

## The Correlation of Nasida Ria's Song "Tahun 2000" in Responding to the Challenges of Environmental Deterioration from the Perspective of Fiqh Al-Bi'ah

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### Abstract

The phenomenon of environmental deterioration due to industrialization and modern technology has become a crucial issue that opens up new space in examining expressions of ecological awareness through religious music media such as the Nasida Ria music group. Therefore, this study aims to analyze the correlation between the song "Tahun 2000" (Year 2000) popularized by Nasida Ria and environmental *fiqh* values, as well as to reveal how the lyrics reflect a theological response to the challenges of natural destruction arising from modernity. This study uses a descriptive qualitative method with a text hermeneutics approach, which shows that the song "Tahun 2000" has a strong relationship with the values of *fiqh* bi'ah, which are found in the ecological moral representation in the lyrics: "the population is growing, rice fields are shrinking, it is getting harder to make a living, human labor is increasingly replaced by machines, unemployment is rampant, rice fields are planted with buildings and warehouses, forests are cut down for settlements, the sky is gloomy, and the air is hot due to pollution." From the perspective of *fiqh al-bi'ah*, these conditions indicate a violation of the principle of balance (*mizan*) and the prohibition of causing damage to the earth. This research has implications for the development of a culturally-based thematic da'wah approach that is relevant to ecological issues, while also broadening the understanding that *fiqh al-bi'ah* is not only present in classical legal texts, but can also be articulated through contextual and transformative expressions of religious art.

**Keywords:** Environmental Ethics, Fiqh al-bi'ah, Religious Art

### Introduction

The phenomenon of environmental degradation or ecological deterioration has become one of the most pressing global issues in the modern era (Mudin et al., 2025, p. 105). The impact of industrialization, urbanization, and technological advances has given rise to various forms of ecological degradation, ranging from deforestation, air and water pollution, to climate change that threatens human life (L. P. Ramadhan, 2025, p. 95). Modernity in this context should bring prosperity, but it often creates a paradox: material progress accompanied by moral and spiritual decline towards nature. The Islamic world, with its foundation in the teachings of the Qur'an, which is rich in values of balance (*mizan*), prohibition of destruction, and stewardship as caliphs

on earth, has an important role to play in responding to these challenges by strengthening an ecological paradigm based on religious values (Syauqiah & Alfalah, 2025, p. 10).

The history of Islam shows that the relationship between humans and nature is not only understood in utilitarian terms, but also in spiritual and ethical terms (Muthmainnah et al., 2020, p. 39). The concept of *fiqh al-bi'ah* or environmental jurisprudence emerged as a theological response to various forms of ecological crisis that demanded a reinterpretation of Islamic law in the ecological realm (Arif, 2023, p. 33). *Fiqh al-bi'ah* not only addresses laws related to nature conservation, but also contains moral principles and spiritual awareness of human ecological responsibility. This principle is important for restructuring the relationship between humans and their environment, especially in the face of the increasingly destructive implications of modernization on the natural order of the earth. For example, worsening global warming and natural disasters are causing increasingly alarming conditions on earth. In recent years, it is these circumstances that have made environmental issues so important (Adhania, 2023, p. 196).

The contemporary Islamic perspective has given rise to non-traditional mediums of preaching, such as religious music, which provides a new space for expressing Islamic values, including ecological awareness (Fikri, 2019, p. 173). Music is no longer just entertainment, but can also be a means of conveying moral and religious messages that are more inclusive and communicative. One interesting phenomenon that the author found in this regard is the presence of the Nasida Ria music group, which is known as the pioneer of modern kasidah music in Indonesia. Nasida Ria's songs often contain social messages that touch on issues of justice, humanity, and the environment. One such song is "Tahun 2000" (The Year 2000), which explicitly highlights the issues of modernization, environmental degradation, and the moral crisis of humanity. This song reflects ecological concerns that have arisen alongside technological advances, with several lines of lyrics depicting social and moral criticism of the loss of balance between human needs and nature conservation.

The study of the correlation between religious art and *fiqh al-bi'ah* is significant because it broadens the horizon of understanding of the sources of Islamic values. Until now, discussions on environmental jurisprudence have tended to be limited to the normative and textual levels (S. A. Ramadhan & Anwar, 2025, p. 188), even though in the context of modern life, ecological messages can be widely expressed through a nation's local wisdom via art and culture that are more popular and accessible to the wider community. In general, religious authorities such as the Indonesian Ulema Council (MUI) have issued several fatwas related to the environment, which are expected to serve as ethical foundations and guidelines for environmental protection, such as MUI Fatwa No. 22 of 2011 on Environmentally Friendly Mining (Muhaimin, 2022, p. 58), MUI Fatwa Number 04 of 2014 concerning the Preservation of Endangered Animals to Maintain Ecosystem Balance, MUI Fatwa Number 41 of 2014 concerning Waste Management, MUI Fatwa No. 30 of 2016 on the Law on Forest and Land Burning, and MUI Fatwa No. 86 of 2023 on the Law on Controlling Global Climate Change (Rojihisawal et al., 2025).

Based on a review of several previous studies, the author found that the focus was still on the normative and educational domains in the context of institutional or Islamic legal thinking. Sulaeman et al (Sulaeman et al., 2025), emphasizes the transformational pedagogical aspect, while Ahmad Tijanul Uluum (Uluum & Nugroho, 2023) and Makraja (Makraja & Ramlah, 2025) highlights the theoretical dimensions of maqasid syariah and the actualization of Islamic law on ecological issues. However, there has been no specific research examining how the

values of *fikih al-bi'ah* and Islamic ecological awareness are reflected in popular culture, particularly in religious music such as the song “Tahun 2000” popularized by Nasida Ria. This gap shows that artistic expression as a tool for ecological da'wah has not received attention as a new epistemic source in the development of Islamic ecological discourse. Based on this gap, this study aims to examine the correlation between the ecological message in the song “Tahun 2000” and the principles of *Fiqh al-Bi'ah*, as well as how this musical expression can be a medium for interpreting Islamic environmental ethics culture. This study will also present a unique interdisciplinary approach, combining hermeneutic analysis of religious art texts with environmental *fiqh* studies, presenting a new perspective that ecological da'wah exists not only in theological discourse or formal education, but also in cultural aesthetics that can build ecological awareness among communities in a more contextual and transformative manner.

### Methods

This study uses a descriptive qualitative method with a textual hermeneutic approach (Amir & Rahman, 2025). The main focus of this study is to interpret the ecological message in the song “Tahun 2000” and examine its relationship with the principles of *fiqh al-bi'ah* through an intertextual approach between the lyrics, socio-historical context, and Islamic environmental ethics. The research design allows researchers to explore the symbolic, aesthetic, and theological meanings contained in religious works of art as a medium for ecological da'wah. The research subjects do not directly involve human participants, but rather use song lyrics, scientific documents such as books, and journal articles relevant to the research. In addition, the research refers to the views of environmental *fiqh* experts, contemporary Islamic thinkers, and relevant literature on cultural da'wah and religious music. The following is the analysis process carried out by the author.

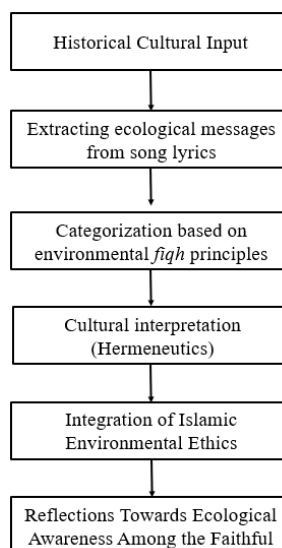


Figure 1. The process of analyzing the ecological message of song lyrics

The first stage begins with historical cultural input, namely an understanding of the history of Nasida Ria, the social and ecological context at the time the song “Tahun 2000” was created, and the dynamics of modernization that underlie the messages contained therein. This contextual understanding serves as the methodological foundation for entering the next stage, namely the extraction of ecological messages, in which relevant song lyrics are analyzed to

identify phenomena of environmental damage such as land narrowing, deforestation, air pollution, and changes in social structure due to industrialization (Zulfikar, 2025). The results of the extraction are then summarized within the framework of the principles of *fiqh al-bi'ah*, such as balance, prohibition of damage, obligation to preserve the environment, and the mandate of humans as caliphs on earth. In the next stage, we enter the dimension of cultural interpretation, where songs are understood as cultural texts that contain Islamic environmental ethical values through artistic expression. The next stage is the integration of Islamic environmental ethics, where the results of the analysis of the lyrics and the principles of *fiqh al-bi'ah* are synthesized into a comprehensive ecological ethical framework. Next, we move on to the stage of reflection towards the ecological awareness of the ummah, which shows that artistic expression has the potential as a means of ecological da'wah to build the ecological awareness of the ummah.

## Results and Discussion

### The Relationship Between the Ecological Message of Nasida Ria's Song "Tahun 2000" and the Principles of *Fiqh al-Bi'ah*

Nasida Ria is a modern kasidah music group that was formed in the 1970s and is widely known as one of the pioneers of preaching through music in Indonesia. The group was formed by H. Muhammad Zain in Semarang and developed into a distinctive religious music identity through a blend of kasidah tradition, modern instruments, and socio-religious themes. Since its inception, Nasida Ria has positioned music as a medium for education and for conveying moral messages relevant to the dynamics of society. Its repertoire of songs not only contains spiritual material, but also addresses social issues that were prevalent at the time, such as justice, poverty, immoral behavior, social change, and environmental issues (Naufa, 2022). Nasida Ria's position as an agent of cultural da'wah makes her works contextual and adaptive to the times, so that they can be accepted by various levels of society. In this context, the song "Tahun 2000" emerged as a response to concerns about the direction of Indonesia's modernization ahead of the turn of the millennium, particularly regarding the socio-ecological impacts arising from intensive industrialization and urbanization at the end of the 20th century.

Historically, the creation of the song "Tahun 2000" cannot be separated from Indonesia's socioeconomic conditions in the 1980s and 1990s, when physical development, industrial expansion, and the use of modern technology increased rapidly. These trends gave rise to major changes in spatial order, employment structures, lifestyles, and environmental quality. Rapid modernization raised concerns about the ecological future, particularly due to development patterns and economic growth pressures, but paid little attention to environmental ecosystem aspects. It was in this context that K.H. Bukhori Masruri composed the song "Tahun 2000" (The Year 2000) in 1982, which was later popularized by the band Nasida Ria. The meaning of this song can be seen in each of its lyrics, which express reflective and predictive criticism of ecological issues and modernization (NF, 2022).

The author analyzes the lyrics of the song "Tahun 2000" (Year 2000), which shows that the ecological message contained therein has a strong correlation with the principles of *fiqh al-bi'ah*. In the lyrics "*penduduk makin banyak, sawah ladang menyempit*", describes the demographic pressures that cause land conversion and ecological space reduction, which in environmental jurisprudence is referred to as a violation of *mizan* (balance). The principle of *mizan* emphasizes that all of Allah SWT's creations were created in perfect balance and that

humans are obliged to maintain this order (Rasyid & Bakir, 2025). As He says in Surah Ar-Rahman verses 7-8:

وَالسَّمَاءَ رَفَعَهَا وَوَضَعَ الْمِيزَانَ ۖ أَلَّا تَطْغَوْا فِي الْمِيزَانِ ۝٨

Meaning: "And He has raised the heavens and created the balance, lest you upset the balance." This verse serves as the normative basis for humans' obligation to protect ecology, including the agricultural land ecosystem that supports life. When human expansion results in the loss of agricultural space and the disruption of the soil ecosystem, this action contradicts the principle of ecological harmony or balance (Irawan et al., 2025). From the perspective of *fiqh al-bi'ah*, uncontrolled land conversion is a form of violation of the jurisprudential principle of *dar' al-mafāsīd muqaddam 'alā jalb al-maṣāliḥ* (preventing damage is prioritized over taking benefits) (Rojihisawal et al., 2025). Therefore, the lyrics in this section can be understood as a form of criticism of development that ignores ecological aspects and focuses solely on economic growth.

More, lyrics "mencari nafkah smakin sulit, tenaga manusia banyak diganti mesin" This reflects the production structure resulting from industrialization, which has the potential to increase the overexploitation of natural resources. The author argues that in the current context, human employment opportunities will become increasingly limited if many are replaced by machines, AI, and similar products (Adnan & Azizah, 2024). Uncontrolled industrialization also often leads to increased pollution and environmental degradation. From a *fiqh al-bi'ah* perspective, this phenomenon can be broken down into *israf* (excess) and *tabdzir* (waste) (Yusgiantara, 2024), two concepts that are expressly prohibited in Islamic teachings, as explained in the QS. Al-A'raf verse 31:

يٰۤاَيُّهَا اٰدَمُ خُذْ وَاٰدَمَ زَيْنَتَكُمْ عِنْدَ كُلِّ مَسْجِدٍ وَكُلُوْا وَاشْرَبُوْا وَلَا تُسْرِفُوْا اِنَّهٗ لَا يُحِبُّ الْمُسْرِفِيْنَ

Meaning: "O children and grandchildren of Adam, wear your beautiful clothes every time (entering) the mosque and eat and drink, but do not be excessive. Indeed, He does not like excessive people." The use of technology that encourages the exploitation of energy and resources can be part of exploitative behavior that damages the environment. According to Yusuf al-Qaradawi in his *Ri'yat al-Bi'ah fi al-Syariah al-Islamiyyah*, Islam does not reject technology, but emphasizes the principles of moderation, balance, and moderation of desires (Luthfi & Nursikin, 2023). In these lyrics, Nasida Ria implicitly shows that technology should function to improve human welfare without causing widespread ecological damage.

Next on the lyrics "sawah ditanami gedung dan gudang" provides a concrete illustration of the conversion of agricultural land into economic infrastructure. This land conversion has the potential to cause ecological damage to water catchment areas, soil quality, and the loss of food sources for the community. In Islamic jurisprudence, this action is closely related to the concept of *mafsadah* (damage), which must be avoided, and the principle of *maslahah* (benefit), which demands that development not have negative impacts that outweigh its benefits. In Islamic law, land holds a central position as a source of life, and its destruction is prohibited. The principle of Islamic law is *al-hukmu yaduru ma'a al-maṣlahah wujūdan wa 'adama* (law revolves around the benefit) (Helim, 2024), This demonstrates that development policies must consider long-term ecological benefits. Wahbah al-Zuhaili emphasized that any action that damages public facilities, such as agricultural land, is forbidden because it contradicts the principles of *hifz al-nafs* and *hifz al-mal*. This text is also relevant to the facts on the ground, as

demonstrated by the significant land conversion that has occurred in Indonesia (Sadewa & Nursadi, 2024).

Lyric "*hutan ditebang jadi pemukiman*" Articulating one of the most serious forms of environmental damage, namely deforestation. In environmental jurisprudence, preventing forest extinction is part of the objectives of sharia because forests play a role in maintaining climate balance, protecting biodiversity, and stabilizing ecological systems (Robi'ah, 2024). The Prophet's hadith, "*No Muslim plants a tree or plant except that whatever is eaten from it is charity for him*" (Narrated by Muslim), demonstrates the importance of preserving vegetation. Conversely, destroying forests without a justifiable reason is a form of *fasa fi al-ardh*, which is expressly prohibited in Surah Al-Baqarah, Verse 60:

وَإِذِ اسْتَسْقَىٰ مُوسَىٰ لِقَوْمِهِ فَقُلْنَا اضْرِبْ بِعَصَاكَ الْحَجَرَ ۖ فَانفَجَرَتْ مِنْهُ اثْنَا عَشَرَ نَبِيعًا ۗ قَدْ عَلِمَ كُلُّ  
أُنَاسٍ مَّشْرَبَهُمْ ۖ كُلُّوا وَاشْرَبُوا مِنْ رِزْقِ اللَّهِ وَلَا تَعْتُوا فِي الْأَرْضِ مُسْتَبِدِينَ

Meaning: "*(Remember) when Moses asked for (an outpouring of) air for his people. Then, We said, "Strike the rock with your staff!" So, twelve springs of water gushed out from it. Each tribe knew its (respective) drinking place. Eat and drink the sustenance (given) by Allah and do not do evil on earth by doing harm.*" In this context, uncontrolled deforestation is a form of corruption condemned by the Qur'an because it eliminates the ecological functions God has bestowed on the earth. Ibn Taymiyyah stated that actions that eliminate public benefits and damage ecological systems are forms of injustice that contradict Islamic law (Ikhsan & Azwar, 2025). This shows that the ecological criticism in the lyrics of this song is in line with the principles of environmental jurisprudence which demand the protection, preservation and restoration of ecosystems.

"*Langit suram udara panas akibat pencemaran*" This lyric implies the degradation of air quality as a result of industrial activity and urbanization. Air pollution is a form of ecological hazard that can threaten human health and the survival of living things. The principle of environmental jurisprudence states that all forms of danger must be eliminated, so that air contamination is an act that is contrary to Islamic values. *Lā ḍarar wa lā ḍirār* (not to harm oneself or others) this principle becomes the normative basis that any activity that causes air pollution must be avoided or minimized. According to contemporary scholars such as Ali Yafie in the concept of environmental jurisprudence, air pollution is a form of violation of the mandate of the human caliphate on earth (Akbar, 2023). This is in line with QS. Al-An'am verse 165:

وَهُوَ الَّذِي جَعَلَكُمْ خَلَائِفَ الْأَرْضِ وَرَفَعَ بَعْضَكُمْ فَوْقَ بَعْضٍ دَرَجَاتٍ لِّيَبْلُوَكُمْ فِي مَا آتَاكُمْ إِنَّ  
رَبَّكَ سَرِيعُ الْعِقَابِ وَإِنَّهُ لَغَفُورٌ رَّحِيمٌ

Meaning: "*He it is Who has made you vicegerents on earth and raised some of you in rank above others, that He may test you by what He has given you. Indeed, your Lord is swift in punishment. Indeed, He is Oft-Forgiving, Most Merciful.*" The lyrics of this section implicitly emphasize the urgency of implementing the principle of *hifz bi'ah* to maintain the quality of the atmosphere as a basic element of life. If the air is polluted, the quality of human life will decline significantly and will paralyze the objectives of sharia (Fathony, 2024).

The author argues that the song "Tahun 2000" represents a cultural *da'wah* style that articulates environmental fiqh values through the medium of art. The ecological messages conveyed through the lyrical structure demonstrate that environmental issues can be discussed within a theological framework through adaptive and communicative means that correlate with

the concepts of *fiqh al-bi'ah* such as balance, the prohibition of damage, the obligation to preserve the environment and the mandate of humans as caliphs on earth. This work emphasizes that ecological *da'wah* does not only operate in the normative or academic realm, but can also be realized through artistic expression that is relevant to the social conditions of society, where this song can be considered a form of cultural interpretation of the principles of environmental *fiqh* that connects the Islamic environment with the increasingly complex modern ecological phenomena.

### **Musical Expression as a Cultural Interpretation of Islamic Environmental Ethics**

Contemporary studies on the relationship between religion and culture show that music is often seen as an epistemic medium that is able to shape the way humans understand the world, including how they interpret religious teachings (Riyadi & Amrullah, 2022). Music is not merely an aesthetic phenomenon, but rather a form of articulation of meaning that touches on the affective, social, and spiritual dimensions of humankind. Through the resonance of sound, rhythm, and poetic language, music creates a new interpretive space that allows moral and theological messages to enter human consciousness in a more subtle yet profound way. Within this framework, Nasida Ria's song "Tahun 2000" can be read as a cultural interpretation of Islamic environmental ethics, namely a form of non-textual interpretation that articulates Islamic ecological teachings through the medium of religious art that lives in the culture of Indonesian Muslim society.

The song "Tahun 2000" presents an ecological narrative that stems from social change and environmental damage caused by modernity. Lyrics such as "*penduduk makin banyak, sawah ladang menyempit*" serta "*sawah ditanami gedung dan gudang, hutan ditebang jadi pemukiman, langit suram udara panas akibat pencemaran*" (The population is increasing, the rice fields are shrinking and rice fields are being planted with buildings and warehouses, forests are being cut down to make way for settlements, the sky is gloomy and the air is hot due to pollution) not just a factual description of the tension between development and environmental sustainability, but a philosophical expression of the loss of the cosmic order (natural order) that should protect humans as caliphs on earth (Furqon, 2021). In Islamic environmental ethics, humans are positioned not as absolute rulers, but rather as guardians of balance (*al-mīzān*) responsible for maintaining the harmony of God's creation. When the lyrics portray ecological inequality, they essentially voice a theological critique of social practices that exceed the limits of humanity, which in the Qur'an is referred to as *fasād fi al-ardh* (damage to the earth) (Rizkiyah & Erwanto, 2023).

As a medium for preaching, music has a stronger penetrating power than legal texts or normative lectures. Music works through the affective dimension of human beings, touching feelings before entering the rational cognitive space (Rohmah & Rohmah, 2025). Herein lies the power of musical preaching, enabling it to raise ecological awareness not through instruction, but through empathy and reflection. When listeners absorb the lyrics and melody of the song "Tahun 2000," they not only receive ecological information but also experience an appreciation or awareness that, according to phenomenological thought, is more akin to inner experience than knowledge. This kind of musical expression can be considered a theological hermeneutic praxis, namely the process of interpreting religious values through aesthetic experiences that are emotionally internalized (ANH & El-Yunusi, 2024).

The philosophical dimension of the song "Tahun 2000" is increasingly apparent when Nasida Ria not only describes the damage, but also conveys a moral call through the following

lyrics “*wahai pemuda remaja sambutlah, tahun 2000 penuh semangat, dengan bekal keterampilan, serta ilmu dan iman.*” (O young people, welcome the year 2000 full of enthusiasm, equipped with skills, as well as knowledge and faith). In this section, the song not only criticizes, but also directs the listener towards a higher ethical horizon. From the perspective of environmental jurisprudence, ecological awareness not only demands the conservation of damage, but also requires the transformation of human capacity through knowledge (*'ilm*), skills (*mahārah*), and faith (*īmān*). These lyrics reflect the principle of human development as a prerequisite for maintaining the earth. Philosophically, this song emphasizes that the ecological crisis is both a moral crisis and a crisis of knowledge, because the solution is not only technical, but involves intellectualism, spirituality, and social practice (Fajar, 2025).

From a popular culture perspective, the song "Tahun 2000" serves as a space for dialogue between religious tradition and contemporary ecological realities. Religious art here mediates transcendent values and concrete worldly issues. Unlike normative Islamic jurisprudence, which operates through methodological argumentation, art operates through symbols, imagery, and sensibility. When religious music conveys an ecological message, it is "reinterpreting" Islamic teachings in a context more relevant to everyday life. This aligns with Hans Georg Gadamer's philosophical hermeneutics (Cahyadi et al., 2025) about the fusion of horizons (*Fusion of Horizon*), namely the meeting between the horizon of the text (Islamic teachings about the environment) and the horizon of the listener (current ecological reality) through the medium of art, which expands the area of interpretation of Islamic values, bringing it from the realm of normative discourse into the realm of collective aesthetic experience.

Musical expression also has the advantage of building communal ecological awareness. Music is a form of communication that is both social and personal. As a social phenomenon, the song "Tahun 2000" circulated through public spaces such as radio, music shows, television, and other digital platforms, thus becoming part of the collective memory of Indonesian Muslims. As an experience, music touches the way each listener experiences life, allowing its ecological message to take root in individual consciousness (Maulidah & Abror, 2024). This combination of social and personal dimensions gives rise to a participatory ecological ethic, namely an ethic that grows not only from religious commands, but from cultural awareness that grows in everyday life.

On the other hand, a philosophical understanding of this song shows that art can play a vital role in restoring Islamic environmental ethics. Islam not only teaches formal laws regarding the environment but also emphasizes aesthetic and spiritual awareness of nature as God's creation (Masyhadi, 2024). When religious music presents symbolic representations of a damaged environment, it is actually reminding humans to reconsider the interconnectedness between creation and the Creator. Religious art can serve as an epistemic tool that enables Muslims to understand religious teachings in a more humanistic and reflective way. Music offers a bridge between the theologically rational world and the emotional world, allowing the message of da'wah to penetrate human consciousness in a deeper and more transformative way. The author argues that reading this song as a cultural interpretation is not an attempt to displace the authority of religious texts, but rather to broaden the horizons of Islamic interpretation to address modern ecological issues with a more communicative, aesthetic, and philosophical approach. This ultimately leads to religious art not merely being a complement to worship but also an instrument of theological reflection that enriches the discourse on Islamic environmental ethics in facing the challenges of the times.

## Conclusion

This study concludes that the song “*Tahun 2000*” popularized by Nasida Ria has a strong correlation with the principles of *fiqh al-bi'ah*, as seen from the representation of the values of *mīzān*, the prohibition of *fasād fi al-ardh*, the mandate of the caliphate, and the principle of preventing damage, which are clearly articulated in the structure of the lyrics. This shows that musical expression can function as an effective cultural interpretation in building Islamic ecological awareness through an aesthetic medium that is more communicative and effective than normative texts. This finding confirms that religious music is not only a vehicle for spiritual preaching, but also an epistemic instrument that bridges Islamic environmental values with modern ecological realities, thereby expanding the interpretation of environmental fiqh into the realm of modern culture. The theoretical implications of this research lie in the expansion of the methodology of *al-bi'ah fiqh* studies, which is no longer limited to textual legal analysis, but also includes the hermeneutics of art as a source of environmental ethics interpretation. In practical terms, this opens up opportunities for more creative, transformative, and relevant ecological da'wah for the younger generation. Future research needs to involve an empirical approach through audience studies to see the effectiveness of ecological messages in music being truly accepted and influencing public awareness.

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