ANALIZING ENVIRONMENTAL NARRATIVES IN 'EARTH' MUSIC VIDEO THROUGH THE LENS OF JOHN FISKE'S SEMIOTICS THEORY

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ABSTRACT

This study explores how environmental messages are constructed and conveyed through the music video Earth by Lil Dicky, analyzed using Fiske's (1987) semiotic theory. Through the three levels of semiotic analysis namely reality, representation, and ideology, this study explains how verbal and visual signs in the music video work together to form meaningful messages related to environmental issues. Using a qualitative descriptive approach, this study analyzes selected segments of the video that depict environmental problems such as ecological damage and human negligence. The findings reveal that the video utilizes symbolic representations—including animated characters, color schemes, camera angles, and lyrical expressions—to convey themes of conservationism, anthropocentrism, and global collectivism. The song "Earth" serves not only as entertainment but also as a medium to raise awareness about the global environmental crisis and the urgency of collective action. This study contributes to the field of linguistics, particularly semiotic studies, by demonstrating how environmentally themed messages can be communicated through popular media.

Keywords*: Environmental Narratives, John Fiske, Music Video, Semiotics*

ABSTRAK

Penelitian ini mengeksplorasi bagaimana pesan-pesan lingkungan dibangun dan disampaikan melalui video musik Earth karya Lil Dicky lalu dianalisis dengan menggunakan teori semiotika Fiske (1987). Melalui tiga level analisis semiotik yaitu realitas, representasi, dan ideologi, penelitian ini menguraikan bagaimana tanda-tanda verbal dan visual dalam video musik tersebut bekerja sama membentuk pesan bermakna terkait isu lingkungan. Dengan pendekatan deskriptif kualitatif, penelitian ini menganalisis beberapa segmen video yang menampilkan permasalahan lingkungan seperti kerusakan alam dan kelalaian manusia. Temuan menunjukkan bahwa video ini memanfaatkan representasi simbolik berupa karakter animasi, skema warna, sudut pengambilan gambar, dan lirik lagu untuk menyampaikan tema konservasionisme, antroposentrisme, dan kolektivisme global. Lagu "earth" tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai media untuk membangkitkan kesadaran akan krisis lingkungan global dan pentingnya aksi kolektif. Penelitian ini memberikan kontribusi bagi kajian linguistik, khususnya dalam studi semiotika, dengan menunjukkan bagaimana pesan-pesan yang terkait lingkungan dapat dikomunikasikan melalui media populer.

Kata kunci: *Narasi Lingkungan, John Fiske, Semiotik, , Video Musik*

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INTRODUCTION

The music industry has long been an effective medium for conveying social, political, and environmental messages. Music informs, inspires, entertains, and educates simultaneously. Music plays a vital role in raising public awareness about social issues. It functions not only as entertainment but also as a powerful communication tool to increase awareness of global concerns. According to Hall (1980), messages in media, including music, can be interpreted in various ways by audiences, depending on their social and cultural backgrounds. In this way, music becomes a cross-cultural bridge, uniting listeners through shared values and mutual concerns, including those about the future of the planet.

Music videos are one of the most effective mediums for delivering messages through the combination of engaging lyrics and visuals. Story elements in music videos typically depict the meaning of the songs performed by the artist. According to Agnes & Loisa (2019), the themes presented in music videos often reflect the social realities within society. These portrayals of social reality are crafted in visual forms that resemble real-life situations, complemented by the emotional expressions to attract the attention and sympathy of the audience. These visual narratives, strengthened by facial expressions and symbolic imagery, aim to captivate, provoke, and persuade. Amaral (2018) further notes that music videos employ systematic visual sequences synchronized with lyrics, rhythm, and instrumentation, making them effective tools for message delivery to ensure that the message is not just seen or heard, but felt intensely and memorably.

One prominent musical work addressing environmental issues is Lil Dicky's song Earth. Since its release in 2019, the song has garnered significant attention, with 453,047,168 views to date. The song explicitly blends humor, sincerity, and visual storytelling to highlights environmental themes through captivating animations and collaborations with various global celebrities. It aims not only to entertain but also to educate the public about the importance of preserving Earth as a shared home. As a public figure, Lil Dicky can influence his audience through his artistic creations and the messages he conveys. This aligns with McCracken's (1989) theory that public figures play an essential role in establishing symbolic relationships with their audiences, where the values and identities they project can shape fans' perceptions and behaviors.

In the midst of escalating climate crises and the increasing visibility of environmental damage in global media, the role of popular culture—especially music videos—as a medium for environmental communication has become more critical than ever. While traditional environmental campaigns often rely on scientific or institutional channels, music and visual arts have proven to be more resonant and accessible to wider audiences, particularly younger generations. This gap highlights the urgency for academic inquiry into how ecological messages are embedded in cultural products like music videos, which can influence public perception and awareness on a massive scale. Therefore, understanding how these messages are constructed is not only relevant for media studies but also essential in strengthening media-based environmental literacy.

This study aims to analyze the elements of reality, representation, and ideology reflected in the song and music video Earth by Lil Dicky through the lens of John Fiske's semiotic theory. The levels of reality, representation, and ideology each uncover layers of meaning embedded

within popular entertainment. (Nisa and Nugroho (2019). The study focuses on how various visual and verbal signs within the music video construct meanings related to environmental and social issues. By examining these components, the study seeks to uncover how environmental narratives are constructed and communicated in popular media.

The objective of this study lies in how the messages contained in the song *Earth* can be analyzed using the semiotics approach, specifically Fiske's theory. As a part of popular culture, this song addresses global environmental issues through a combination of powerful lyrics and visual elements. By analyzing the levels of reality, representation, and ideology in this song and its music video, this study aims to uncover how messages about environmental crises and social awareness are constructed and communicated through interaction between signs and symbols.

Several previous studies related to semiotic analysis using Fiske's theory in music videos have been conducted. Some of them are, the study by Novitrianingrum and Fuady (2020) and the study by Rini and Fauziah (2019) that analyze representations of women and feminist values in music videos. The semiotic approach employed in these studies provides a useful foundation to understand how signs in music videos can represent social issues. Another study by Asrita *(2020)* that analyze the presence of LGBT ideological values in the music video. This study by Asrita is relevant to this study as it demonstrates how music videos can serve as a medium to represent specific ideologies to the audience.

While several prior studies have applied Fiske's theory to analyze feminist and LGBTQ+ themes in music videos, studies on environmental themes within the same framework remains limited. This study thus fills the gap by focusing on how *Earth* communicates ideologies of conservationism, anthropocentrism, and global collectivism through semiotic analysis. These three studies remain closely relevant, both in terms of object and scope, aligning methodologically while differing thematically. This study shares similarities with the previous studies as it also adopts Fiske's semiotic analysis approach, which includes three levels of analysis: reality, representation, and ideology. However, the primary distinction lies in the theme and object of study, as this study focuses on environmental awareness issues raised through the music video Earth by Lil Dicky, given that no prior studies has explored environmental issues using Fiske's theory.

In addition to expanding knowledge in the field of semiotics, this study aims to deepen understanding of how messages about social issues and ideologies can be conveyed through visual and verbal symbols in art, particularly music, using Fiske's semiotic approach. The findings of this study are expected to provide a deeper insight into how art, especially music, can be utilized to communicate significant messages about particular issues or ideologies.

LITERATURE REVIEW

a. Semiotics

The semiotic approach, particularly Fiske's theory (1987), serves as a relevant tool to understand how the elements in this song reflect reality, shape representations, and convey specific ideologies. Fiske (1990) emphasizes that media are texts containing signs that can be analyzed to reveal deeper meanings. According to Yunita and Yusanto (2019), semiotics also considers how

events are represented through moving images using various social codes that operate within cultural contexts. Through the theories of reality, representation, and ideology, this study can explore how the song and music video Earth create powerful environmental messages. Furthermore, Halliday (2014) argues that language in artistic works is not only used to convey information but also to construct ideological values. In this song, the values of conservationism, anthropocentrism, and global collectivism are evident through the use of symbols of nature, animals, and humans working together to protect environmental sustainability.

Semiotic is the study of signs and symbols, exploring how they generate meaning in various contexts (Chandler, 2007). According to Chandler, semiotic is a crucial tool in understanding how signs and symbols are utilized to construct and convey meaning in popular culture. Chandler emphasizes that semiotics examining how verbal and visual signs operate within cultural frameworks to shape perception and convey ideologies. In semiotic studies, popular media such as films and music are considered systems of signs representing specific social values and ideologies (Fiske, 1987). Through semiotics, this research aims to uncover the meaning embedded in the Earth music video, providing a deeper understanding of its environmental message.

b.   Three Levels of Semiotic Analysis

To analyze how environmental messages are constructed in *Earth*, this study applies Fiske's (1987) semiotic theory, particularly his concept of the Three Levels of Semiotic Analysis. Fiske's framework consists of three levels: reality, representation, and ideology. Each level addresses a different aspect of how meaning is constructed and communicated.

a) **Reality**: This level examines the real-world elements represented through signs, such as characters, settings, objects, and environments. It encompasses everything considered real in daily life, such as appearance, body movements, sounds, facial expressions, makeup, and environment. However, Fiske argues that reality is not entirely objective, as it is always shaped by media and culture. In the Earth music video, reality is reflected through the visualization of animal and human life, as well as depictions of nature and the environment.

b) **Representation**: This level focuses on how signs are organized and presented to construct narratives or stories. Representation refers to the ways media portray or visualize reality through codes such as camera angles, words or phrases in dialogue, lighting, and accompanying music. In the Earth music video, representation is evident through the use of animation, lighting, camera angles, and lyrics that educate viewers about global environmental issues.

c) **Ideology**: At this level, semiotics examines the values and beliefs embedded within signs, including the values and beliefs intended to be communicated. Ideology refers to the values or beliefs embedded in signs, such as patriarchy, individualism, materialism, or capitalism. As explained by Reni (2019), the ideological level in semiotics emerges from the interaction between reality and representation through social codes, which then produce specific ideologies related to race, class, gender, or economic systems. In the Earth music video, the ideology of conservationism is promoted through a collective message urging

humanity to unite in protecting Earth as a shared home. By employing Fiske's theory, this study dissects the visual and verbal elements of the music video to reveal how it constructs meaning across these three levels.

c. Visual and Verbal Signs

Visual and verbal signs are essential components in the communication and construction of meaning within media texts. Visual signs may include various elements such as images, color schemes, character gestures, body language, and compositional arrangements that contribute to the overall message being conveyed. On the other hand, verbal signs consist of spoken or written language, including but not limited to dialogue, narration, slogans, and lyrics. These two modes often coexist and interact in contemporary media, forming a unified system of meaning-making. As stated by Kress and van Leeuwen (2006), the integration of visual and verbal modes produces multimodal texts that are generally more effective in delivering meaning than messages conveyed through a single mode alone.

This multimodal strategy is particularly relevant in the context of music videos, where moving images and lyrical content must work together to express particular messages or themes. In the case of the Earth music video by Lil Dicky, a wide range of visual signs—particularly animated sequences—serve to reinforce and enhance the environmental themes already presented in the verbal mode, namely the lyrics. This combination allows for a richer and more engaging delivery of meaning. The interaction between these visual and verbal elements is analyzed in this research to gain a deeper understanding of how they support the narrative and contribute to the construction of meaning. This underscores the crucial role of multimodal interaction in shaping the audience's interpretation and influencing their perception of the environmental issues presented in the video

RESEARCH METHOD

This study uses a qualitative descriptive design to achieve its objectives. This design was chosen as the study aims to analyze how environmental messages are constructed and conveyed through the music video Earth by Lil Dicky. The qualitative descriptive design allows to describe phenomena in detail within their original context. According to Creswell (2013), qualitative research is defined as an exploratory process aimed at holistically understanding social or human problems through data in the form of words and in-depth views. The qualitative descriptive design is particularly suitable for examining how enviromental massage are constructed within reality, representation, and ideology, enabling a comprehensive understanding of the cultural and social messages conveyed through multimodal signs.

The data in this study were collected through documentation of the selected video scenes. This method allows to gather data from images, texts, and audiovisual materials to capturing details relevant to the study's context. Yin (2011) explains that documentation method is an important data collection technique in qualitative research, as it provides factual and in-depth information from available sources, such as videos, documents, or recordings. In this study, three specific segments of the Earth music video were selected based on their visual and verbal

representation of environmental themes and their relevance to themes of environmental awareness, conservation, anthropocentrism, and global collectivism. These segments were: (1) 0:00–0:17, representing the introductory scene with environmental degradation visuals; (2) 4:46–4:49, showing critical commentary on pollution and violence; and (3) 5:00–5:04, depicting collective harmony and unity among living beings.   The scenes were chosen based on their relevance to the three levels of Fiske's framework: reality, representation, and ideology.

The data were analyzed by the framework proposed by Miles and Huberman (1994), which consists of three stages: data reduction, data display, and conclusion drawing. In the data reduction stage, the data was selected, focused, and simplified the information obtained from the music video to highlight the most relevant visual and verbal signs. The data display stage involved organizing and presenting these signs according to Fiske's three levels of semiotic analysis: reality, representation, and ideology. The final stage was conclusion drawing and verification, in which initial interpretations were reviewed and validated to ensure accuracy. This step-by-step process clarified how each level of meaning was constructed through the interaction of visual and verbal elements in the music video.

FINDINGS

Data 1

Image 1.1

Image 1.2   **Image 1.3**

The opening of the music video begins with a combination of visual and verbal signs designed to emphasize the critical state of the environment. The visual signs include a depiction of thick black smoke emitting from a car's exhaust in image 1.1, symbolizing the widespread issue of air pollution caused by vehicle emissions. Accompanying this is a news clip that visually

portrays forest fires, representing the escalating environmental crises fueled by human activities in image 1.2 and 1.3. The verbal sign in this data appears as a textual overlay in the news clip with the sentence: *"High Temps & Dry Conditions Fuel Western Wildfires."* This text not only contextualizes the visual imagery but also reinforces the urgency of addressing global warming and its associated consequences. From a semiotic perspective, this verbal sign reinforces the visual cues of smoke and fire, creating a coherent narrative about the real consequences of environmental neglect. It also implicitly promotes the ideology of conservationism, urging viewers to recognize and address the causes behind these events.

A. Reality Level

At the reality level, visual elements such as the black smoke from the car exhaust reflect air pollution, which is one of the major environmental issues in the real world. Vehicle emissions are a significant contributor to global warming and climate change. Furthermore, the news clip showing the forest fires offers a real-life depiction of the environmental crisis, increasingly frequent due to human actions, one of which is air pollution. These elements are interconnected and reflect the real-life challenges faced by global society.

B. Representation Level

At the representation level, the media visualizes this reality through:

a) Black smoke visual effect: This technique emphasizes the detrimental effects of pollution on the environment. The use of thick, dark smoke serves to capture attention and create a dramatic impression of the consequences of vehicle emissions. As noted by Bordwell and Thompson (2018), visual elements in film can effectively highlight environmental themes by drawing viewers' attention to specific issues.

b) Close-up camera angle: The camera's close placement on the car exhaust emphasizes the focus on the source of pollution, making the message clearer and easier for the audience to grasp. According to Giannetti (2014), close-up shots are instrumental in focusing the viewer's attention on critical details, thereby enhancing the emotional impact of the scene.

c) News clip: The addition of the forest fire news clip as supporting imagery adds a dimension of global reality, connecting the cause-and-effect relationship of human actions to environmental destruction on a large scale. This approach aligns with Fiske's (1990) assertion that media often integrate real-world elements to construct a narrative that resonates with the audience's understanding of current events.

C. Ideology Level

At the ideology level, the images convey the ideology of conservationism, which emphasizes the importance of protecting the environment from damage caused by human activities. It emphasizes humanity's responsibility to ensure the sustainability of ecosystems for the survival of future generations. According to Christanto (2014), conservationism in environmental science includes efforts to save, manage, and protect natural resources and the environment prudently, aiming to maintain environmental sustainability in the long term and preserve the genetic diversity of species. In the *Earth* music video, conservationism is reflected in the visual and

verbal aspects that urge society to become more aware of the damage inflicted on Earth, including climate change, pollution, and global warming.

The opening section of the song "Earth" aims to raise the audience's awareness about the urgency of environmental issues through a combination of visual and verbal elements. By depicting the reality of pollution and environmental damage in a dramatic and easily understandable form, the opening of this music video conveys the message that the cause-and-effect relationship of human actions on nature is profound and can lead to the destruction of the natural world itself.

Data 2

Image 2.1

This scene presents a depiction of the significant threats facing humanity and the environment, illustrated through a combination of powerful visual and verbal signs. The visual signs include factories emitting thick smoke, symbolizing industrial pollution; nuclear symbols, representing the looming threat of nuclear warfare; and weapons, denoting violence and conflict. These visuals portray the interconnected challenges of environmental degradation and societal violence.

Complementing these visuals are the lyrics *"all these shootings, pollution we under attack on ourselves"* as a verbal sign, which explicitly connect the root of these crises to human action. From a semiotic perspective, this verbal sign reinforces the visual representations of factories, weapons, and nuclear imagery, constructing a message about the destructive consequences of human behavior. The phrase *"all these shootings"* directly refers to acts of violence and conflict, while *"pollution"* highlights the environmental degradation caused by industrialization and unsustainable practices. The line *"we under attack on ourselves"* emphasizes a self-inflicted crisis, where human actions become threats to humanity itself.

This expression not only names the problems but also frames them as interconnected and self-perpetuating, which strengthens the music video's central theme: that humanity is both the perpetrator and the victim of global crises. It also implicitly promotes the ideology of anthropocentrism, critiquing how humans place themselves at the center of the world while ignoring the consequences of their actions. By illustrating the results of unchecked human dominance—violence, pollution, and self-destruction—the verbal sign calls for introspection and greater awareness of our collective impact on both society and the environment. Therefore, the image highlights two major aspects: environmental damage and human

violence.

Together, these elements create a narrative that highlights the consequences of human negligence and irresponsible behavior, emphasizing the need for collective awareness and action. This combination of visual and verbal elements serves as a critical reflection on the dual threats of environmental destruction and societal violence, urging the audience to acknowledge humanity's role in these issues and take meaningful steps toward resolution.

A. Reality Level

At the reality level, the scene reflects actual threats that exist in the real world. Factories emitting thick smoke depict air pollution caused by industrial emissions, which are a major contributor to climate change and respiratory health issues. The smoke and waste illustrate the destruction brought about by human dependence on industry, leading to the degradation of air quality and the environment. Additionally, images of weapons and nuclear symbols remind us of the threats of war and the armed violence resulting from ongoing conflicts around the world. Nuclear symbols refer to the ongoing global threat of nuclear warfare, as seen in the political tensions among nuclear-armed nations. Weapons symbolize violence and armed conflicts, which continue to endanger human lives and destabilize regions globally.

B. Representation Level

At the representation level, the visuals depict reality through several cinematic techniques:

a) Dark Lighting: The use of dark colors creates a sense of destruction and imminent danger. These gloomy colors reflect a state filled with danger and devastation, giving the audience the impression of a world in crisis and full of tension. As noted by Bordwell and Thompson (2018), lighting plays a crucial role in setting the mood and atmosphere in film, influencing the audience's emotional response.

b) Shifting Camera Angles: The camera does not focus on a single object but shifts between elements that represent threats— factories, weapons, and waste—that are interconnected. This technique builds a narrative suggesting that major issues like pollution, violence, and the threat of war are not isolated from one another but are interconnected and influence one another, contributing to a global crisis. Giannetti (2014) emphasizes that camera angles and movements are instrumental in shaping the narrative, guiding the viewer's focus, and highlighting relationships between different elements within a scene.

C. Ideology Level

At the ideology level, this music video reflects the ideology of anthropocentrism, which shows the view that humans often prioritize their own interests and progress, without considering the impact on nature and other living beings. Anthropocentrism is the perspective that places humans at the center of all things, including in managing the environment and nature, often prioritizing their own interests and progress without considering the impact on nature and other living beings. According to Sonny Keraf (2010), anthropocentrism is the view that positions humans as the center of the universe, seeing nature as an object that can be exploited solely for human benefit. Within this framework, humans are portrayed as entities neglecting the consequences of their actions, whether through environmental destruction caused by pollution or the ongoing violence stemming from human conflicts. This ideology highlights the importance of self- reflection and humanity's responsibility toward environmental preservation and the sustainability of social life and also criticizes this anthropocentric mindset by illustrating how the consequences of human-centered thinking—such as pollution, violence, and the threat of nuclear disaster—ultimately harm humanity itself. It challenges viewers to reconsider their relationship with the environment and others, promoting a more collective and sustainable worldview.

Through this visualization, the image aims to convey a profound message about how humans are often the cause of significant damage in the world. The image invites the audience to realize that the effects of pollution and violence are the results of human choices, which should encourage us to take more responsibility and strive to create positive changes to protect the Earth and fellow humans.

Data 3

Image 3.1

In this part of the video, a powerful combination of visual and verbal elements illustrates the harmony and unity among all living creatures on Earth. The visual signs include a vibrant and lush natural setting where humans and animals are depicted together, interacting with joy and mutual affection. These visuals symbolize the interconnectedness and shared existence of all life forms on the planet. Complementing this is the verbal sign, the lyrics *"We love the earth,"* which emphasize the importance of love, care, and collaboration in preserving the Earth. From a semiotic perspective, the lyric *"We love the earth"* functions as a clear symbolic sign representing unity, affection, and collective responsibility. The simplicity of this line emphasizes inclusivity—it does not specify who "we" are, thus inviting every listener, regardless of identity, background, or species (as mirrored by the visuals), to be part of this collective "we."

The scene portrays an idealized vision of a united world where diversity is celebrated as a source of strength. It highlights the coexistence of various species in a balanced ecosystem, urging the audience to reflect on their role in maintaining this harmony. Together, the visual and verbal signs create a narrative that underscores the significance of global unity in addressing environmental and social challenges.

A. Reality Level

a) Gestures and Appearance: The happy expressions shown by both humans and animals, along with their affectionate interactions, represent a sense of unity and togetherness. These gestures create the impression that relationships between living beings, whether human or animal, should be built on mutual respect and care. Their colorful appearance, with bright clothes and various colorful animals, symbolizes the cultural and biological diversity found on Earth. This aligns with Soedjarwo's (2021) findings, which emphasize and concluded that its language strategies and cheerful presentation significantly contributed to raising public awareness This emphasizes the importance of diversity as part of the beauty of our planet.

b) Environment: The lush green landscape, with dense trees and a bright sky, reflects peace and ecological balance. This environment is more than just a background; it is a powerful symbol that Earth is a shared home for all living beings. The fertile and bright natural surroundings depict the idealization of a

balanced and harmonious world, where all living beings can coexist without threatening each other's existence.

B.　Representation Level

a) Lighting: The use of bright lighting with green and blue tones symbolizes the life and freshness of nature. These colors are not just visual aesthetics but also convey a message about the vitality of nature and the hope for a better future for the Earth. Green, as a symbol of nature, and blue, as a symbol of the sky and water, suggest balance and sustainability in the ecosystem. Bordwell and Thompson (2018) note that color design in film can serve both expressive and symbolic functions, enhancing the narrative by eliciting specific emotional responses from the audience.

b) Camera Angles: The cinematic technique used in this moment places various living creatures, both humans and animals, in one frame. In this way, the image illustrates the equality of all living beings on this planet. The camera angle that unites them in one frame conveys the important message that human life, animals, and nature are all deeply interconnected, and only through unity can we preserve life itself. As noted by Giannetti (2014), specific camera angles and compositions can influence the audience's perception of relationships among characters and their environment, thereby reinforcing thematic elements such as unity and interdependence.

C. Ideology Level

At ideological level, this visualization reflects global collectivism, which is a view that emphasizes the importance of cooperation between nations, cultures, and species worldwide to achieve a common goal: the preservation of this planet. Global collectivism underscores the values of solidarity, where individuals or groups not only advocate for their own interests but also contribute to the common good to create a better and more sustainable world. According to Ulrich Beck (1993), global collectivism refers to the shared awareness that global issues, such as climate change and environmental destruction, require a collective response from all of humanity. Beck argues that the global community must collaborate to address shared risks that affect the entire planet, transcending individual or national interests.

This image shows an ideal vision of a harmonious world, where humans and animals coexist peacefully and collaborate to preserve Earth. The lyrics "we love the earth" reflect the spirit of global collectivism, encouraging us to protect the Earth together as one entity, regardless of species or cultural differences. The image also aims to raise awareness that diversity is not a divider but rather a strength that can reinforce collective efforts to preserve our planet.

DISCUSSION

This study applied Fiske's (1987) three levels of semiotic analysis—reality, representation, and ideology—to examine how the music video *Earth* by Lil Dicky constructs and communicates environmental messages. The findings of this study not only align with the research objectives but also demonstrate a distinct thematic contribution to semiotic analysis in the context of popular media, particularly when compared with previous studies that focus on gender and identity representation.

At the reality level, this research found that Earth employs signs rooted in real-world environmental conditions. For instance, the depiction of black smoke from car exhausts, visual portrayals of forest fires, and scenes of industrial pollution directly reference ongoing ecological issues such as climate change and air quality degradation. These visual elements serve to ground

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the narrative in tangible, observable phenomena that are easily recognizable by a global audience. This approach creates immediacy and urgency, distinguishing Earth from other works analyzed through semiotic frameworks. For example, Novitrianingrum and Fuady (2020), in their analysis of Ariana Grande's God is a Woman, emphasized divine and cosmic imagery to construct feminist identity—imagery that leaned more toward symbolic abstraction than literal real-world contexts. Likewise, Rini and Fauziah (2019), in studying DDU-DU DDU-DU by BLACKPINK, analyzed how fashion, makeup, and gestures were used to assert feminine power, yet these elements remained within the realm of performance aesthetics rather than referencing realities. In contrast, Earth embraces ecological realism and presents the environmental crisis as a shared and immediate experience. This reflects a critical need for ecological literacy, especially among younger audiences, reinforcing Faizah's (2014) assertion that media can serve as a strategic medium for environmental education.

At the representation level, this study highlights the use of various cinematic techniques—especially animation, symbolic imagery, and camera work—to emphasize and stylize the environmental messages in the video. A dominant feature in the representation of meaning is the use of close-up camera angles, particularly on sources of pollution, like car exhausts and industrial chimneys. These close-ups are intended to focus the viewer's attention on the cause of environmental problems, creating a sense of urgency. In addition, the use of bright color contrasts and animated transitions in scenes of harmony (e.g., green landscapes, smiling animals) symbolizes the hope for environmental unity. Comparatively, Rini and Fauziah (2019) found that in DDU-DU DDU-DU, the music video used medium and long shots to highlight fashion, stage setting, and body movement, which are integral to the portrayal of feminine identity and empowerment. Their emphasis was on glamour, aesthetics, and choreography, which serve different communicative purposes. Similarly, Asrita (2020), in analyzing LGBT representation, noted the use of lighting and color symbolism—such as the rainbow motif and soft lighting—to evoke inclusivity and vulnerability. The focus was less on environmental or realism and more on emotional tone and symbolic suggestion. While previous studies used representation techniques to construct social identity or mood, this research uses it to construct cause-effect relationships—for example, connecting pollution with its visual source through editing and camera emphasis. Furthermore, the use of animation in Earth is distinct; it employs humor as representational tools to disarm viewers and open space for reflection on serious environmental issues. This stylistic choice is unique compared to the dramatic, stylized, or glamorous approaches in prior works.

At the ideological level, the findings show that Earth embeds environmental ideologies such as conservationism, global collectivism, and a critique of anthropocentrism. The message conveyed throughout the video urges viewers to abandon individualistic mindsets and instead embrace collective environmental responsibility. While Novitrianingrum and Fuady (2020) and Rini and Fauziah (2019) explored gender ideologies such as feminism and gender empowerment, and Asrita (2020) examined LGBT representation and visibility, Earth shifts the ideological lens toward ecological values. This expansion highlights the capacity of music videos not only to reflect cultural identities but also to promote ideological shifts on broader planetary concerns.

Furthermore, it suggests that environmental discourse, typically found in academic or activist circles, can be powerfully transmitted through popular media, reaching wider audiences through accessible visual and lyrical narratives.

In summary, the findings of this research demonstrate how Earth applies semiotic strategies—such as sign and reality selection, representation, and ideological framing—but adapts them to a new thematic focus: the environment. This study fills the gap between previous studies with analyzes a relatively underexplored topic—ecological awareness in music videos. By doing so, it reaffirms the versatility of Fiske's semiotic theory and extends its application to issues of global significance. As a result, this research not only supports existing literature but also contributes original insights into how popular media can function as a site for ideological engagement and environmental education.

CONCLUSION

This study set out to explore how environmental are constructed in Lil Dicky's Earth music video using John Fiske's semiotic theory. The findings reveal that the elements of reality, representation, and ideology work together to communicate urgent ecological narratives. At the reality level, visual signs such as pollution and disaster reflect real-world environmental challenges. At the representation level, cinematic and symbolic techniques like animation, color, and camera angles are used to emphasize emotional and narrative depth. At the ideological level, the video embeds values of conservationism, critiques anthropocentric behavior, and advocates for global collectivism as a response to the environmental crisis.

In addressing the second research objective, this study finds that the interplay of visual and verbal signs—particularly the synergy between lyrics and imagery constructs powerful messages that engage viewers emotionally and intellectually. These signs do not merely describe problems, but frame them within a call to action, urging collective responsibility.

Rather than serving only as entertainment, the music video demonstrates how popular media can function as cultural texts that shape public consciousness. This reinforces the relevance of semiotic analysis in media and linguistic studies, particularly in understanding how ideologies are conveyed in multimodal texts. Based on the results of this study, it is important to continue further exploration of the role of media, especially music, in shaping social awareness regarding environmental and global issues. Future research could consider examining other types of media, such as films or advertisements, in conveying similar messages. Additionally, further studies could investigate how symbolic elements in popular art interact with audiences and their impact on them. For further development, research could expand the scope by comparing music videos with similar approaches.

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