BIOCENTRISM AS SEEN IN THE SONGS OF BJÖRK

A SARJANA PENDIDIKAN FINAL PAPER

Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education

By
Saskia Sagita
Student Number: 101214179

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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July 12, 2015
A Sarjana Pendidikan Final Paper on

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on November 10, 2015
and Declared Acceptable

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ABSTRACT


Art is ideological. There is a strong relationship between artwork and the artist’s mode of thought. An artwork does not accidentally exist. It is historically created based on the idea of the artist. There is always identifiable thought that are implicitly born under a certain artwork.

Lyric of song is considered as a literary work. According to Eric (2010, p.1), “Poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response.” Song has the same elements as poetry. It is born under a certain experience responded by the mode of thought of the song-writer. By such kind of process as literary production, it then becomes a song. Eric (2010, p.1) also stated that “The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define.” A song-writer has a certain kind of character that can be seen through the songs. The character itself is also influenced by the mode of thought of the artist. Every single part of the artwork is influenced by the mode of thought of the artist, whether it is consciously done or not.

The objective of this study is to find out the mode of thought of Björk through her songs. As the lyrics of Björk songs are mostly talking about nature, biocentrism is suspected as her mode of thought. It is one of the environmental ethics defined by Paul Taylor. To achieve the objective, there are research problems to answer: (1) how can biocentrism be described? and (2) how is biocentrism revealed in Björk’s songs? The researcher conducts qualitative research to find out the valid data. After investigating the data, the researcher finds several findings based on the analysis.

The findings shows that biocentrism is the mode of thought of Björk. She has psychological tendency more into it. She believes that human is nothing in comparison to nature. It is suitable with the basic theory of biocentrism as it is a belief that all creatures are equal. She also has biographical life that is related to biocentrism. She has the willingness to protect the nature. It is shown in her action of being the activist who makes some charitable works to help nature as the people exploit the natural resources for money. Her thought and actions are in accordance with the theory of biocentrism. It is through her actions of protecting nature that she purely gives respect for nature or to save nature. Therefore, biocentrism is the mode of thought of Björk that is reflected in her songs.

Keywords: art, song, lyric, Björk, biocentrism
ABSTRAK


Kata kunci: art, song, lyric, Björk, biocentrism
ACKNOWLEDGEMENTS

We could never be apart from our belief. Whether it is consciously done or not, we will do anything in the same direction with our belief. This natural case also works on this study. It strengthens such a belief within me. Universe could never be separated from my own thought. Nature is a part of the universe. That is the reason why I chose to analyze Björk’s songs and biocentrism as those topics related to the nature. This study could be able to be recognized as a work. Just like what I have mentioned in my abstract, someone’s work could never be apart from his or her ideology.

The greatest gratitude goes to the universe that always directs and enables me to finish this final paper. I would also like to express my sincere gratitude to my advisor Dr. Antonius Herujiyanto, M.A. for the continuous support to my study, for his patience, motivation, enthusiasm, and immense knowledge. His guidance helps me in all of the time of researching and writing this final paper. I would also like to acknowledge with much appreciation to my friends from English Education Class C 2010. I would like to thank Pandhu Mahendra, who has helped me in working on the study; I would like to thank Edo Kriskelana who has been together through the days working on each study. Also, I would like to thank Emanuella Venni Pangestu, my closest friend in classes, for her support by reminding me of putting this study as my priority.

Furthermore, I would like to thank Mas Agathon Hutama for his willingness to share his idea in discussing my study together. My sincere thanks
go to *Mas* Agustinus Agus Sudarsa and *Mbak* Seravina Adhita Herviana for their direction since the very beginning I applied to Sanata Dharma University until I finished my study. My special gratitude goes to my Ambar Sulistyowati, my best friend and also soul mate since we were in Junior High School who is always beside me, helping me, and supporting me to go through all the smiles and tears. My very best gratitude also goes to *Mas* Badrun Lukman Hakim for being right beside me with the lovely support to finish my study.

Indeed, I thank my older brothers Nobel Yudhistira and Angga Saftira for often giving me supports and reminding me of finishing this study. I am also thankful to my little sister Amanda Nabilah Salsabil and my little brother Fachrel Keisha Safyolla for becoming my mood boosters in finishing this study.

My most overwhelming thanks are for my parents, *Bapak* Adang Suhandi and *Ibu* Diana for the support and love since I was born. Thanks for the trust in everything I choose to do since I was just a little kid. Thanks for teaching me through the freedom given to me so that I could walk on my own thought. Even I am taught to limit my own self based on my own perceptions. Thanks for giving me the freedom to choose what I believe and to live my life by my own way. Therefore, this study is sincerely dedicated to *Ibu* Diana and *Bapak* Adang Suhandi as one of the very few things I could do for them.
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CHAPTER I

INTRODUCTION

This chapter consists of the research background and the research method of the study. The research background provides the general information of the topic, the research problems and the benefits of the study. The research method provides the description of the samples, materials, and procedures.

A. Research Background

Art is ideological. There is a strong relationship between art and ideology. Wolff (1993) stated, “the theory of ideology states that the ideas and beliefs people have are systematically related to their actual and material conditions of existence” (p. 50). An artwork is always constructed beyond the personality of the artist, whether he or she has done it consciously or not. There will be also a theme attached to any work of art. There would certainly be a reason or background for the artist to have that kind of style or to bring up a theme. Such an artwork will mostly created in accordance with one’s interest so that an artist has great willingness to reflect his or her interest on the artwork. One’s interests usually flow freely throughout his or her ideology. That is why style and the theme chosen represent the ideology of the artist. Gombrich (1960) stated, “A style like a culture or a climate of opinion sets up a horizon of expectation, a mental set, which registers deviations and modifications with exaggerated sensitivity in noticing relationships the mind registers tendencies” (p. 60).
The lyric of song, which is identified as a literary work and literature is an art, could extremely bear the mode of thought of the song-writer. Booker (2005) stated, “The text can never be a self-sufficient totality because literature bears a complex but identifiable relationship with ideology, which is as it were the “raw material” transformed by the specific processes of literary production” (p. 445). People could analyze the artist’s mode of thought through the songs. We could see the artist’s character through the songs not only by the theme that has been chosen to write but also the style that is used. We could analyze someone’s mode of thought by the choice words or phrases used in his or her literature work of art. By approaching the lyrics, people could simply find the mode of thought of the song-writer.

Related to the background above, the researcher is interested to study the songs of Björk Guðmundsdóttir, an Icelandic alternative rock singer-songwriter, multi-instrumentalist, producer and occasional actress. She is also the founder of Náttúra, an environmental movement to protect Icelandic. She once said in an interview released on The Guardian article:

But even venture capitalists here now understand that our future needs to be in nature, not destroying it. There are bankers who now have companies taking boat trips across the fjords. That's what's turning people around. "I'm not saying we go back to the past and live in a cave, but to have a smooth route into the 21st century it makes sense to embrace technology and give ourselves options, not have a dirty industrial revolution. We need to take a short cut to the green shit! (“Björk”, 2014).

Her statements above connect to the context of biocentrism as a theory of ethics to nature. Taylor (2011) stated, “With regard to the attitude of respect for nature, the belief-system that renders it intelligible and on which it depends for its justifiability is the biocentric outlook” (p. 99).
Another point is that the songs of Björk have the earthy sense of vibes somehow. The songs of Björk are strikingly talking about nature. Whatever the idea of songs she wrote, she would connect them with nature. As she said in another interview about her inspiration of music with Richards:

Nature has always been important to me. It has always been in my music. In Reykjavik, Iceland, where I was born, you are in the middle of nature surrounded by mountains and ocean. Nature hasn't gone anywhere. It is all around us, all the planets, and galaxies and so on. We are nothing in comparison (“Björk”, 2011).

All the statements are just perfectly matched with the core of biocentrism as Taylor (2011) described, “The belief that humans are not inherently superior to other living things” (p. 100). The aim of the study is, therefore, to reveal the biocentrism as a mode of thought in the songs of Björk.

In order to do so, there are two questions to answer:

1. How can biocentrism be described?
2. How is biocentrism revealed in Björk’s songs?

The objective of the study is to find out the meaning of biocentrism, the possible reasons for Björk to have such ethic and how it is revealed in Björk’s songs.

This study is beneficial, firstly, for the readers who are interested in knowing deeper about Björk. Moreover, this study encourages the readers who have passion in music to enrich their knowledge. In teaching literature, this study is useful to enrich the student’s knowledge about poetry. Lastly, for future researcher, this study is also useful as a reference in studying the mode of thought in a song.
B. Research Method

The approaches of the study are environmental ethics, biography and new criticism. This approach is concerned with the study of literature. Environmental ethics are used to find out the meaning of biocentrism. Biography is used to find out the possible reasons for Björk’s historical and politic life. As stated by Spitzer and Walters (n.d.), “Historical context includes all of the factors relevant to understanding and interpreting a song at a given moment in history. Many features that appear unusual or unique today turn out to be typical when the work is viewed in its historical context” (p. 5). Biography is used to explore the life and political review of Björk, for example the information about her hometown where she lives, the incidents happened at the time the songs were written, or her daily activities. New Criticism is used to find out the deep meaning of her song. In 2011, Guerin, Labor, Morgan, Willingham, and Reesman explained, “The New Critics sought precision and structural tightness in the literary work; they favored a style and tone that tended toward irony” (p. 80). It also articulated by Constable and Richards (2013), “There are few metaphors whose effect, is carefully examined, can be traced to the logical relations involved. Metaphor is a semi-surreptitious method by which a greater variety of elements can be wrought into the fabric of the experience” (p. 213). From these statements, it is clear that this study focuses on the analysis of a mode of thought. It is to find the meaning of biocentrism, the historical and politic life of Björk to have such ethic and also the deep meaning of her songs.
In conclusion, the researcher would use *Respect for Nature: A Theory of Environmental Ethics*, a book written by Paul W. Taylor to find the meaning of biocentrism. The researcher would use some information of Björk’s historical life and the political activities. The researcher would also analyze her songs to find out the general and deep meaning of lyrics. By studying environmental ethic, biography and the new criticism hand in hand, they are suitable to be used as the approaches in this study.

This study was a qualitative analysis. Clissett stated, “qualitative research covers a wide range of approaches for the exploration of “human experience, perceptions, motivations and behaviors” and is concerned with the collection and analysis of words whether in the form of speech or writing” (as cited in Tavallaei & Talib, 2010, p. 571). In addition stated by Grant, “qualitative inquiry means to understand what others do and say or to “get grasp, hear, catch and comprehend” what something means” (as cited in Tavallaei & Talib, 2010, p. 571). By using this research methodology, the researcher is able to study the environmental ethic, historical life of Björk and her songs.

A library study was used to help the researcher conducting the study. The primary data is the song lyrics of Björk. Some samples of songs are taken from Björk’s album entitled *Volta* (2007) and *Biophilia* (2011). Some songs taken from *Biophilia* are “Mutual Core” and “Crystalline”. Both songs will be generally discussed to show that her songs are almost all inspired from the nature. From the album *Volta*, the deep meaning of the song entitled “Earth Intruders” is analyzed to clearly bear the biocentrism of Björk. The other sources are the book written by

There are several steps to conduct this study. The first step is to listen to Björk’s songs and lyrics. The second step is to study the lyrics. The third step is to find some information about the songs and the historical life of Björk from the internet. The forth step is to find some theories related to the songs and historical life of Björk. It is the theory of environmental ethics, especially biocentrism. The next step is to find a sample of Björk’s songs which definitely represent biocentrism in her. The one sample of her songs that the researcher found is entitled “Earth Intruders.” The last step is to analyze the deep meaning of the lyric. Finally, the researcher made a conclusion whether biocentrism is the mode of thought of Björk in her songs.
CHAPTER II
DISCUSSION

This chapter discusses the two major parts of discussion as mentioned in the framework. Firstly, it discusses the meaning of biocentrism as one of the environmental ethics. Secondly, it discusses the possible reasons for Björk to have biocentrism and how it is revealed in her songs.

A. Biocentrism

There are two kinds of environmental ethics divided by Paul W. Taylor. The first is anthropocentrism and the second is biocentrism. Both are the act of protecting the nature yet the vision is different. Anthropocentrism is the ethic of protecting the nature in order to take the benefit of the nature resources. As Taylor (2011) explained about anthropocentrism in his book, “We also have a duty to conserve natural resources so that future generations will be able to enjoy their fair share of benefits derived from those resources. Even our present responsibility to protect endangered species of wildlife is linked to human values” (p. 11). This way people would preserve the nature because they know that they have to make sure the life continuity of nature so that they can take the benefit continuously.

Against to anthropocentrism, biocentrism is the act of protecting nature without any order to exploit the natural resources. The intention of protecting nature is purely to give respect or to save nature. As stated by Taylor (2011):
When a life-centered view is taken, the obligations and responsibilities we have with respect to the wild animals and plants of the earth are seen to arise from certain moral relations holding between ourselves and the natural world itself. The natural world is not there simply as an object to be exploited by us, nor are its living creatures to be regarded as nothing more than resources for our use and consumption (p.12).

B. Biocentrism in Björk

Björk definitely has a certain kind of biocentrism ethics in herself. As she is an Icelandic singer, she lives in a country surrounded by nature which is volcanically and geologically active. It might have her directly experienced and had a certain kind of understanding about the natural phenomena. She might also become to understand the bad effects of human activities toward nature. Therefore, she becomes an environmental activist, especially in Iceland. It might be the possible reason for her to have such respect toward the nature.

As she lives in Iceland which is surrounded by volcanic mountains, she might directly experience several natural disasters that build such an understanding of nature. In The Guardian article, Siegle (2014) explains that the tectonic plates shift an inch a year is located less than 30 minutes from Björk’s house. Siegle (2014) wrote, “pretty much anywhere in the country you can watch waterfalls plunging into the ground or trek across lava fields.” No wonder that Björk seems so close to nature and has great understanding of it. Her relationship and understanding of the nature so far is shown in her songs, especially in Biophilia album. Siegle (2014) also states that Biophilia project is a multimedia exploration of the universe. One of the songs is "Mutual Core" which deals with tectonic plates.
The biocentrism ethic in Björk is clearly seen through her role as an environmental activist, especially for Iceland. She participates in some environmental movement to protect nature from natural resources exploitation. Perry (2011) told that in 2006, Björk organized the "Hætta" concert in Reykjavík to fight against the building of Alcoa aluminum smelters. It is to prohibit Iceland from becoming the biggest smelter in Europe.

Björk becomes the co-founder of Náttúra Campaign, the Iceland environmental movement to fight against the government in promoting Iceland’s nature and grassroots industries. Phillips (2008) wrote, “Náttúra seeks to stop the construction of foreign-backed aluminum factories in Iceland and promote the local economy.”

Björk also criticized the government on selling the Icelandic’s geothermal energy producer HS Orka. On May 21, 2010, Björk wrote an open letter in The Reykjavík Grapevine Magazine to the government, “I can no longer remain silent on the very pressing subject that is the selling off of Iceland’s nature. I hereby challenge the government of Iceland to do everything in its power to revoke the contracts with Magma Energy that entitle the Canadian firm complete ownership of HS Orka.”

In 2014, Björk took part in the Harpa Concert Hall to help a fund-raising event to preserve the Icelandic nature. It was written in Iceland Review that The Stopp - Let’s Protect the Park project had raised $310,000 to fund the establishment of Iceland’s National Park (“Björk”, 2014).
Björk definitely has biocentrism ethics in herself. Started from living in Iceland which is surrounded by natural areas that attracts her to pay attention to the nature. Then she has some real acts to protect nature from any exploitation. Even she bears her biocentrism not only through her acts to fight against the government of exploiting the nature, but also to build a park in Iceland as her sign of her respect to nature.

C. Biocentrism in the songs of Björk

An artist’s ideology could bear in the artwork. Biocentrism as the mode of thought of Björk bears in her songs. Björk has already worked on nine studio albums since 1993 up to 2015. They are Debut, Post, Telegram, Selmasongs, Homogenic, Vespertine, Medulla, Drawing Restraint 9, Volta, Biophilia, and Vulnicura. The songs are mostly related to the nature. She (2011) also stated in The Atlantic interview, “Nature has always been important to me. It has always been in my music.” She used some terms of nature and environment in the lyrics. Then she connected them with a certain theme which works in similar ways to nature. For example, the song “Crystalline” in Biophilia talks about how crystal grows. Then she connected it with human relationship that has the similar way simply like a growing crystal. The basic idea is nature. It works metaphorically in accordance with the theme. It is to show that one thing has similar qualities to nature.

In order to show how the songs of Björk is somehow having to do with biocentrism as the mode of thought, the researcher decided to make some of her
songs to be the primary data of this study. Firstly, the researcher generally analyzed “Mutual Core” and “Crystalline” of Biophilia album which indirectly show that Björk definitely has such kind of interest in natural issues. After that, the deep meaning of “Earth Intruders” of Volta album was analyzed to reveal that Björk definitely has biocentrism ethic in herself.

Researcher has already explained that Björk’s domicile is surrounded by natural phenomena. One of the examples is that about thirty minutes from her house tectonic plates is moving an inch in every year. This might became the inspiration for Björk to write “Mutual Core” which is talking about tectonic plates.

**Mutual Core**

I shuffle around
The tectonic plates in my chest
You know I gave it all
Try to match our continents
To change seasonal shift
To form a mutual core
As fast as your fingernail grows,
The Atlantic ridge drifts
To counteract distance
You know I gave it all
Can you hear the effort of the magnetic strife?
Shuffling of columns
To form a mutual core
This eruption undoes stagnation
You didn’t know I had it in me
Withheld your love, an unspent capsule
I didn’t know you had it in you
You hid the key to our continuity
I didn’t know you had it in you
This eruption undoes stagnation
You didn't know, you didn't know
What you resist persists, nuance makes heat
To counteract distance
I know you gave it all
Offered me harmony if things were done your way
My Eurasian plate subsumed
Forming a mutual core

This eruption undoes stagnation
You didn’t know I had it in me
Withheld our love, an unspent capsule
I didn’t know you had it in you
This eruption undoes stagnation
You didn’t know I had it in me
This eruption undoes stagnation
You didn't know, you didn't know

This lyrics describe how tectonic plates build a mutual core. Björk uses that phenomenon to draw the image of human emotion. David Fricke (2011) noted, "Björk likens the human emotions – love, physical obsession, changing moods, violent hurt – in songs such as "Mutual Core," "Moon" and "Virus" to natural phenomena: earthquakes, volcanic eruptions, lunar phases and contagious disease." For Bjork, it is necessary to have deep understanding of how the tectonic plates work to draw an analogy between human emotion and tectonic plates. One of the indications shows that someone has a certain kind of interest when he/she has the desire to explore it further. Therefore, it also shows that Björk has a certain kind of interest in nature by writing such songs.

“Crystalline” is the second example of song showing that Björk has a certain kind of interest in the nature.

**Crystalline**

underneath our feet
crystals grow like plants
listen how they grow
I'm blinded by the light
listen how they glow
in the core of the earth
listen how they grow
crystalline
internal nebula
rocks growing slomo
I conquer claustrophobia
and demand the light
we mimic the openness
of the ones we love
dovetail our generosity
equalize the flow
with our hearts
we chisel quartz
to reach love
crystalline
internal nebula
rocks growing slomo
I conquer claustrophobia
and demand the light
octagon polygon
pipes of an organ
sonic branches
murmuring drone
crystallizing galaxies
spread out like my fingers
crystalline
internal nebula
rocks growing slomo
I conquer claustrophobia
and demand the light
listen how they grow
listen how they glow
listen how they grow
listen how they grow
it's the sparkle you become
when you conquer anxiety

This song is talking about how crystals grow. Björk connected it with the human relationship. She explained in her own website:

Crystalline structures are formed by the separation of liquids and solids, as when diamonds are formed during the slow cooling of molten rock, or when salt crystals remain after water evaporates from a salt solution. Just as crystals attract one another, locking together to form larger structures, so too songs consist of sections which fit together (“Crystalline”, 2011).

The idea popped out when Björk was in a car, seeing some kinds of junctions along the road. The fewer the branches of the junction, the less and higher buildings would be around the junction. The more branches of junction, the more and lower buildings would be around the junction. For example, when there was a three-junction, the buildings around the three-junction are only few but high. As the opposite, there would be many buildings around a five-junction, but the buildings were smaller than around the three-junction.

Björk imagined this environment structure is simply like how the crystals grow. The fewer branches it has, the highest and fewer quartz it would has. The more branches it has, the more and lower quartz it would have. Then she also connected it with how human build such kind of emotions:

Like some have three streets meeting with very tall buildings on all sides while others are complex with like five street meeting but all buildings are low and so on… It seems like each one of them has a different mood, different spatial tension or release. Part of my obsessive nature wants to map out each intersection in the world and match it with a song… To me crystal structures seem to grow in a similar way (“Crystalline”, 2011).

So this song was basically created from an idea of the nature seen through the structure of the environment. And after that she added it with the idea of a
theme that is human emotions. Nature and environment become the first idea that is the ideology of Björk. And human relationship was only another thought in her head. This is simply to match with the analogy of Wellek (1949), “Every literary work, one could say, is merely a selection from a given language, just as a work of sculpture has been described as a block of marble with some pieces chipped off” (p.177). The main idea of the songs was simply like a block of marble. Then it chipped off with the theme of the song to create a new shape, but the raw material is still the same. The main idea will be always there to be seen. It is also stated by Wolff (1993), “The ideas and believes people have are systematically related to their actual and material conditions of existence.” (p. 50). Ideology could never go so far from the artwork. “Crystalline” definitely shows that Björk has a certain kind of interest in the nature.

“Mutual Core” and “Crystalline” are just two examples of so many songs of Björk showing that Björk definitely has such interest in nature. Many terms about nature that show Bjork’s understandings of nature are found in every single song she wrote. It indirectly shows that Björk has such kind of environmental ethic yet biocentrism is strikingly revealed in “Earth Intruders” a song in Volta album.

“Earth Intruders” is a song about the people who come entering the world to take the advantages of natural resources yet it is messing up nature. The title “Earth Intruders” means the people who come entering the world without being invited. They are not invited might because they would only bring harmful effects to the earth. This song is actually showing the anger of Björk to the people who
destroy the earth. She delivered her anger in this song as an act to fight against the people who had destroyed the nature. Björk simply and clearly showed her biocentrism in this song.

In order to make a clear understanding about the lyrics and to find out the literal meaning, the writer provides stanza-by-stanza analysis on the lyrics of “Earth Intruders” as follow:

The First Stanza
We are the earth intruders
We are the earth intruders
Muddy with twigs and branches

The first stanza describes that we, human, come to the world without being invited, destroying the earth by doing such kind activities of industries which its waste could bring harmful effects to the earth. Björk used the subject “we” as all of us (including herself) might be ever did any harmful deeds to nature whether it was unconsciously done or not. “Muddy” might be referred to the effect of human harmful activities in this world, for example the waste of any industries. Like plants, Björk analogized the mud to “with twigs and branches.” It is growing, getting bigger and spreading out, then the world will be soon covered in great disaster.

The Second Stanza
Turmoil! Carnage!

The second stanza strikingly shows the anger of Björk by shouting two inactive words. “Turmoil!” means the state of great upset. “Carnage!” means the killing of a lot of people. It must be related to the first stanza. She showed it in a very short stanza, even only two words. Yet it shows the firmness without any
long explanation needed. She put exclamation mark to each word to strengthen the emotion.

The Third Stanza
Here come the earth intruders
We are the paratroopers
Stampede of sharp shooters
Comes right from voodoo

In the third stanza Björk describes how people come to the world and destroy it like the troops of professional killers. They come by parachute to crash the nature. In the first line, Björk stated once more that people come to this world just like intruders. She added the statement by another analogy in the next three lines. “We are the paratroopers” illustrates that human come to the world with parachutes. “Stampede of sharp shooters” describes that there are lots of people with the great skill in shooting or killing, and they might have well organized plan. “Comes right from voodoo” illustrates that those people are coming from the mystical world which is illogical. So it tells that the people had no logic in destroying the nature.

The Forth Stanza
With our feet thumping
With our feet marching
Grinding skeptics
Into the soil

In the first and the second lines of the forth stanza, Björk analogized that people are coming to the world like a troops of people simultaneously thumping and marching their feet on the ground. As “thumping” and “marching” are the actions of walking in such way of hardly hitting the earth by their feet. It shows the meaning that people are suppressing the world. By another analogy, Björk
stated again that the people have no logic anymore in destroying the world. It is showed in the third and the forth lines “grinding skeptics into the soil.” People has buried their thought.

The Fifth Stanza
Shower of goodness coming to
End the doubt pouring over
Shower of goodness coming to end

In this stanza Björk tells that there are such kind of people who will end the illogical thought of the intruders: Björk analogizes the people or the actions of fighting the intruders to “shower of goodness.” In the second line, Björk states that they will end the “doubt“. If it is related to the meaning of the previous lines, “doubt” here might represent the illogical thought of the intruders since the meaning of “doubt” is the state of the thought that unclear or uncertain. Yet in this song Björk always states that the intruders have no logic or unclear mind. She describes it repeatedly into some analogies. In this stanza, Björk briefly tells that there are some people who fight the action of the intruders.

The Sixth Stanza
We are the earth intruders
We are the sharp shooters
Flock of parashooters
Necessary voodoo

In the first up to the third lines of the sixth stanza, Björk only wrote the same analogy about the intruders that they are the “sharp shooters” with the “parachutes”. Yet in this stanza, Björk seems likely to highlight the message in the last line that the intruders “necessary voodoo”. Voodoo seemed like the analogy of the intruders’ weapon. It is related to the previous stanza which Björk said that there are some people fighting the intruders. So, Björk might be telling
that the intruders need to take their weapons because there are some people who
want to fight them for the sake of saving the earth.

The Seventh Stanza
I have guided my bones
Through some voltage
And loved them still
And loved them too

In the seventh stanza, Björk describes how she has been being patient. It is
analogized in the first and the second lines. “I have guided my bones” describes
her manner in being patient. She stays strong by guiding her bones to stay upright.
“Voltage” here might be the connotation of the feeling of anger. So it seems like
she has been trained to face the feeling such anger which blowing up like a
voltage. Yet she still respects the “intruders” by saying “and loved them still, and
loved them too.” Björk seems only want to fight the “mindset” of the destroyers,
not killing the people.

The Eighth Stanza
Metallic carnage!
Ferocity!
Feel the speed!

In the first line, Björk also illustrated the action of the intruders to the
nature was just like “metallic carnage.” When reading these words, we will
imagine a big metallic truck logging the forest. It is also seen in the video clip of
this song. There is a very big truck cutting the trees in a forest. In the second line,
Bjork shouts “ferocity” to exclaim angrily at that state of violence. In the third line
“feel the speed!” Björk seems like to make the listener imagine how it feels when
the big trunk coming fast and vibrating the soil. It will make the listeners feel the
fear. So the violence against nature is not a small thing. It is a big thing full of fear.

The Ninth Stanza
There is turmoil out there
Carnage! Rambling!
What is to do but dig
Dig bones out of Earth

“There is turmoil out there” tells that it is a stupid thing people do there as “turmoil” means confusion. Confusion is the indicator of stupidity. “Carnage!” is what she means by stupid thing to do here. Added by the word “rambling!” which is the meaning is the same as turmoil, it is confusion. Björk also explained what kind of stupid thing they do in the next line “what is to do but dig. Dig bones out of Earth.” It is clear that destroying nature is the stupid action. Just like what people do to the forest. The roots of the trees grow inside the soil, the Earth. And the people dig them with the metallic trunk to dig the root out of Earth.

The Tenth Stanza
Mudgraves! Timber!
Morbid trenches!

In this stanza, Björk stated the two kinds of human harmful activities as she wrote in the previous stanzas. “Mud graves” means the waste of industries activity and “timber” means the wood of trees cut. Björk described these two things with the words “morbid trenches.” It means narrow graves for a lot of people which is really horrible as trench is usually dug to bury the victims of a war. So we can see how big the problem is happening to nature.

The Eleventh Stanza
Here come the earth intruders
Stampede of resistance
We are the cannoneers
Necessary voodoo

In the eleventh stanza, Björk analogized the “intruders” to “cannoneers” or the soldiers who fire cannons. They force fast like “stampede of resistance.” “Necessary voodoo” means they need weapons because it might be not enough to force their rival, the people who wanted to fight them to save the nature.

The Twelfth Stanza
And the beast
With many heads
And arms rolling
Steamroller!

In this stanza, Björk called the intruders like “the beast with many heads.” She imagined them such a large and dangerous monster with “arms rolling.” She explained that the monster’s arms are “steamroller”, that is a heavy vehicle used to flatten the new roads.

The Thirteenth Stanza
Forgive this tribe

In the last stanza, Björk only wrote one line “forgive this tribe.” It means that Björk asks to stop her anger to the group of people who destroys the nature. However, behind all of her anger, she still has the willing to respect them. This is stated in the previous stanzas when she described that those people had no logical way of thinking. So the only thing that she wants to fight is the mindset of the people, not to kill them.

Through all the meaning of the stanzas in this song, it can be said that this song tells about a group of people who have exploited the nature inappropriately, causing the destruction of the components of the nature. Yet, it is described that there are also some people who do some actions to fight those harmful activities.
for the sake of saving nature. Her idea is, then, to change the people’s mindset, not to kill or get rid of them.

It can be concluded that there are some possible reasons for Björk to have biocentrism as her mode of thought. The geographical living place where she was born in Iceland had become the natural phenomena that caused her directly have the experience about the importance of preserving nature. Besides, knowing that the government has exploited the natural resources, she was dragged to do some acts to protect nature so that she becomes an environmental activist. This kind of condition was becoming the background for Björk to have biocentrism as her mode of thought in her songs.

Biocentrism itself is simply seen through the titles of her albums and also the titles of the songs which show that Björk definitely has a certain kind of interest in nature. This can be seen in the title of her albums such as *Vespertine*, *Medulla*, *Volta* and *Biophilia*. In the meantime she named her songs as “Moon” “Crystalline” “Cosmogony” “Mutual Core” ‘Thunderbolt’ “Oceania” “Antartic Return” “Pluto” etc..

Biocentrism is also clearly revealed in “Earth Intruders” which through this song she wanted to fight the mindset of the people who exploit the natural resources. In this song, Björk analogized that there are people who exploit the natural resources. She analogized them to "earth intruders" “stampede of sharp shooters” “cannoneers” “the beast with many and and arms rolling” and so on. Björk analogized how danger the exploitation to “muddy with twigs and branches” “metallic carnage” “dig bones out of earth” “mud graves” “morbid
trenches” and so on. The people seem have no logic in exploiting the natural resources. She analogized it by saying like they “comes right from voodoo” “grinding skeptics into the soil” “turmoil” and so on. She wants to change that illogical thought by saying “shower of goodness coming to end the doubt pouring over.” Björk only wants to fight against their mindset, not to kill them. She analogized this statement by saying “shower of goodness coming to end the doubt pouring over” “I have guided my bones through some voltage. And love them still. And love them too.” and “forgive this tribe.” These analogies clearly show that she fight against the actions of exploiting the natural resources. It is definitely clicked into biocentrism ethics as it is the action of preserving the nature for the sake of giving respect toward nature. Therefore, the songs of Björk are absolutely show biocentrism ethic that she has in herself.
CHAPTER III

CONCLUSIONS

This chapter deals with the conclusion of this study. Those are two important points depicted in the findings.

First, the answer to the first question, namely “how can biocentrism be described?” deals with the meaning of biocentrism as one of environmental ethics. As described in Chapter II, biocentrism is a belief that all creatures are equal. As stated by Taylor (2011):

> When a life-centered view is taken, the obligations and responsibilities we have with respect to the wild animals and plants of the earth are seen to arise from certain moral relations holding between ourselves and the natural world itself. The natural world is not there simply as an object to be exploited by us, nor are its living creatures to be regarded as nothing more than resources for our use and consumption. (p.12).

So, it is clear that biocentrism is the act of protecting nature without any order to exploit the natural resources. The intention of protecting nature is purely to give respect or to save nature.

The second answer deals with the possible reason for Björk to have biocentrism in herself and how it is revealed in her songs. It involves biographical process in order to find out the historical and politic life of Björk. As explained in Chapter II, the possible reason is the geographical domicile where she lives. It is also the country where she was born. Living in Iceland, where volcanically and geologically active, might cause her directly have the experiences and understanding about the importance of preserving nature. Beside, knowing that
the government has exploited the natural resources, she was dragged to do some acts to protect nature. This issue might be the reason for her of becoming an environmental activist. Therefore, the geographical domicile of Björk becomes the possible background for Björk to have such biocentrism in her.

The second answer also deals with the general and deep meaning of Björk’s songs. It involves the new criticism process in order to get the general and deep meaning of the lyrics. The new criticism process on the lyrics results on a finding that the lyrics show the values of biocentrism in Björk’s songs. Most album and song titles of Björk, which almost all are using the terms of nature, are simply showing that Björk has such interest in nature. The examples of the album are Volta and Biophilia. In other side, “Mutual Core” “Crystalline” and “Earth Intruders” are the samples of the song titles. Even Björk admitted that “Mutual Core” and “Crystalline” are truly inspired by nature and the environment around her. She uses those songs as the analogies of human emotion and relationship. It means that she has such interest in nature. Even she cares or pays attention to the nature. Besides, the deep meaning of her song entitled “Earth Intruders” shows that she wants to fight the mindset of the people who exploit the natural resources.

She analogies the people who exploit the natural resources to “earth intruders” “stampede of sharp shooters” “cannoneers” and “the beast with many heads and arms rolling.” She describes the exploitation by some images like “metallic carnage” “muddy with twigs and branches” “dig bones out of earth” “mud graves” and “morbid trenches.” The people seem have no logic in exploiting the natural resources. She analogies those people to “comes right from voodoo”
“grinding skeptics into the soil” and “turmoil.” As the researcher stated before, basically, Björk only wants to fight the mindset of the people who want to exploit the nature. She analogies her action to “shower of goodness coming to end the doubt pouring over” “I have guided my bones through some voltage. And love them still. And love them too.” and “forgive this tribe.” So it is clear that Björk only wants to change the mindset of the people who exploit the nature. She has no intention to kill them. It might because she believes that everyone has the right to live no matter how much they have evil in their own self. And that is biocentrism. It is a belief that all creatures are equal. It is the action of protecting the nature purely to give respect or to save nature. So it can be concluded that Björk definitely has biocentrism in her. It is revealed in her songs.
REFERENCES


