



## New Image of Nature in *Colors Of The Wind* and *Lihatlah Lebih Dekat* Lyrics

Syabrina Sri Sulistyani<sup>1</sup>, Yoga Sudarisman<sup>2</sup>, Agry Pramita<sup>3</sup>

[syabrinathings@gmail.com](mailto:syabrinathings@gmail.com)<sup>1\*</sup>, [yogasudarisman@uinsgd.ac.id](mailto:yogasudarisman@uinsgd.ac.id)<sup>2</sup>, [agrypramita@uinsgd.ac.id](mailto:agrypramita@uinsgd.ac.id)<sup>3</sup>

UIN Sunan Gunung Djati, Bandung, Indonesia

\*Correspondence: [syabrinathings@gmail.com](mailto:syabrinathings@gmail.com)

---

### Abstrak

This study discusses how the relationship between humans and nature is represented in popular song lyrics through the perspective of Emerson's Transcendentalism. This study examines how song lyrics can represent alternative views of nature as personal and moral consciousness. This study is a literary critique that takes a mimetic and expressive approach, using comparative literature as an umbrella to compare the two objects of study. The objects of this study are the lyrics of the songs *Colors of the Wind* and *Lihatlah Lebih Dekat*, which are analyzed using Emerson's four functions of nature: Commodity, Beauty, Language, and Discipline. The results show that *Colors of the Wind* represents all four functions of nature, with an emphasis on criticism of the commodification of nature, colonialism, and moral learning through human-nature relations. Meanwhile, *Lihatlah Lebih Dekat* highlights the function of Language by describing nature as a symbolic medium that encourages reflection on nature. This difference shows that Transcendentalism is adaptable and remains relevant across language contexts, and can be used to read popular song lyrics as literary texts that represent individual awareness of nature. *character and empathy toward the dynamics of community life in the digital age.*

### Status Artikel:

Diterima: 18-02-2026

Direvisi: 19-02-2026

Diterima: 03-03-2026

**Kata Kunci:** Transcendentalism, Emerson, Comparative Literature, *Colors of the Wind*, *Lihatlah Lebih Dekat*



© 2026 Syabrina Sri Sulistyani, Yoga Sudarisman, Agry Pramita

This work is licensed under a

[Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

---

## INTRODUCTION

Modern society often separates itself from nature, shifting the view from exploiting it to seeing it as an interconnected living system. The contemporary ecological crisis demonstrates the imbalance between humans and nature, in which nature is increasingly understood as an object of exploitation rather than as an interconnected system of life. Environmental damage not only affects physical ecosystems but also shapes social structures and human awareness of nature as part of their lives.

Ecological issues in modern global society are widespread. Previous research shows that environmental crises reflect a fundamental imbalance in the relationship between humans and

nature. Abdillah (2025) points out that deforestation is not simply the loss of trees but also the loss of entire habitats for humans and other creatures that depend on these ecosystems. Further, Dvorak (2025) states that the environmental crisis stems from an ecological imbalance caused by human exploitation of nature, rooted in flawed values and perspectives, rather than climate change alone.

The relationship between humans and nature is a persistent theme in world literary history, especially since the Romantic period. Romanticism treats nature as a spiritual space for reflection on meaning, emotions, and existence. This idea emerged in Transcendentalism, a form of American Romanticism that emphasizes intuition, inner consciousness, and cosmic unity (Syofyan, 2011). Transcendentalists, such as Emerson, viewed nature as a path to self-knowledge and spiritual understanding, forming the basis of this study.

Songs can help listeners express their feelings and relate to their own experiences, creating a shared emotional atmosphere (Putri Raya et al. 2025). Then, the lyrics, along with melody and harmony, influence our emotions and perspectives through vivid imagery and poetic language. It connects on an emotional level, encouraging reflection on our relationship with nature. *Colors of the Wind*, the theme song from Pocahontas (1995), composed by Alan Menken and written by Stephen Schwartz, was first performed by Judy Kuhn, Vanessa Williams, and later by Tori Kelly. It won an Oscar® at the 68th Academy Awards for Original Song (Pavilion, 1996). Thematically, the song presents nature as a source of moral consciousness while criticizing colonial and anthropocentric views. Although it is only marginally studied in Transcendentalism as Emerson's systematization of American Romanticism, its selection here is based on thematic engagement and broad reach, highlighting its role in conveying philosophical ideas about nature through popular music.

*Lihatlah Lebih Dekat*, the soundtrack of the Indonesian film *Petualangan Sherina* (2000), sung by Sherina Munaf and composed by Elfa Secioria and written by Mira Lesmana. It also won the AMI Award for Best Children's Album (AMI Awards, 2000). It has broad circulation for conveying meaning and feeling to listeners. Often viewed as a moral and character education tool in research, it is rarely explored as a literary text with philosophical depth. This gap urges a study of how Indonesian song lyrics express ideas about nature and consciousness through the lens of Transcendentalism.

Kennedy and Gioia define a lyric as the song's text, a poetic form for singing. In Greek, it refers to poetry sung with a musical instrument called a lyre. Since their origins, text and music have been unified as a sung form of expression (Citra Dewi & Anggraeni, 2024).

Thus, Frith permits songs to be considered as either poems or speech acts with music. Although popular music is experienced through lyrics, rhetoric, and voice, the word as a source of meaning comes first. Frith asserts that words matter to people and resonate more deeply. This study treats lyrics as poems independent of music, focusing on analyzing their meaning through language (Astor, 2010).

In literary works, language conveys meaning non-literally, deviating from literal language to achieve specific effects, a practice known as figurative language. However, it does not simply deviate from the literal meaning. It involves cognitive processes that build another layer of meaning (Reyes & Saldívar, 2022). A literary style deepens readers' connection by conveying the emotional and spiritual meanings behind nature. According to Cuddon, through imagery, it can show the senses of objects, actions, feelings, thoughts, ideas, states of mind,

and any sensory or extrasensory experience (Khan, 2021). Imagery depicts sensory and inner images that extend into inner awareness.

Nature serves as a source of meaning. Watching and reflecting on it offers a sense of order and purpose, helping individuals understand their place, fostering self-awareness amid change, and preparing for what is ahead (Passmore & Krause, 2023). Based on this understanding, the researcher aims to examine Emerson's Transcendental Thoughts in Nature, where he presents multiple functions of nature. He explains that the benefits of nature range from the most basic to the most spiritual: Commodity, Beauty, Language, and Discipline. At its core, nature sustains life as a commodity, evokes aesthetic and emotional responses as beauty, operates symbolically as language, and shapes moral and spiritual awareness as a discipline (Hong, 2025).

Emerson's nature functions have been a key focus in literary and linguistic research. While previous studies explored Transcendentalism and nature to understand human-nature relationships, their focus, objects, and methods indicate opportunities for further development. A study by Rizqa Amalia Efendi (2019) *Natural Objects Representing the Cycle of Life and Death in Walt Whitman's 'When Lilacs Last in the Dooryard Bloom'd'* is relevant because it draws on Emerson's ideas to reveal Transcendentalist representation in artworks. Efendi examines the natural elements in Whitman's poetry, which embody Emerson's four functions of nature: commodity, beauty, language, and discipline, and uses mimetic and expressive approaches to interpret the cycle of life and death. His findings indicate that nature serves as both an aesthetic element and a spiritual symbol, connecting humans to God. While this idea is relevant in theory, the research is currently limited to American Romantic poetry and does not compare popular song lyrics across languages.

Another prior comparative study focuses on internal American Transcendentalist comparisons, whereas this research aims for broader comparisons. As in *Whitman's Transcendentalism: An Analysis of "Song of Myself" by Comparing with Emersonian Thought*, written by Rui Liu (2021), analyzes Whitman's *Song of Myself* by comparing it with Emerson's ideas; both emphasize nature, spiritual independence, and human equality, but differ in their treatment of the body and transcendental experiences. Emerson is more spiritual and abstract, while Whitman highlights the unity of body and soul in sensory terms.

Further, in Michelle Wagner's (2021) *Seizing the Moment: Recognizing Transcendental Beliefs in Contemporary Songs* examines how Emerson and Thoreau's Transcendentalist values in education are reflected in popular songs. Wagner shows that music effectively conveys concepts such as intuition, individuality, and appreciation of nature. This research focuses on students' learning experiences rather than analyzing lyrics as literary texts or conducting comparative literary studies.

Hereafter, research by Katarzyna Michalik (2019) entitled *Letting Go of the Meaning? Comparative Analysis of the Original and Polish Versions of 'Colors of the Wind' from Pocahontas and 'Let It Go' from Frozen* examines differences in meaning and perception between the original and Polish versions of these Disney songs using comparative literature and audiovisual translation theory. Shows translation influences sound, rhythm, and philosophical values in lyrics. Focuses on translation changes rather than literary-philosophical analysis. It does not discuss *Colors of the Wind* through Transcendentalism.

Another study related to the same object is presented in the undergraduate thesis by Lulu Nailufar (2022) titled *Analisis Struktur Melodi Lagu 'Lihatlah Lebih Dekat' Karya Elfa Secioria*. The research qualitatively examines the song's melodic structure in music studies. While Nailufar focuses on composition, this study emphasizes the meaning of the lyrics and the philosophical link between humans and nature. It aims to fill this gap by analyzing *Lihatlah Lebih Dekat* as a popular lyric that represents Transcendentalist texts depicting nature.

Despite their different backgrounds, both *Colors of the Wind* and *Lihatlah Lebih Dekat* focus on nature as a reflection of meaning, raising questions about how it is portrayed. This study uses Emerson's four functions of nature to examine their portrayal of human-nature relationships. Placing these two songs side by side enriches comparative literary discourse by showing how nature is depicted and appreciated. It also aims to compare how the Transcendentalist concept of nature is represented in different linguistic contexts, allowing for the identification of similarities and differences in the depiction of the relationship between humans and nature. Efendi (Haryanto & Hartati, 2023) states that the conditions for comparing literary works resemble methods of literary research, focusing on differences in language, region, and politics.

## **METHODS**

Literary Criticism involves describing, analyzing, justifying, interpreting, and evaluating literature. Systematic interpretation of song lyrics helps readers gain insight and view works from various angles (Bhagat, 2024). It examines how meaning is created and conveyed through analysis and interpretation. Literary criticism offers a thorough overview of various critical approaches, such as the mimetic and expressive.

Mimetic approaches provide a methodological foundation for this study to explore how nature is presented in song lyrics as a mirror of human experience and the world depicted in the text. Lyrics are seen as a form of representation that reflects how humans interpret reality through literary language. Thus, the expressive approach enriches the mimetic analysis by treating lyrics as an expression of the artist's vision. This method enables us to understand the songwriter's perspective, imagination, and sensitivity in portraying the human-nature relationship through poetic language, without focusing on its philosophical validity (Abrams & Harpham, 2011).

Other than that, this is a study of comparative literature in which to compare the two objects from different countries, as stated by Bassnett, "*The study of literature beyond the confines of one particular country...*" (Bassnett, 1993). This study analyzes comparative literary works in *Colors of the Wind* from the United States of America and *Lihatlah Lebih Dekat* from Indonesia. The comparative approach enables reading across backgrounds side by side, treating them as the context that frames the production of the text.

Data collection involved recording the authorized lyrics on *LyricFind* and analyzing them to identify elements related to the image of nature. The process included multiple steps: recognizing, categorizing by Emerson's four functions of nature, interpreting through a mimetic-expressive perspective, and comparing texts.

## **RESULT AND DISCUSSION**

The results showed that *Colors of the Wind* and *Lihatlah Lebih Dekat* reflected Transcendentalism through Emerson's four functions of nature: Commodity, Beauty,

Language, and Discipline. *Colors of the Wind* embodied all four by criticizing possessiveness toward land (Commodity), celebrating natural harmony (Beauty), using personification and symbolism (Language), and teaching empathy and spiritual awareness (Discipline). Conversely, *Lihatlah Lebih Dekat* mainly highlighted the Language function, emphasizing language's role as a symbolic tool for introspection. The comparison revealed differences in the strength and focus of Transcendentalist elements. This study expanded Emerson's framework to include cross-linguistic popular songs, demonstrating that Transcendentalist ideas remain relevant in modern literary discussions.

### **Song 1: *Colors of the Wind***

#### **COMMODITY**

This is the basic function based on Emerson's view, which is known as commodity, nature's provision of resources, which humans modify through reasoning to meet practical needs, illustrating instrumental value (Hong, 2025).

*"You think you own whatever land you land on."  
"The Earth is just a dead thing you can claim."*

In song lyrics, this function portrays nature as a source of life that sustains humans by providing land, water, and creatures, often without deep spiritual reflection, as in the lyrics above. *Colors of the Wind*'s first lines show criticism of misunderstanding the meaning of nature and making it a possessed object. This representation is rooted in the context of the lyric song's production within the film *Pocahontas*, which reflects the British colonial perspective in America. Colonization was driven by economic interests, expansion of power, resource extraction, excessive exploitation, and large-scale logging (Mawaddah et al., 2024). Human-nature imbalance and ecological crises are still felt today, not only as a historical legacy but also as a continuum, contrary to Transcendentalism ideas.

Emerson declares that individualism without moral guidance tends to lead to egotism, which actually destroys social and spiritual life. Emerson addresses that the natural result of individual infidelity is egotism, as he insists, "... the pest of society is egotists." (Blau, 1952). Egoism promotes self-interest over harmony, viewing ownership of nature as domination rather than an ethical relationship. Align with Emerson, Thoreau also criticizes the anthropocentric worldview by challenging the tendency to view nature solely as property or as an instrument for economic gain. He argues that environmental degradation stems from human greed and self-centeredness, in which land is treated as a possession rather than a living system (Ullah Khan & Rahman, 2024).

*"Come taste the sun sweet berries of the Earth."  
"Come and roll in all the riches all around you,  
and for once, never wonder what they're worth."*

These lines present nature as a source of material abundance that can be touched, felt, and experienced directly. It emphasizes that nature offers a vast space for human activity and

fulfillment. The words "berries" and "riches" signify concrete natural riches, aligning with nature's original function as a provider of human needs.

## **BEAUTY**

However, the phrase “never wonder what they’re worth” also rejects seeing nature by market value, shifting toward appreciating its greater value through the beauty of sensory experience. Emerson states that beauty emerges when nature is experienced with awe, not solely for utility. Beyond practical uses, nature fulfills a higher need through its aesthetic qualities. Emerson sees beauty as harmony between natural forms and perception (Hong, 2025).

*“Come run the hidden pine trails of the forest.”*

It depicts beauty and freedom in exploring untouched nature. Suggesting the portrayal of harmony through direct experience with natural life. Nature provides man with beauty, offering delight and pleasure through natural objects (Singh Shekhawat, 2016). It shows that nature is the source of inspiration for aesthetic perception. Emerson's concept of beauty explains that natural beauty comes in many different colors, shapes, and moods. Humans can perceive all of this even though nature itself does not speak.

According to Emerson, beauty is not merely confined to visual pleasure but arises from harmony in natural forms perceived by the senses in every object with aesthetic value. He states that an object is beautiful only if it suggests this universal elegance, implying that beauty lies in how natural objects evoke beauty and disclosure its harmony (Jia, 2025).

## **LANGUAGE**

Emerson states, “We are thus assisted by natural objects in the expression of particular meanings.” (Atkinson, 1950). When humans want to convey feelings, moral values, or abstract ideas, symbols of nature serve as the medium. This study shows that song lyrics are not only literal descriptions of nature but also figurative symbols. Personification is one of the figurative languages in which non-human things seem as alive as human living (Wijayati & Rahayu, 2025). On the following line, there are personifications of some natural entities. It employs human attributes such as a name.

*“But I know every rock and tree and creature has a life, has a spirit, has a name.”*  
*“The rainstorm and the river are my brothers. The heron and the otter are my friends.”*

In this line, nature is treated as a living being and personified as a family member and friend, establishing an idea that encompasses all natural entities. The concept of nature in language helps communicate ideas clearly. Emerson suggests that early humans were naturally connected to nature and spoke a truthful, poetic language through their experiences with it ever since. Over time, this connection was lost, and the language's ultimate meaning diminished. When language reverts to its natural roots, it becomes more meaningful, spiritual, and humane (Singh Shekhawat, 2016).

According to Emerson, nature is more than just inanimate objects; “the world is emblematic.” Every object in nature serves a symbolic function rather than being merely a physical entity. Therefore, nature can be read like a language that connects real experience with man's understanding (Narcisse et al., 2025). This shift from sensory imagery becomes language-mediated reflection. Through language and metaphor, sensory images become reflective meaning, allowing the reader to see and interpret nature from a Transcendentalist perspective.

*“Have you ever heard the wolf cry to the blue corn moon?  
“Or ask the grinning Bobcat why he grinned?”  
“Or let the eagle tell you where he’s been?”  
“Can you sing with all the voices of the mountains?”  
“Can you paint with all the colors of the wind?”*

Nature communicates symbolically through sound and sight, personifying mountains and highlighting the harmony between humans and nature. Emerson calls it a place where every event has a meaning beyond appearance. For Emerson, nature is a language (Poštić, 2019). In the function of language, nature acts as a symbolic medium that conveys ideas to humans. Rhetorical questions such as the sound of wolves, the whisper of mountains, and the colors of the wind show that nature functions as a medium of communication, conveying meaning.

Emerson believes nature to be "the vehicle of thought," and that it provides man a medium. Nature is a system of signs, with wolves, eagles, mountains, and winds personified to convey understanding through metaphor, which is not meant to be interpreted literally, but as symbolic language that evokes awe and feeling (Adham, 2016). In this way, natural phenomena are more than just physical objects.

## **DISCIPLINE**

Nature's highest function is its disciplinary or spiritual function. It guides moral reflection and inspires the human spirit to recognize virtue, thereby revealing its ultimate value. Emerson indicates that nature becomes spiritual through human perception. When the soul is good, nature reflects goodness (Hong, 2025).

Thus, beauty is not only enjoyed visually but also has a spiritual dimension that guides humans to recognize the value of virtue. "Beauty is the mark God sets upon virtue." (Atkinson, 1950) When humans see beauty, for example, in nature, they are actually seeing traces or signs of goodness that originate from God.

*“You think the only people who are people.”  
“Are the people who look and think like you?”  
“But if you walk the footsteps of a stranger.”  
“You'll learn things you never knew, you never knew.”*

These are harsh criticisms of the idea of over-materialism and ownership of nature. These lines reject human dominance, as it treats nature as a physical object without consideration. Emerson explicitly asserts that "Nature is a discipline of the understanding in intellectual truths." (Atkinson, 1950). This demonstrates that nature shapes human reason and character

through its simplicity. In this process, humans no longer rely on external. Instead of adhering to standards such as economic and social values, we should learn to draw on nature and inner consciousness as sources of moral guidance. Texts about nature help us express and understand specific meanings.

Thus, discipline is understood as inner training. The line "You walk in the footsteps of strangers" gives us a different perspective. The experience of the physical world is essentially an intellectual exercise that enriches man's understanding of the laws of creation and spiritual order. It also encourages people to move beyond mistaken individualism and to present new thoughts and perceptions, in this case, of nature.

*"And we are all connected to each other, in a circle that never ends."*

The unity and equality of all living things within a constant cosmic order are affirmed in this lyric. The key idea of discipline in Emerson's Transcendentalism is that awareness of this universal interconnectedness offers a moral lesson about living in harmony with nature.

*"How high does the sycamore grow? If you cut it down, then you'll never know."*

It is a symbol of natural wonder and growth. It warns against exploiting nature. Nature is supersensual rather than merely physical. Understanding the inner truth of nature through contemplation and respect. It is only for people who respect. Emerson addresses, "All things with which we deal, preach to us." (Atkinson, 1950), highlighting nature's educational role, lessons in harmony and life rules emerge from the environment, shaping human thinking and attitudes. Reflection and respect help humans uncover nature's truths. In Transcendentalism, nature is a moral source, not just a resource, and it emphasizes discipline. Cutting tree detains understanding, as nature teaches through observation and learning.

Emerson's Transcendentalism falls under the realm of idealism. He believes that every natural fact symbolizes a spiritual existence. The physical world reflects the spiritual realm, with spiritual essence embedded within it. Careful observation reveals spiritual power in every natural object. Emerson highlights nature's key role in the relationship between man, nature, and God, especially valuing trees (Zheng & Zhang, 2019). Language and nature have long been linked, enabling humans to comprehend themselves, the world, and spirituality by interpreting the natural world through language.

Emerson notes that understanding requires sensitivity and inner purity, symbolized by the child. Emerson writes, "The sun illuminates only the eye of the man, but shines into the eye and the heart of the child." He explains that people often lose their originality when they reach adulthood. Emerson emphasizes the child's ability to feel the sun rather than the man's ability to see it. The child, unlike most men, is not yet tainted by society and remains pure. Man can feel the inner awareness because of the purity (Zelnick, 2017).

Emerson believes both nature and the human mind possess spiritual essence, with material reality symbolizing spirit. He saw the natural world as reflecting the divine and encouraged immersing oneself in nature to gain insight, deepen understanding, and attain spiritual balance and unity (Hong, 2025). For Emerson, unity is found in the relationship among humans, nature, and God, referred to as the romantic triad. (Gao, 2023). By uniting the soul with nature, he

sought self-perfection and harmony among truth, goodness, and beauty, thereby expressing early environmental ethics (Hong, 2025).

## **Song 2: *Lihatlah Lebih Dekat***

### **LANGUAGE**

*“Mengapa bintang bersinar, mengapa air mengalir, mengapa dunia berputar.”*

*“Lihat segalanya lebih dekat dan ku bisa menilai lebih bijaksana”*

*“Lihat segalanya lebih dekat dan kau akan mengerti”*

These lines are asking why the stars shine, why water flows, and why the world spins. They are presented to show that closer observation could help judge more wisely and understand everything better. These are not meant to give scientific explanations but to encourage reflection on nature as meaningful and worth interpreting. Seeing nature as language suggests humans use natural imagery to understand themselves and the world.

This stanza fits under Language because nature acts as a symbolic medium that allows interpretation beyond surface appearances. This aligns with Emerson's perspective that states, “all spiritual facts are represented by natural symbols.” (Atkinson, 1950). It highlights the power of poetic language to turn natural reality into symbolic expressions of inner awareness.

Thus, the lyrics of this song emphasize the function of Language in Emerson's thinking, in which nature serves as a symbolic medium that enables intuitive understanding of the self, the world, and spirituality without direct explanation.

This study shows that *Colors of the Wind* reflects Transcendentalism by illustrating Emerson's four functions of nature: Commodity, Beauty, Language, and Discipline, highlighting critiques of nature's commodification and emphasizing moral growth and empathy through the human-nature connection. Conversely, *Lihatlah Lebih Dekat* focuses mainly on the Language function, portraying nature as a symbolic medium that fosters intuitive understanding and introspection, with less emphasis on its other functions.

This contrast reveals how Transcendentalism appears in song lyrics across different languages and underscores its adaptability and relevance as a framework for exploring human-nature relationships in popular literature. As Emerson notes, literature and art derive their value from their ability to bridge human perception and nature, thereby connecting the soul to the natural world. He held that nature's beauty possessed universal appeal and that the purpose of art was to unveil this beauty, turning nature into a reserve of the spirit (Hong, 2025)

## **CONCLUSION**

Based on an analysis of *Colors of the Wind* and *Lihatlah Lebih Dekat*, this study shows that Emerson's Transcendentalism remains relevant and adaptable when applied to popular song lyrics across languages. *Colors of the Wind* represents the four functions of nature: Commodity, Beauty, Language, and Discipline, with an emphasis on critique of the commodification of nature, colonialism, and moral learning through human-nature relationships. In contrast, *Lihatlah Lebih Dekat* primarily emphasizes the function of language by positioning nature as a symbolic medium that encourages reflection, intuitive understanding, and inner wisdom, without an explicit critique of materialism.

This distinction demonstrates that Transcendentalist ideas can emerge with varying intensity and focus across different language and country contexts while preserving their philosophical core. This finding broadens literary studies by showing that popular songs can be treated as legitimate literary texts for examining human–nature relations through the Transcendentalist framework. For further research, the study could examine how Transcendentalist lyrics influence listeners' emotional responses and ecological awareness, for example, through reader-reception studies or an interdisciplinary approach that combines literature, psychology, and ecocriticism. Further research could also compare more songs across cultures to see how language, collective experience, and social context shape the articulation of Transcendentalist values in contemporary popular music.

## REFERENCES

- Abdillah, M. D. (2025). Krisis ekologi di indonesia: Dampak eksploitasi sumber daya alam dan upaya pemanfaatan berkelanjutan. *Maliki Interdisciplinary Journal (MIJ) EISSN*, 3, 1203–1210. Retrieved from <http://urj.uin-malang.ac.id/index.php/mij/index>
- Abrams, M. H., & Harpham, G. G. (2011). *A Glossary of Literary Terms* (Tenth). New York: Cornell University.
- Adham, K. A. (2016). Nature and Man in Ralph Waldo Emerson's Poem "Water" and Carl Sandberg's Poem "Grass": A Comparative Study. *International Journal on Studies in English Language and Literature*, 4(11), 1–5. <https://doi.org/10.20431/2347-3134.0411001>
- AMI Awards. (2000). WINNER & NOMINEES 4TH ANNUAL AMI AWARDS (2000). Retrieved February 2, 2026, from Ami Awards website: <https://www.ami-awards.com/4th-ami-awards-2000/>
- Astor, P. (2010). The Poetry of Rock: Song Lyrics Are Not Poems but the Words Still Matter; Another Look at Richard Goldstein's Collection of Rock Lyrics. *Popular Music*, 29(1), 143–148. Retrieved from <http://www.jstor.org/stable/40541482>
- Atkinson, B. (1950). *The Complete Essays and Other Writings of Ralph Waldo Emerson* (B. Atkinson, Ed.). New York: The Modern Library.
- Bassnett, S. (1993). *Comparative Literature: A Critical Introduction*. Blackwell Publisher.
- Bhagat, M. K. (2024). Understanding theory, literary theory and literary criticism. *International Journal of Research in English*, 6(1), 62–64. <https://doi.org/10.33545/26648717.2024.v6.i1b.161>
- Blau, L. Joseph. (1952). *Men and Movements in American Philosophy*. Columbia: Prentice-Hall, Inc.
- Citra Dewi, H., & Anggraeni, D. (2024). An Analysis of Language Style in the Song "Youth." *Linguistics and Literature*, 7(2), 106–118.
- Dorothy Chandler Pavilion. (1996, March 25). The 68th Academy Awards | 1996. Retrieved February 2, 2026, from oscars.org website: <https://www.oscars.org/oscars/ceremonies/1996>
- Dvorak, B. (2025). Our environmental crisis is a reflection of deeper ecological imbalances. *Ukrainian Journal of Ecology*, 15(2), 22–24. [https://doi.org/10.15421/2025\\_609](https://doi.org/10.15421/2025_609)
- Efendi, R. A. (2019). *Natural Objects Representing the Cycle of Life and Death in Walt Whitman's When Lilacs Last in The Dooryard Bloom'd*. UIN Sunan Gunung Djati, Bandung.

- Gao, S. (2023). Nature, Spirituality, and Place: Comparative Studies between Emerson and Zhuang Zi. *Religions*, 14(9). <https://doi.org/10.3390/rel14091134>
- Haryanto, & Hartati, D. (2023). CITRA PEREMPUAN DALAM NOVEL LA BARKA KARYA NH. DINI DAN KIM JI-YEONG LAHIR TAHUN 1982 KARYA CHO NAM JOO (KAJIAN SASTRA BANDINGAN). *Edukasi Lingua Sastra*, 21(2), 155. <https://doi.org/https://doi.org/10.47637/elsa.v21i2.701>
- Hong, L. (2025). Environmental Ethics in Emerson's Works: An Analysis of His Views of Transcendentalist Nature, Literature and Art, Lifestyle, and Education. *Whioce Publishing Pte. Ltd.*, 3(8), 8–129.
- Jia, M. (2025). "Circulations" and Self-Transcendence: A Comparative Study of Emerson and Zhuangzi. *Religions*, 16(6). <https://doi.org/10.3390/rel16060702>
- Khan, A. (2021). Beauty in Brutality: A Study of the Use of Imagery in David Diop's At Night All Blood is Black. *PAKISTAN LANGUAGES AND HUMANITIES REVIEW*, 5(II), 339–346. [https://doi.org/10.47205/plhr.2021\(5-ii\)1.27](https://doi.org/10.47205/plhr.2021(5-ii)1.27)
- Liu, R. (2021). *Whitman's Transcendentalism: An Analysis of "Song of Myself" by Comparing with Emersonian Thought*.
- Mawaddah, Lumbantoruan, R. G., Sitanggang, H., Larasati, S., Valefi, T. R., Sirait, J., ... Tanjung, F. (2024). Perkembangan Koloni Inggris Di Amerika Dan Terjadinya Revolusi Amerika Dari Kemenangan Kesusilaan. *Journal of International Multidisciplinary Research*, 2(6).
- Menken, A., & Schwartz, S. (1995). Colors of the Wind. Retrieved February 2, 2026, from LyricFind website: <https://lyrics.lyricfind.com/lyrics/vanessa-williams-colors-of-the-wind>
- Michalik, K. (2019). *Letting go of the meaning? Comparative analysis of the original and Polish versions of "Colors of the Wind" from Pocahontas and "Let Go" from Frozen*. Jagiellonian University, Kraków.
- Nailufar, L. (2022). *Analisis Struktur Melodi Lagu "Lihatlah Lebih Dekat" Karya Elfa Secioria*. Universitas Negeri Malang, Malang.
- Narcisse, D., Abdramane, A., & Adam, M. (2025). Analytical Study of Literary Style in Ralph Waldo Emerson's Nature. *International Journal of English Literature and Social Sciences*, 10(6), 538–545. <https://doi.org/10.22161/ijels>
- Passmore, H. A., & Krause, A. N. (2023, June 1). The Beyond-Human Natural World: Providing Meaning and Making Meaning. *International Journal of Environmental Research and Public Health*, Vol. 20. Multidisciplinary Digital Publishing Institute (MDPI). <https://doi.org/10.3390/ijerph20126170>
- Poštić, S. (2019). NATURE IN MONTAIGNE AND EMERSON. *Facta Universitatis, Series: Linguistics and Literature*, 001. <https://doi.org/10.22190/full1901001p>
- Putri Raya, H. S., Otong Setiawan Djuharie, & Erlan Aditya Ardiansyah. (2025). Love Signs in Sabrina Carpenter's Lyrics Album Short n' Sweet. *Edukasi Lingua Sastra*, 23(2), 161–170. <https://doi.org/10.47637/elsa.v23i2.1863>
- Reyes, A., & Saldívar, R. (2022). Figurative Language in Atypical Contexts: Searching for Creativity in Narco Language. *Applied Sciences (Switzerland)*, 12(3). <https://doi.org/10.3390/app12031642>
- Secioria, E., & Lesmana, M. (2000). Lihatlah Lebih Dekat. Retrieved February 2, 2026, from LyricFind website: <https://lyrics.lyricfind.com/lyrics/sherina-munaf-lihatlah-lebih-dekat>
- Singh Shekhawat, R. (2016a). International Journal on Recent and Innovation Trends in Computing and Communication Ralph Waldo Emerson as Nature Poet. *International Journal on Recent and Innovation Trends in Computing and Communication*, 4(8), 225–227. Retrieved from <http://www.ijritcc.org>

- Singh Shekhawat, R. (2016b). Ralph Waldo Emerson as Nature Poet. *International Journal on Recent and Innovation Trends in Computing and Communication*, 4(8), 225–227. Retrieved from <http://www.ijritcc.org>
- Syofyan, D. (2011). ROMANTISISME INGGRIS DAN AMERIKA: PERBANDINGAN FRANKENSTEIN DAN SCARLET LETTER. *Lingua Didaktika*, 4(2).
- Ullah Khan, I., & Rahman, M. (2024). Man, Nature, and Eco-spirituality in Henry David Thoreau's Walden: An Eco-critical Reading. *Dialogue Social Science Review*, 2(5), 667. Retrieved from [www.thedssr.com](http://www.thedssr.com)
- Wagner, M. (2021). Recognizing Transcendental Beliefs in Contemporary Songs. *The English Journal*, 110(4), 53–61. Retrieved from <https://www.jstor.org/stable/27115245>
- Wijayati, H. P., & Rahayu, E. Y. (2025). FIGURATIVE LANGUAGE IN TAYLOR SWIFT'S SONGS FROM THE EVERMORE ALBUM. *Journal Bahasa Dan Sastra Inggris Universitas Putera Batam*, 12(2), 219–228.
- Zelnick, S. (2017). Cyclical Nature Images as Representations of Freedom and Fulfillment in Emerson, Thoreau, and Whitman. *International Journal of Languages, Literature and Linguistics*, 3(3), 110–117. <https://doi.org/10.18178/IJLLL.2017.3.3.119>
- Zheng, P., & Zhang, J. (2019). Emerson's Conception of Nature Embodied in The Rhodora. *International Journal of English Literature and Social Sciences*, 4(3), 759–763. <https://doi.org/10.22161/ijels.4.3.30>