

Lyrics to activism: Analyzing Gojira's "Amazonia" on Amazon rainforest environmental advocacy through Van Dijk's concept

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Abstract

This study employs Teun A. van Dijk's framework of Critical Discourse Analysis (CDA) to examine the deeper socio-political discourse embedded within Gojira's song Amazonia. Utilizing a qualitative descriptive methodology, the research is conducted in two phases: an initial stage of library research for data collection and theoretical grounding, followed by systematic textual analysis. The investigation relies on the song's lyrics and supporting literature to uncover its profound meaning and broader social context. A systematic dissection of the text reveals a potent discourse of resistance against capitalist exploitation and environmental plunder. The song functions as an artistic expression of grief and mourning for the Amazon rainforest's extensive anthropogenic destruction. The analysis is structured across three discursive layers as conceptualized by van Dijk. At the microstructure level, the study identifies prominent stylistic and rhetorical devices—notably antithesis, symbolism, and metaphor—that intensify the song's message. The superstructure analysis examines the overall compositional scheme, demonstrating how lyrical segments are cohesively organized to build a compelling narrative arc. Finally, the macrostructure uncovers the song's central themes: environmental destruction, systemic exploitation, and the underlying motives driving this crisis. This layer connects the text to social cognition and context, emphasizing the causal relationship between human activity and ecological damage. The research underscores the value of analyzing artistic works as vehicles for socio-environmental critique. It concludes that Amazonia serves as a deliberate tool for advocacy, raising environmental awareness and inspiring activism to confront the ongoing crisis facing the Amazon rainforest.

Keywords: Discourse Analysis, Amazonia, Gojira, Environmental Destruction, Amazon Rainforest

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Introduction

Language has long been recognized as a distinctive characteristic of human civilization, captivating scholars with its influence and power (Pinker, [1994](#), [1999](#)). Human language exhibits outstanding creativity, particularly for its adaptability in generating new vocabulary as a means to enrich expressions and strategies for effective communication (Ahmed & Feist, [2021](#); Xia et al., [2022](#)). Emphasizing its nature, it is seen as a sophisticated instrument created by humans to facilitate various actions, including issuing commands, posing questions, influencing people, expressing emotions, and shaping language to suit its purpose (Parikh, [2001](#)).

Today, language has found its place in various creative expressions, one of which is music and lyrics. All forms of sounds carry hidden intentions from their creator (Pinker, [1999](#)). Music utilizes the combination of sounds from multiple instruments and combines them with lyrics to convey a message or idea. According to Abercrombie (2000), the integration of lyrics and musical elements shapes an individual's sense of belonging, which in turn influences behavior (as cited in C. Kyriazakos, [2019](#)).

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Similarly, composer Mikis Theodorakis stated that music has the power to reshape a society's perspective and opinions on certain issues (Ibid).

Building upon the previous notion, it is essential to emphasize the role of lyrics in enhancing the communicative purpose of a song. Lyrics represent a profound personal sentiment conveyed through words, delivered from a first-person perspective (Brewster, [2009](#)). Beyond that, lyrics serve a meaning and function as a reflection of the social, cultural, and political landscape through different periods (Delwér, [2023](#); Hermawan et al., [2022](#)). Both music and lyrics exist so that a song can be developed. The music part is a wordless narrative that highlights lyrics and other musical instrument elements. With the elements of pitch, volume, harmony, arrangement, rhythm, and tempo, musical instruments serve as a foundation that leads listeners on a journey in an unforeseen direction (Publicover et al., [2018](#)). While the lyrics play a role in engaging listeners with the artist's world, which also encompasses how listeners feel, behave, react, and experience it. Therefore, when integrated with melody and instruments, they can create emotional engagement and invite critical reflection. (Iveland, [2024](#)).

In the music industry, singers and bands create music that explores a wide range of themes, from despair and distress to hope and environmental awareness. Music has the power to seize people's emotions and inspire pro-environmental advocacy (McKenzie-Mohr 2011, as cited in Publicover et al., [2018](#)). Being viewed as an artistic approach, music serves as an alternative medium that can be utilized to raise awareness of environmental education (Ibid).

One band that has effectively embraced this role is Gojira, a French-based progressive metal band recognized for its unique blend of death metal, thrash metal, progressive rock, and tribal music. With a long history of promoting environmental awareness in their songs, they have also received Grammy nominations for Best Metal Performance for the single "*Amazonia*", further reinforcing their role as environmental advocates in the metal music industry.

Amazonia as one of their best achievements, brings attention to the ongoing issue of the Amazon rainforest. The Amazon rainforest is the largest rainforest, spanning 6.9 million square kilometers across nine countries and covering around 40% of the South American continent. However, with uncontrollable deforestation and wildfires, as well as water stress in the region, the Amazon is at risk of collapsing by 47% (Igini, [2024](#)). The Amazon rainforest plays a crucial role in regulating the Earth's climate, with the Amazon ecosystem having a vital impact on the region's biodiversity, climate regulation, energy production, water, and food security. This is particularly important for the region's economy, human health, cultural value, and aesthetics (Ellwanger et al., [2020](#)). The song *Amazonia* has certainly made an impact not just in the metal music community but also in its efforts to convey a message of environmental advocacy through its lyrics and music. Gojira integrates their progressive metal music with Indigenous folk music instruments in the song, utilizing the mouth harp, ethnic rhythms, and the album cover, all of which point to the Indigenous people of the Amazon.

In an attempt to understand Gojira's intention, this research draws on Teun A. van Dijk's Critical Discourse Analysis (CDA). Critical discourse analysis is a discourse analytical research that focuses on how language is used to challenge social power abuse, imbalances, and inequality within society and politics (Van Dijk, [2015](#)). Thus, analyzing a discourse must employ linguistic examination on the language that constructs meaning (Irene et al., [2023](#)). To utilize CDA, Teun A. van Dijk's framework is

organized into three main categories: text (which includes macrostructure, superstructure, and microstructure), social cognition, and social context (Nisa' et al., [2023](#)).

Other relevant research has applied Van Dijk's CDA to analyze song lyrics. For instance, Putri and Triyono ([2018](#)) analyzed "We Shall Overcome" by Roger Waters to uncover how the song highlights the themes of unity, justice, and resistance from the ongoing genocide of the Palestinian people in Gaza. In addition, Afipah and Dwi Andriani ([2022](#)) analyzed Justin Bieber's "Lonely," uncovering the simple yet emotionally engaging lyrics that relate listeners to the theme of mental health challenges and how the rising fame comes with the consequence of a psychological toll. These studies exhibit CDA's functionality to reveal deeper meanings in songs. Earlier research using CDA for ecology narratives by Agbeleoba et al. ([2025](#)) uncovers the application of CDA in ecolinguistics within the context of the SDGs. The results of the research indicate that language and environmental discourse play a crucial role in shaping, challenging, and conveying environmental issues within the global discourse on sustainability. Thus, no previous research has applied Van Dijk's framework to analyze "Amazonia" specifically in the field of discourse analysis presents a research gap that can be used as an opportunity to analyze how Gojira embedded music and lyrics for environmental advocacy with discourse, alongside their ability to combine activism in this song in particular, makes it a must to be studied.

Through the song *Amazonia*, Gojira tells the story of the Amazon rainforest's grandeur, which is defiled by human actions. This research gathered data from various aspects, including text, social cognition, and social context. Therefore, the author analyzes the song's construction of environmental discourse closely. Utilizing Teun A. van Dijk's Critical Discourse Analysis three-layer framework of microstructure, superstructure, and macrostructure, this research aims to uncover how the song *Amazonia* advocates for an urgent response to the ongoing collapse of the Amazon rainforest. With that being said, this also includes not just environmental concerns, but also the oppression of indigenous people, political and economic-driven action that is embedded within the song.

Method

This research employs a qualitative descriptive approach, specifically through the library research method, to provide a systematic explanation of the study's object. Darmalaksana ([2020](#)) explains that the qualitative descriptive approach of library research is separated into two stages. This method starts with classifying, sorting, and then organizing both primary and secondary data systematically. The next stage involves data analysis and references, which present research results and provide valuable insights for drawing conclusions.

This research will utilize Van Dijk's model of Critical Discourse Analysis to examine the lyrics of Gojira's *Amazonia*. According to research by Alam et al. ([2019](#)), there are discourse elements that need to be observed when using Van Dijk's CDA. The explanation is in [Table 1](#).

Table 1. Discourse elements on Van Dijk's discourse structure

Discourse Structure	Observed Matters	Elements
Macrostructure	Thematic: theme or topic brought	Topic

Superstructure	Schematic: how parts and order of information are schematized in the text	Scheme
Microstructure	Semantics: The meaning that the text seeks to emphasize.	Background and details
	Syntax: How is the sentence (form, formation) chosen	Sentence form, coherence, and preposition
	Stylistics: The choice of words used in the text.	Lexicon
	Rhetoric: How and through what an emphasis is conducted.	Graphics, metaphor, expression

The data for this specific research consists of words, phrases, clauses, and sentences in the lyrics of the song *Amazonia* by Gojira, as well as the official video clip of the music video, uploaded to YouTube on March 26, 2021, which serves as the primary data. Secondary data are sourced from journal articles, e-books, and other related research to enhance the data validation of this study. By applying Teun A. van Dijk's approach to analyze text (macrostructure, superstructure, and microstructure), social cognition, and social context, the author will dissect every lyrical content in the song *Amazonia* and connect it to a wider social context.

This research will solely rely upon and focus on the aspect of analyzing the lyrics without any direct interviews with the song's creator or its listeners. Thus, the analysis relies on the textual content, supported by existing literature, to understand the song's profound meaning and broader social context.

Results and Discussion

Based on van Dijk's Critical Discourse Analysis (CDA), the results and discussion will be systematically presented by examining the discourse structure on multiple levels, including microstructure, superstructure, and macrostructure, as well as the social cognition and broader social context. Integrating detailed linguistic features, communicative organization, and mental models that shape discourse production and interpretation within its social environment comprehensively and effectively.

Text

Based on Teun A. van Dijk's approach to CDA, the text level of the analysis involves three layers of microstructure, superstructure, and macrostructure. The explanation is stated below.

Microstructure

The song's analysis reveals the discourse on the ongoing destruction of the Amazon rainforest. By utilizing a third-person point of view, Gojira positions itself as the narrator of the story until the end. Moreover, analyzing the primary data reveals many insights that can be gained through a microstructural lens. This layer, in particular, focuses on the uses of stylistic and rhetorical devices.

Stylistics

Stylistics is a branch of linguistics that analyzes text, commonly focusing on the synchronic style of language. (Bagirzade Z.M., [2019](#)). Van Dijk describes stylistics as choices of words as a means to convey a message (Prihartono & Suharyo, [2022](#)). In this song, Gojira uses a stylistic approach to emphasize ideological conflict and environmental criticism.

Godly Amazonia (post-chorus line 1)

Bloody Amazonia (post-chorus line 2)

Mighty Amazonia (post-chorus line 3)

Killing Amazonia (post-chorus line 4)

The repetitive phrase in the post-chorus part of the song will always contrast with the phrase before it. This highlights the use of antonymy in order to describe what is conveyed. The word “godly” is paired with “bloody,” and then the word “mighty” is paired with “killing”. Both pairs show antonyms that reflect a strong contrast in meaning.

The word “godly” is strongly related to spiritual obedience. This word itself represents a depiction of Amazon’s sanctity, positioning it as a holy place that needs to be protected and respected. In contrast with “bloody,” which brings a portrayal of violence and destruction. This word represents the reality of what happened to Amazon, a deep incision into the surrounding environment's ecological condition. “*Bloody Amazonia*” constructs a discursive tension between sacredness and violence, revealing the dominant idealized environmental narratives and the reality of indigenous lives.

Similarly, “mighty” with “killing”. The word “mighty” is strongly related to the concepts of strength and power, depicting the immense influence of the Amazon rainforest. It accurately characterizes the role of the Amazon itself in ecological balance and its importance in holding it. These lexical opposites explain to the listeners the ideological critique of capitalist-driven actions. “*Killing Amazonia*” highlights the destruction and threats that will ultimately lead to the extinction of flora and fauna in the Amazon rainforest.

Other songs that have been researched, such as those by Ramziyyah (2024) and Ulya et al. (2021), conclude that the use of antonymy and repetition effectively engages listeners by expressing contrasts that form an antithesis, creating irony that further enhances the song’s message. It aligns with the repetition and opposing word pairs to create a sense of irony for listeners in the song “*Amazonia*.” With that being said, the use of antonymy effectively illustrates the duality between what is ideal and the reality of the Amazon rainforest’s condition. Thus, it creates a sense of irony, utilizing antithesis to unveil a symbol of sanctity that is fundamentally undermined by the act of destruction.

The greatest miracle (chorus line 1)

Is burning to the ground (chorus line 2)

The lyrics of “The greatest miracle is burning to the ground” in the chorus utilize antithesis to generate a sense of irony. Similar to Ramziyyah (2024) and Ulya et al. (2021), pairing opposite words functions to intensify meaning, and with the song *Amazonia*, the term “miracle” in this context is closely related to divine and natural power, which implies the Amazon rainforest, whereas “burning to the ground” conveys destruction and loss. This line highlights opposites, and this contrast frames the Amazon as a discursive site of both wonder and violence, disrupting normalized narratives of environmental loss. It contemplates how something like the Amazon is on the brink of annihilation due to human actions, thereby intensifying the urgency to save it.

Pairing “miracle” with an illustration of devastation, also adding “the greatest”, injects more value to the Amazon rainforest, making the ongoing destruction of the Amazon even more unacceptable. Through the lens of CDA, this microstructure of the lyric exists to challenge the dominant discourse. The contrast between “miracle” and “burning” fundamentally emphasizes the voices that highlight how ecological balance is ideally supposed to be preserved, yet is being destroyed in reality by

capitalism, economically driven actions, and industrialization. This line challenges listeners to critically think about how humanity claims to care for the earth while destroying its most vital ecosystem for profit. In the end, the line “The greatest miracle is burning to the ground” conveys a resistance to hegemonic narratives and an ideological critique that bridges a single line into accountability, a call for activism, and action.

Rhetoric

Rhetoric studies how metaphors and graphic imagery are expressed through oral or written forms of language to persuade and influence (Bagirzade Z.M., [2019](#); Prihartono & Suharyo, [2022](#)). Expanding on prior definition, choices of metaphors function as a way to build resistance narratives (Fathurrohman et al., [2025](#)).

A scar, a line has been drawn in the sand (verse 1, line 3)

Behold the life, the boundaries fools will crush (verse 2, line 4)

In verse 1, lines 3 and 4 serve as a symbolic reference and metaphor to today’s ecological condition, specifically in the Amazon rainforest, which deepens the sense of urgency and highlights the importance of taking action to stop it. The use of symbolism and metaphor serves as a critique of the unjustified actions of modern society, which overlooks the ongoing environmental destruction, a phenomenon that has been occurring for generations (Arum & Zulyeno, [2025](#)).

The line of “A scar, a line has been drawn in the sand”. The term “scar” implies a symbolization of an environmental catastrophic injury. A lasting mark on the environment, wounds created by human actions that alter the “body” of the Amazon rainforest. The metaphor “scar” frames environmental destruction as a long-lasting mark of trauma; it symbolizes the irreversible impact, and even if partial healing occurs, the damage will remain visible. This metaphor serves to ideologically portray Amazon as a victim of exploitation. Moving on, the phrase “a line has been drawn in the sand” metaphorically introduces an ecological boundary set on the land. By connecting it to the next phrase, “Behold the life, the boundaries fools will crush” with the phrase “Behold the life” illustrates the Amazon rainforest, while adding the word “behold”, commonly used as a poetic form to emphasize something majestic, in this context to strengthen the Amazon’s greatness. The line criticizes human reckless behavior and the construction of discourse in modern society as an aggressor against natural limits for the sake of profit.

Meanwhile, using the term “fool” to portray the human role thus far towards nature’s natural resources. This alludes to the environmental issues faced by the Amazon rainforest, which are caused by human actions. These lines, when combined, perpetuate constant wrong decision-making, resulting in environmental degradation.

Another gold mine is unveiled (bridge line 6)

The source of our sorrow (bridge line 7)

The lines “Another gold mine is unveiled/The source of our sorrow” in lines 6 and 7 of the bridge part are two lines that intertwine perfectly to form a critique of environmental exploitation that perpetuates harm. The word “gold mine” literally means an extraction of earth’s most valuable resource, which is associated with the act of taking for wealth. However, in this song, it metaphorically describes the portrayal of the Amazon rainforest, which is filled with an abundance of natural resources. The existence of the word “another” also implies human habits of exploiting natural resources, which suggests that this has indeed occurred. This metaphor encapsulates the capitalist

discourse of viewing nature and the environment as a commodity with an endless value to be bought and sold in monetary terms.

Following this line, “The source of our sorrow” is a recontextualization of the “gold mine” metaphor, rearranging it to connect it to sadness and grief. With the framing of “gold mine” and “sorrow”, it challenges the existing narrative about economic growth through the commodification of nature’s wealth. In reality, the Amazon rainforest is being destroyed by economic growth, and the increasing wealth will result in the loss of life within it. The use of rhetoric can also disrupt people’s ideologies (Nail et al., [2025](#)), and from this perspective, it functions to challenge listeners’ acceptance of the normalization of capitalist ideologies that prioritize profit over environmental harmony and other economically driven actions.

Onto the next stage of the plan (verse 2, line 1)

Mourn the witness of the wind (verse 2, line 2)

A handful of thunder (verse 2, line 3)

Will rise one last time (verse 2, line 4)

Verse 2 as a whole reflects Gojira’s portrayal of the indigenous people’s resistance against the capitalist agenda. The phrase “Onto the next stage of the plan” signifies the capitalist intent to pursue their objective systematically. The following line presents a cultural perspective rooted in the animistic beliefs of the *Amazonian* indigenous peoples, who perceive nature as alive and inhabited by spirits (Roosevelt, [2024](#)). Thus, natural elements such as “the wind” are understood as sentient beings. The line “Mourn the witness of the wind” suggests that nature itself must bear witness to its own destruction. Furthermore, the phrase “A handful of thunder will rise one last time” symbolizes the indigenous resistance, with “thunder” representing power and the voice of uprising. The juxtaposition of “plan,” which connotes a mechanical and man-made process, against “thunder,” an organic force, frames the conflict as nature’s struggle against capitalist exploitation.

Is the curse that we follow (bridge, line 10)

One of the most powerful lines in this particular song is the line “Is the curse that we follow” on the bridge at line 10. The phrase subjugates listeners to a sense of accountability, as what has happened to Amazon’s flora and fauna alone is inherited from one generation to another. The term “curse” is associated with spiritual transgenerational heredity, implying that it is more than just another incident, but a legacy that modern society continues to reproduce for profit purposes. This rhetoric is strengthened by the phrase “we follow,” which ironically suggests that humans have collectively chosen to follow the path of destruction rather than break the chain of habits, resulting in a deterioration of the connection between humans and nature (Hellmann, [2024](#)). This line positions the listener within a discourse of collective accountability, implying that environmental destruction is not an accidental outcome but a deliberate ideological choice.

Superstructure

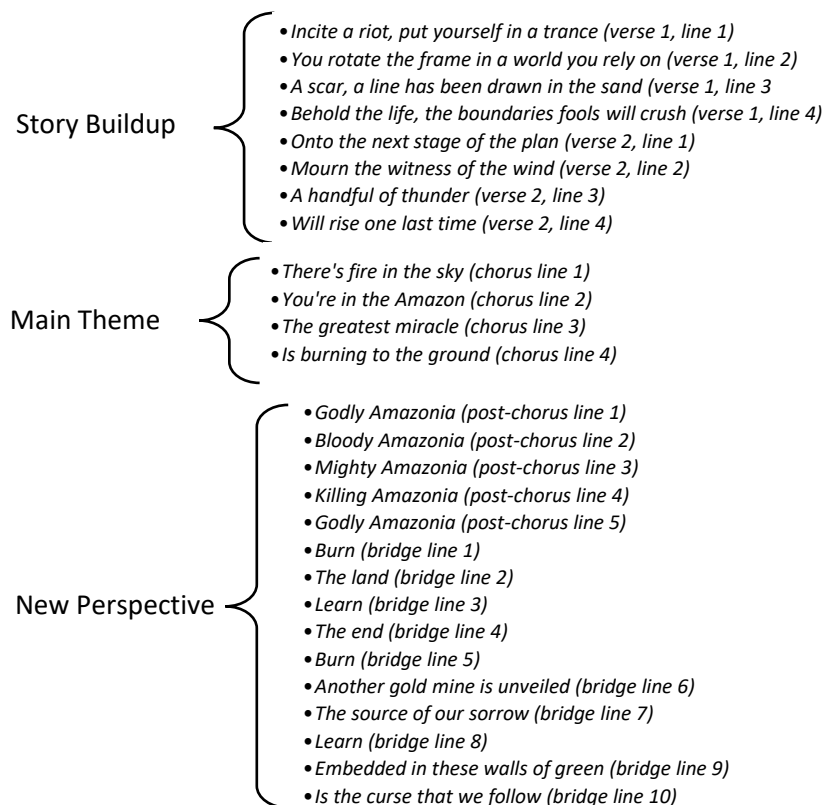
The superstructure explains the schemes of the lyrics that form the song as a whole, including the introduction, verse, bridge, chorus, refrain, interlude, overtune, and coda (Maisaroh & Prihatin, [2022](#)). In Gojira’s *Amazonia*, the superstructure is dissected in [Table 2](#).

Table 2. Gojira's *Amazonia* Lyrics

Lyrics	Superstructure
Incite a riot, put yourself in a trance You rotate the frame in a world you rely on A scar, a line has been drawn in the sand Behold the life, the boundaries fools will crush	Verse 1
The greatest miracle Is burning to the ground	Chorus
Onto the next stage of the plan Mourn the witness of the wind A handful of thunder Will rise one last time	Verse 2
There's fire in the sky You're in the Amazon The greatest miracle Is burning to the ground	Chorus
Godly <i>Amazonia</i> Bloody <i>Amazonia</i> Mighty <i>Amazonia</i> Killing <i>Amazonia</i> Godly <i>Amazonia</i> Bloody <i>Amazonia</i> Mighty <i>Amazonia</i> Killing <i>Amazonia</i> Godly <i>Amazonia</i> Bloody <i>Amazonia</i>	Post-Chorus
Burn The land Learn The end Burn Another gold mine is unveiled The source of our sorrow Learn Embedded in these walls of green Is the curse that we follow	Bridge
There's fire in the sky You're in the Amazon The greatest miracle Is burning to the ground	Chorus

In [Table 2](#), the song *Amazonia*'s superstructure layer is verse 1, chorus, verse 2, chorus, post-chorus, bridge, and chorus. According to Puspitasari et al. ([2022](#)), verses form part of a song, serving as a buildup to the story and marking the initial step in a narrative that is developed throughout the rest of

the song. Within Gojira's *Amazonia*, there are two verses to build the narrative for the song. The first verse plays a role in setting the stage with vivid imagery. This idea is stated in the "A scar, a line has been drawn in the sand" (verse 1, line 3) and "Behold the life, the boundaries fools will crush" (verse 1, line 4), while the second verse mourns the loss of the Amazon's rainforest. Hence, it is stated in the "Mourn the witness of the wind" (verse 2, line 2). The chorus's existence is to convey the main theme to the listeners (Ibid); in the context of this song, it is environmental destruction. Continuing with the post-chorus and bridge to introduce a new perspective in the context of the song, common with repetitive phrases and parts that only show up once in the song (Ibid). For better clarity, please refer to the explanation within the bracket below:



Macrostructure

Gojira's *Amazonia* encapsulates the theme of environmental destruction and the ongoing exploitation of the Amazon rainforest by humans. The song expresses the resistance of indigenous people against the capitalist forces while also delegitimizing their conduct. The song highlights environmental annihilation caused by actions taken in the interest of a few people or groups for profit-driven purposes. Throughout the song, it can be concluded that those interests are the main cause of the Amazon rainforest's collapse. By building discourses that challenge hegemonic narratives that support capitalism, the song critiques industrialization and colonialism, as well as the capitalist system that has become a legacy in today's era, which justifies environmental exploitation in the pursuit of wealth. The song conveys a message and raises awareness among people about the responsibility every individual has to oppose human behaviors that are detrimental to the environment.

Social Cognition

The framework of critical discourse analysis views social cognition as bridging discourse and society by positioning language users as active agents who draw on prior personal memories, knowledge, and opinions to mentally represent complex social contexts (Van Dijk, [2015](#)). In Gojira's "*Amazonia*," the Amazon rainforest is described as "the greatest miracle" while simultaneously being noted as "burning to the ground," evoking cognitive interpretations related to the rainforest, indigenous peoples, and environmental awareness. This dual depiction guides listeners toward a deeper understanding of ecological issues, emphasizing awareness of ecological imbalance caused by deforestation and highlighting the collective responsibility of individuals to advocate for environmental activism. Consequently, social cognition in "*Amazonia*" enables listeners to engage with the song's themes through the lens of their shared knowledge and ideologies.

Social Context

Social context refers to the social, cultural, political, and historical background that is shaped through discourse. The song "*Amazonia*" by Gojira serves as a protest against the multi-layered degradation of the Earth's largest rainforest, a crisis shaped by human hands from exploitation to economic greed. From an environmental perspective, the ongoing destruction of the Amazon rainforest raises concern, as its immense influence could significantly impact the world's climate stability, biodiversity, and overall global ecological balance. The Amazon rainforest is shown in the chorus part of "There's fire in the sky; you're in the Amazon". According to Greenberg ([2022](#)), the Amazon rainforest is being intentionally burned to clear the land for other uses, such as cattle ranching, growing animal feed, or illegal logging. That said, the use of fire for deforestation is a threat to the livelihood of the Amazon rainforest (Ibid). Being referred to as the "Lungs of the Earth" highlights the critical position the Amazon rainforest holds. Preserving the Amazon rainforest is a must, as it is a living laboratory with many undiscovered flora and fauna that could lead to many discoveries that could help improve scientific research and medical enhancements, yet the continuing threats of deforestation and other detrimental actions could lead to disastrous outcomes in the future (Cooper, [2023](#)).

This environmental decay is inseparable from cultural and historical marginalization. Historically, the Amazon rainforest cannot be separated from colonization by non-Indigenous people, resulting in a major deterioration of the indigenous population that continues until today. The line "Behold the life" corroborates this particular context, implying the life that has been sustained in the Amazon rainforest, yet colonial actions that exploit lands and resources have left an ecological impact that disrupted land uses, with many indigenous people being displaced in the process (Nascimento et al., [2024](#)). This results in the erasure of traditional knowledge and animistic belief systems, which view nature as a sentient entity deserving of respect (Roosevelt, [2024](#)). Being referred to in the lyric as "The greatest miracle", the Amazon rainforest is home to numerous indigenous people with many cultural insights that need to be preserved, learned, and passed down to the next generation. Their connection to nature and their ancestral land are now being annihilated, leading to the loss of cultural heritage and traditional knowledge of the place.

The driving power behind deforestation in the Amazon rainforest has been closely linked to the expansion of economic activities, driven by the interactions between political forces and dynamic markets (Oliveira et al., [2023](#)). The lyric part of "Another gold mine is unveiled" emphasizes how giant corporations and capitalists view the Amazon rainforest as a primary commodity to exploit for profit. Given its economic potential, politicians reinforced policies in the interest of political incentives that

could also help them gain support. Moreover, politicians can offer various benefits to capitalist corporations, such as financial support, infrastructure development, or reduced environmental oversight, in exchange (Ibid).

Discussion

Other research has utilized the functionality of CDA to analyze ecological narratives in SDGs communications, examining institutional and policy texts. For instance, earlier research by Agbeleoba et al. (2025) findings reveal a shared theoretical foundation, namely, CDA itself. This study shares similarities with earlier research, specifically in acknowledging the pivotal role of language and discourse in shaping environmental narratives. Another study by Agbeleoba (2025) employs Critical Discourse Analysis (CDA) to demonstrate that the UN and policy language are crafted to present global goals as a unified, harmonious whole. Previous studies by Pratolo et al., (2024) also highlight that educational materials primarily focus on individual actions and that textbooks often exclude a critical discussion of large-scale issues like climate change or deforestation to keep the narrative simple for students. While this can be seen as a diplomatic step, it often hides the sense of urgency with a neutral tone and a lack of specific accountability.

Hence, while prior research highlighted above (Agbeleoba, 2025; Agbeleoba et al., 2025; Pratolo et al., 2024) underline the role of language in environmental themes, this study establishes two of its novelties by demonstrating how musical discourse explicitly breaks the silence of neutrality and advances the field by applying van Dijk's concept of CDA to a musical text. Therefore, expanding the scope of discourse analysis beyond policy textual contents. The detailed study of the song's microstructure, superstructure, and macrostructure highlights how its stylistic and rhetorical features construct a narrative that presents the Amazon rainforest as both a sacred environmental icon and a site of socio-political struggle for marginalized voices.

Continuing the previous notion, Gojira's *Amazonia* breaks neutrality through aggressive stylistic choices and shows explicit critique. The macrostructure of *Amazonia* challenges the harmonious idea of textual SDGs' contents. Breaking neutrality is essential in light of recent global and local ecological disasters, underscoring the urgent need for a shift in discourse analysis. By the end of 2025, Indonesia witnessed devastating floods and landslides across Sumatra and Aceh, which have been linked to ecological imbalances. According to multiple sources (Butler, 2025; Dhanya, 2025; Hasyim, 2025), the same thing was mentioned, that is, this particular disaster was not natural; the cause of the destruction was a man-made outcome of deforestation and land-use changes, weak governance, and political decisions that led to ecological catastrophe. These events mirror the *Amazonia* narratives, where both represent the "greatest miracle" of biodiversity being sacrificed for "gold mines" or, in Indonesia's context, the palm oil concessions.

Through an examination of Gojira's *Amazonia*, the song's microstructure, superstructure, and macrostructure, the study illustrates how Gojira's rhetoric connects the concept of *Amazonia* globally, touching the reality of the Sumatran and Aceh floods. Thus, musical discourse is much more confrontational for a counter-narrative that gives voice to other ecological concerns, thereby undermining the notion of an environmental disaster as "natural" and highlighting a socio-political struggle against systemic exploitation.

Conclusion

This study concludes that Gojira's *Amazonia* serves as an environmental advocacy through the discourses constructed throughout the song. Through the application of Van Dijk's CDA theoretical framework, this research reveals that social dynamics, including control, dominance, hegemony, exploitation, and victimization, exist in the Amazon rainforest, affecting marginalized groups. It concludes that the song *Amazonia* is more than just an artistic creation. It is an echo of resistance against the hegemonic discourse of ecological deterioration and capitalist actions of exploitation. Breaking down its textual level of microstructure, superstructure, and macrostructure uncovers the environmental crisis, marginalization, and oppression through political-economic measures.

By analyzing the song's context in today's era, *Amazonia* itself has become relevant not just in the Amazon rainforest but also in other areas of ecological damage globally. For instance, the song's narratives touched on the conditions of the floods in Sumatra and Aceh in 2025. While mainstream media considers the event a natural disaster, *Amazonia* reminds us that such an event occurred due to human-driven actions that causes degradation.

This study resulted in two novelties. First, it demonstrates that musical discourse is capable of breaking neutrality, unlike institutional policy texts or educational material that uses a more diplomatic approach to the issue. Second, this study advances the field by applying Van Dijk's three-layer concept specifically to a musical text, thereby expanding the scope of discourse analysis beyond traditional technocratic contents.

However, this study is limited by its reliance on existing literature to examine the lyrics, rather than conducting direct interviews with the song's creator or its listeners. Further studies with multimodal analysis that integrate text, images, sound, color, layout, and gesture of the *Amazonia* music video are needed to provide a more holistic understanding of the discourse. Future research should also consider the listener's perspective to determine how listeners interpret the song *Amazonia*.

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