng Mountains. Through their participation in this heartfelt expression of concern, shared via YouTube, Romo Aloys Budi and Sujiwo Tejo demonstrated that by uniting our voices, we can amplify our message and inspire positive change in the world, with the hope that their voices will resonate with and mobilize a wider audience.



Figure 3. Religious figures (Romo Aloys Budi) and cultural observers (Sujiwo Tejo) participate in singing "Ibu Bumi" song as an expression of their concern for the destruction of the ecosystem and its threat to farmers in the North Kendeng Mountains.

The song, raising the community's moral awareness, reminds the state and corporations of moral anxiety. Moral anxiety is attributed to anxiety about self-conscience (Kurth, 2015). Those with a better-evolving conscience will regret their immoral behaviors once they do them. Accordingly, through the song, Sedulur Sikep invites the government to be concerned about mining activities and manage the activities well and appropriately, averting environmental damage, such as soil, water, air, marine, and forest damage.

The song delivers an allusion to mining industries run in Indonesia to earn high profits but cause harm to nature. Decreased natural-balancing resources, such as forest, water, and soil, are over much of the product of mining activities generating a large number of pollutants from the early exploitation to the production process. The allusion is also against the government's ban on traditional mining and supports massive mining with more severe impacts compared to that of the first. Additionally, Sedulur Sikep is also criticizing how the government plays with some regulations; as proven by independent studies of KHLS (Stra-

tegic Environmental Assessment) and RTRW (Spatial and Territorial Planning), the Kendeng mountain area is infeasible for mining practices due to its composition of karst (lime). Law Number 32 of 2009 concerning Living Environment Protection and Management states there shall be no mining activities in the karst mountains because it will cause natural damage and biodiversity loss.



Figure 4. Sedulur Sikep youth unfurled posters calling for caring for the earth and rejecting mining which destroys nature on the theme "Ibu Bumi" at a discussion event discussing KHLS (Strategic Environmental Assessment) and RTRW (Spatial and Territorial Planning) in Pati, Central Java.

Through the song "Ibu Bumi," Sedulur Sikep expresses its criticism of the government's policy concerning the environment. The policy is influenced by certain interests. As the corollary, the government willingly overlooks environmental issues. Once it issues policies underpinning detrimental parties that damage nature, it also contributes to the existing problems. Women casting their feet in the struggle tent highlight the urgency of the issues. When humans humanize others, there will be no nature damage or community suffering. The government should, accordingly, issue community-advocating policies. The community should engage in policy-making. And yet, it is oftentimes abandoned, generating conflicts. Development should come after a good analysis. Environmental impact analyses should be fairly made and allay investors' interests. Peasants do not call for fine buildings; rather, they demand clean water, air, and fertile farming land. However, investors develop based on the economic interests of several parties and disregard public interests. Hence, they should fight to protect Kendeng Mountains.

Conclusion

The elaboration above sheds light on how there is a war on welfare concepts between Sedulur Sikep and the state. Sedulur Sikep regards the peasant profession as uncontested, and establishment of a cement factory intervening with it will confound the ecosystem. Meanwhile, the state claims investors as those who will augment local and regional foreign exchange and open more job opportunities.

Cultural resources manifested in the song “*Ibu Bumi*” offer political dialectics with the community, government and corporations. The dialectics of the community offer knowledge about nature based on Sedulur Sikep teachings and values. The song focuses on evoking awareness of humanism by imparting the apprehension of social reality and the meaning of life. Dialectics with the government and corporations is carried out through a narration representation of social reality linked to principal issues of humanism, ecosystem, livelihood, and culture. Sedulur Sikep strives to deliver advising messages, namely “God allows humans to deploy nature to cater to their needs,” “Employing natural resources should be offset by being mindful of nature and others,” and “Inordinate nature exploitation will lead to big disasters.”

The song “*Ibu Bumi*” inspired and fostered solidarity among peasants, motivating them to resist the establishment of the cement factory. This song serves as a tool to raise awareness about environmental movements. It embodies the Sedulur Sikep's commitment to an activist vitalist ideology – taking proactive steps to protect their community and others. It narrates the alliance of two powerful forces: investors (manufacturers) and the state (government), which mutually reinforce each other to create a dominant central power. Sedulur Sikep criticizes this alliance for its harmful impacts on their community's economic, social, and cultural aspects.

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