

LONELY: A RESPONSE ON ALAN WALKER'S *FADED* BY GAMELAWAN

Thohiriyah
University of Muhammadiyah Semarang, Semarang
Indonesia
thohiriyah08@gmail.com

Abstract

In this paper, the writer tries to analyze a creative response done by Gamel Awan over Alan Walker's *Faded* entitled "Sepine" (*Lonely*). The purpose of this writing is to investigate how nature is seen and treated by humans. This research uses ecocriticism as the theory and methodology. In responding Alan Walker's song, Gamel Awan recomposed the lyric as well as the music by employing the Javanese language and music arrangement. By defining *Faded* as lonely, the text poses at least two hypothetical propositions over nature representation as follows: 1) nature is emplaced as an isolated space; and 2) nature is only functioned as a spoil tip.

Keywords: hypothetical propositions, nature, ecocriticism

Introduction

Being highly successful and reaching the top ten in most countries' chart soon as being released, Alan Walker's *Faded* gained a humongous response from the audiences. Taking into account over the audiences' response, I am interested in highlighting the response which is promoted by Gamelawan, a gamelan ensemble from East Java. Unlike other responses which are commonly in the form of written comment indicating a passive response, Gamelawan responded Alan Walker's *Faded* creatively by producing a novel work in the form of video music which has the new version of lyrics and music. Using gamelan as the major instrument for the music and Javanese as the language for expressing the lyrics, Gamelawan tries to address the certain issue brought by Alan Walker's *Faded* by establishing their standpoint via lyrical and visual expressions on their novel video clip.

The depiction of the devastating nature in Alan Walker's clip is considered as the major issue that is going to enunciate. In other words, in his video clip, Alan Walker challenged the significance of nature for the human. Likewise, Gamelawan catches the

same idea in which nature is basically being the main concept for them in expressing their creative response. Albeit they have the same idea to pronounce the certain issue, Gamelawan vocalizes the issue in the perspective of Javanese commonsensical viewpoint. Specifically, Gamelawan did some deletion over Alan Walker's idea and modified them with domestic images elucidating the complex issue exist in the place where they live in.

In order to disclose the significance of the nature in Javanese commonsense expressed on Gamelawan's creative response product, a proper theory which concerns on examining human-nature interrelationship is needed. In this case, an ecocriticism theory is chosen as this theory put its attention on examining the nature representation and problems.

Ecocriticism refers to "the study of biological themes and relationships which appear in literary works. It is simultaneously an attempt to discover what roles have been played by literature in the ecology of the human species" (Glottfelty and Fromm, 1996: xix). Underlying Glottfelty and Fromm's proposition, it is immediately clear that



ecocriticism takes an earth-centered approach to literary studies. Glotfelty specifies some of questions for the ecocritics ranging from ‘How nature is represented in both Alan Walker and Gamelawan’s works? to ‘How is the interrelationship between human and nature is depicted?’. In other words, the concept of tracking

‘environmental ideas and representations’ are the key in ecocriticism analysis. Likewise, Richard Kerridge in Gerard (4) strengthen Glotfelty’s ideas by affirming that ecocriticism “seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis.”

Methodology

This paper is a literary study in which the data are taken from Alan Walker’s *Faded* and Gamelawan’s *Sepine* are the subjects of the study. In collecting the data, a qualitative method was administered. Since the qualitative method is employed as the main methodology, then this study presents an analysis in the form of description. Furthermore, in analyzing the data, an ecocriticism theory was employed.

The methodological steps in analyzing the data are presented as follows. Initially, examining carefully the lyrical and visual texts by employing the method of close watching, listening, and close reading was conducted. Close watching was done in

order to examine the narration in the form of visual image. Furthermore, the close listening procedure was conducted for the sake of lyrics transcription. Next, the close reading was governed for getting the specific data from the texts relate to the environmental ideas and representations. Lastly, investigating the environmental ideas and representation in both Alan Walker’s original song entitled *Faded* and its creative response promoted by Gamelawan in the form of video clip entitled *Sepine* was performed.

Finding and Discussion

A. Responding Alan Walker’s *Faded*

In responding Alan Walker’s *Faded*, Gamelawan did it creatively by producing a novel video clip containing a new version of lyrics which was written and sung in the

Javanese language. Below is the transcription of Gamelawan’s creative response.

Table 1. Javanese Version Lyrics as the Creative response product

Alan Walker’s Original Song Lyrics	Gamelawan Version	
	Sepine (Javanese Version)	Lonely (Translation of ‘Sepine)
Faded	Sepine	Lonely
You were the shadow to my light	Ngelurasaneneng alas koyongene	How frustrating I felt by being in the jungle like this
Did you feel us?	Ora betah	Couldn’t stand
Another star	Uripdewe	living alone anymore
You fade away	Golekmanganngombepisancekangele	It’s also hard to look only for something to eat and drink
Afraid our aim is out of sight	Ning alas	In the jungle
Wannasee us, a light	Wes ayonang	
	Wes ayonang	Enough, please hurry up

<p>Where are you now? Where are you now? Where are you now? Was it all in my fantasy? Where are you now? Were you only imaginary?</p> <p>Ref: <i>Where are you now?</i> <i>Atlantis</i> <i>Under the sea</i> <i>Under the sea</i> <i>Where are you now?</i> <i>Another dream</i> <i>The monster's running</i> <i>wild inside of me</i> <i>I'm faded</i> <i>I'm faded</i> <i>So lost, I'm faded</i> <i>I'm faded</i> <i>So lost, I'm faded</i></p> <p>These shallow waters never met what I needed I'm letting go a deeper dive Eternal silence of the sea. I'm breathing alive</p> <p>Where are you now? Where are you now? Under the bright but faded lights You've set my heart on fire Where are you now? Where are you now?</p>	<p>Wes ayonang Paraniakunangkene Wes ayonang Kancaniaku sing dewe</p> <p>Ref: <i>Wes ayonang</i> <i>Sing ikhlas</i> <i>Ra diurusi</i> <i>Ra diurusi</i> <i>Wes ayonang</i> <i>Ra ono sing ngerti</i> <i>Deweakunangkeneawanbengi</i></p> <p><i>Sepine</i> <i>Sepine</i> <i>Suwung, sepine</i> <i>Sepine</i> <i>Suwung, sepine</i></p> <p>Tegonesampeanninggalakudewejamanikupeanilang Jarepamitgolekpanganda'anninggal Ning alas</p> <p>Wes ayonang Wes ayonang Wes dewean,gakeruhdalan Sampekappannangkene Wes ayonang Wes ayonang Aduhbiyungakukangen</p>	<p>Enough, please hurry up Enough, please hurry up Come closer to me and be here Enough, please hurry up Accompany me, I'm always by myself</p> <p>Ref: <i>Enough, please hurry up</i> <i>How unlucky I am</i> <i>No one takes care of me</i> <i>No one takes care of me</i> <i>Enough, please hurry up</i> <i>No one knows that I'm exist</i> <i>Always by myself day and</i> <i>night</i></p> <p><i>How lonely</i> <i>How lonely</i> <i>How empty, how lonely</i> <i>How lonely</i> <i>How empty, how lonely</i></p> <p>How could've you left me alone? That time, you disappeared You said you'd go to look something to eat, but you left instead In the jungle</p> <p>Enough, please hurry up Enough, please hurry up Being alone, and with no direction For how long will I have to be here Enough, please hurry up Enough, please hurry up Gosh! Mom, I miss you</p>
--	--	--

By seeing the above-mentioned table, it is immediately apparent that Gamelawan creates their creative response by modifying the lyrics and the narration. The modification is done due to the audience segment consideration. Gamelawan is targeting Javanese audiences in particular and Indonesians in general. The Indonesian translation in their video clip allows the audiences, in general, understand the lyrics as well as the narration that Gamelawan is promoting.



Figure 1. Gamelawan's clip

The above screenshot allows the audiences to notice bilingual transcriptions used by Gamelawan. The bilingual subtitle

employment allows the creator to reach a wider range of audiences; not only Javanese but also Indonesians.

The modification is done not only by changing the music by using a set of gamelan, but it is done by modifying the narration. The narration modification is performed by deleting not only the original lyric but also the original visual images in Alan Walker's Faded. The deletion then results in new lyrical and visual artistic elements which form a set of a new narration illustrating Javanese viewpoint upon the certain issue.

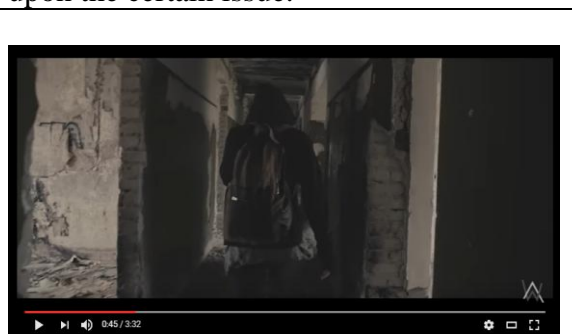


Figure 2. The house hallway



Figure 3. The cave hallway

The above two figures are illustrating the visual elements which annotate the narration over the two works. Figure 3 above shows the deletion process in which Gamelawan deleted the element of Alan Walker's house hallway (figure 2) into a cave hallway. However, the deletion is not completely executed as Gamelawan still keeps the man figure alive. Albeit the man figure is retained, Gamelawan transforms the figure to be Javanese man figure by, in one hand, attaching the distinctive Javanese costumelike Batik clothes and letting the man be topless in another hand. These transformations are superintended on

purpose. Firstly, Gamelawan tries to affirm the identity both man and environmental identities. Those identities will be the direction for audiences' ecological mind. First think first, Gamelawan allows the audiences to associate the figures with Javanese man and Indonesia setting especially Java as both of them is associated with Javanese culture.

B. Environmental ideas and representation: the abandoned environment and human

Tracing the concepts over the environmental ideas and representations in both Alan Walker's and Gamelawan's works is strongly related to the apparent depiction of the devastated 'house'. In the outset clip, Alan Walker portrays the devastated house along with his lyrical narration "You were the shadow to my light" (Alan Walker, 00:09-00:14)



Figure 4. The devastated house

The decrepit house which is presented in the beginning of the clip (as illustrated in figure 4) becomes the first signpost of the narration flow. The house, as the ecocritic defines, is an *oikos* where all the living beings live in. Therefore, it can be stated that the house is symbolizing the nature and environment where the living beings take them as a place to reside. However, human treats the house improperly which then triggers the massive damage for the house. Evidence to this, Alan Walker explored the fact that human did improper treatment over the environment through his clear video clip images shown below.



Figure 5a. Rummu Quarry



Figure 5b. Rummu Quarry

Figure 5a and 5b above are Rummu quarry images which actually picturize the damaged environment. People leave and abandon the Rummu and its vicinity soon as they noticed that the nature could no longer give them the priceless limestone. Moreover, the site is only functioned as the spoil tip. Consequently, Rummu and its vicinity are becoming the dog-eared sites. In shorts, those places are the shadow over the light meaning that those sites signify the dark side of the human exaggerated economic activity and human improper environmental treatment.

In other side, Alan Walker underlines the long-term drawback over human's improper environmental treatment. In this case, the loss of 'house' will definitely be encountered by the human.



Figure 6a. The man holding a well-maintained detached house photograph



Figure 6b. Destroyed house

Figure 6a above is highlighting the nostalgic memory deals with the 'house' condition. Before the invention of mining and other exploitative activity, the environment is clearly in good condition. Contrariwise, the pristine and well-maintained environment is gradually devastated as the human comes to exploit the environment which then leads to the terrible 'house' loss. The figure 6b is illustrating how the man is losing his hope to find the well-maintained house. The great loss is illustrated in the figure 6b as the man find the house faded like the Atlantis.

Responding some of the major issues over Alan Walker's ideas about the imbalance interrelation between human and nature that are represented in his work, Gamelawan poses a slightly different opinion. As the ensemble consists of Javanese people, the work represents the Javanese mind in defining the interrelationship between human and nature.

First and foremost, the creative response product in the form of video clip produced by Gamelawan entitled 'Sepine' is challenging Alan Walker's idea over the abandoned and devastated environment as the result of improper human treatment and human exploitative behavior. The lonely man in the jungle who is always looking for his mother signify the contra perspective that improper treatment can also be happened not only to the environment but also to the human himself. This idea being a lacuna for the Alan Walker's portrayal of the bad impact encountered by the environment in terms of human-nature interrelationship.

Through their work, Gamelawan reaffirms the concept of abandonment. Unlike Alan Walker who puts his attention of environmental abandonment, Gamelawan put their more concern of the abandonment suffered by man.



Figure 7. Abandonment suffered by man (Gamelawan at 1:15 minutes)

Figure 7 above elucidates how human can be as poor as the nature. No one takes care of the man as well as no one takes care of the nature. The expression of abandonment is shown in the following excerpts.

Gamelawan's original lyric:
*Tegonesampeanninggalakudewejama
nikupeanilang.
Jarepamitgolekpanganda'anninggal.
Ning alas.*

Translated lyrics:
How could've you left me alone?
That time, you disappeared. You said
you'd go to look something to eat, but
you left instead. In the jungle.
(Alan Walker, 01:53-02:12 minutes)

The aloft excerpts explain how the man was being mistreated by his mother as his mother throw him away in the jungle when he was the child. Through the aforesaid excerpts, Gamelawan depicts the fact that human can be evil even with his/her child. In this case, the human can also be treated as a spoil that ends up in the spoil tip.

Underlying the foregoing proposition, it can be seen how Gamelawan actually represents the jungle. First, the jungle is represented as the spoil tip, a place where the unwanted and undesirable debris shall be ended up. Furthermore, the jungle is depicted as a frustrating and "suwung"

(empty) place where it is hard for the individuals to look for something to eat and drink. In addition, the jungle is represented as the perfect place for isolating the individual as it gives the perfect atmosphere of "being alone, and with no direction" for the individual.

Conclusion

In responding the Alan Walker's work entitled Faded, Gamelawan reproduces a novel work in which gamelan is the major instrument for composing the music. In addition, Gamelawan also uses both local language that is Javanese language and Indonesian language to enunciate the certain issue. The employment of bilingual styles allows Gamelawan to reach the wider range of local audiences.

Through the works of Alan Walker and Gamelawan, the hypothetical propositions can be approved. Firstly, it is true that in terms of human-nature interrelationship, nature or environment is only functioned as a spoil tip. Evidence to this can be seen in Gamelawan's work in which they elucidate how jungle as the representation of physical environment is functioned as the place to throw the unwanted child. Here, in this case, the unwanted child is symbolized as the unwanted debris which shall be end up in the spoil tip. Furthermore, it also can be seen in Alan Walker's work where he represents the Rummy quarry and its vicinity as the abandoned sites. Soon as people consider that nature or environment is no longer giving benefits, they will leave and abandon the environment.

Secondly, it is true that nature or environment is emplaced as an isolated space. Evidence to this is the fact that jungle which represents the physical environment is depicted as an empty site where it is full of difficulty as individual will hardly find anything to eat and drink.

Albeit the two hypothetical propositions are confirmed as true, there is another idea that should also be underlined.

While the two hypothetical propositions put much concern on the environment as the victims in the case of improper treatment done by human in human-nature interrelationship, there is the fact that human is also considered as the party who experiences the drawback. First, human suffers the 'house' loss whenever the environment become deteriorated as Alan Walker visualizes in his clips.

By producing the new version of Alan Walker's *Faded*, Gamelawan proposes a protest over human mistreatment upon human and environment. Gamelawan highlights how people can easily abandon their child just like a debris. Furthermore, Gamelawan also disclose the fact that human represents nature as the isolated, dark, and full of the sense of empty.

References

- Glotfelty, Cheryll & Fromm, Harold. 1996. *The Ecocriticism Reader: Landmarkin Literary Ecology*. Atenadan London: The University of Georgia Press.
- Garrard, Greg. 2004. *Ecocriticism: the New Critical Idiom*. Oxford & New York: Routledge.
- <http://www.azlyrics.com/lyrics/alanwalker/faded.html>
- Alan walker's faded. Downloaded at <https://www.youtube.com/watch?v=60ItHLz5WEA> on April 15, 2017
- Gamelawan's ssepine. Downloaded at <https://www.youtube.com/watch?v=wtLO5bsEao4> on April 15, 2017