



## Representation of Nasionalism and Patriotism in The Song “Kami Nusa Hitam”

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**Abstract.** Songs are cultural products with the power to influence and transform many individuals. Through the song "*Kami Nusa Hitam*," Rayen Pono and musicians from Eastern Indonesia promote a new identity known as Nusa Hitam, with a primary narrative focused on brotherhood, pride in local identity, and unity to foster nationalism and patriotism. Eastern Indonesia faces various social issues, including underdevelopment, poverty, and feelings of inferiority, which contribute to low self-esteem among its people. Additionally, stereotypes are frequently imposed on individuals from Eastern Indonesia. This study aims to elucidate the meaning of the lyrics of "*Kami Nusa Hitam*." The research methodology employed is Ferdinand de Saussure's semiotic analysis technique, which seeks to uncover representations of nationalism and patriotism within the text and lyrics. The analysis indicates that "*Kami Nusa Hitam*" embodies a profound message of nationalism and patriotism, rooted in pride and affection for local cultural identity. Furthermore, the song conveys that a robust local culture can serve as a fundamental factor in achieving national resilience, both on an individual level and in terms of the cultural resilience of the nation.

**Keywords:** Nationalism, Patriotism, Popular Song, Cultural Resilience

### 1. Introduction

A song is an artistic and cultural creation that often reflects the ideas and values of its creator. Music and songs not only serve as a means of expressing personal identity but also possess the power to shape and redefine social identities (Lidskog, 2017). Likewise, songs can effectively generate and spread new values or reinforce established ideas or principles. Through a song, one can cultivate cultural identity and reinforce national values such as nationalism and patriotism. Thompson (2013) asserts that nationalism is evident in music, with political scientists and historians recognizing the role of culture in shaping a nation's identity. In his writings, Thompson primarily focuses on the music of the World War II era in various regions and draws upon the research and writings of experts who have extensively studied the role of nationalism in music (Thompson, 2013).

One of these experts, Philip Bohlman, in his work titled "*Music, Nationalism, and the Making of the New Europe*," is part of a series of writings on the connection between music and nationalism. Several of Bohlman's writings also emphasize how music, as part of culture, plays a role in shaping national identity, highlighted by Spiller in his work "*Gamelan Music of Indonesia*" and Williams in his work "*Irish Traditional Music*" (Thompson, 2013). It is interesting to note Bohlman's argument that nationalism is not only present in music as part of a top-down process driven by elites, but it can also emerge from almost any corner, as long as



musicians and audiences are willing to drive the cultural movement from those corners (Thompson, 2013).

In line with the aforementioned points, a similar phenomenon is occurring within the music and cultural ecosystem in Indonesia. In the past five years, a new movement has emerged within the Indonesian music industry that emphasizes cultural identity, one of which is the concept of Nusa Hitam identity as a representation of Eastern Indonesia. According to VICE (2023), the development of the internet and social media has started to introduce a new dimension that exposes local talent in Eastern Indonesia, allowing their music work to reach a national scale. Social media has advantages over traditional media, including cost-effectiveness, enhanced communication, data-driven approach, level playing field for businesses, cost efficiency, accurate rating results, trust-building, real-time results, and global reach (Al-Quran, 2022). Music from Eastern Indonesia are beginning to attract attention as a result of social media virally promoting these songs.

Rayen Pono, a prominent singer and a key figure in the Nusa Hitam movement, offers insight into the social movement initiated by a group of musicians from Eastern Indonesia. According to Pono, the term "Nusa Hitam" has emerged as a new symbol representing the identity of Eastern Indonesia, that the foundational concept of the Nusa Hitam narrative is rooted in the Melanesian ethnic narrative (Marvela, 2023). The Melanesian ethnicity encompasses ethnic groups in the Pacific region, including nations such as Papua New Guinea, Samoa, and others, as well as in Indonesia. In the Indonesian context, the Nusa Hitam narrative specifically refers to Maluku, East Nusa Tenggara (NTT), and Papua. Pono also emphasizes that, "...in terms of identity, we are indeed of the same Melanesian lineage" (IndomusikTalk, 2022).

In a podcast conversation with Christian Bong, Pono discussed how the Nusa Hitam movement was sparked by Glenn Fredly and received an initial mandate from senior musician Franky Sahilatua. The concept of Nusa Hitam aims to bolster the cultural and artistic identity of Eastern Indonesian artists, particularly musicians. It serves as a means to strengthen identity, love, pride, self-esteem, and empowerment among the people from Maluku, East Nusa Tenggara, and Papua, effectively fostering a social movement (IndomusikTalk, 2022).

Pono (2022) explains that Eastern Indonesian communities possess remarkable musical talent and potential, yet often suffer from low self-esteem, feeling inferior and trapped in societal stereotypes. Through his song "*Kami Nusa Hitam*," created with the intent to uplift narratives of brotherhood, pride, unity, and love for local culture. Pono emphasizes these themes as pivotal in fostering nationalist values. The creation process of the song "*Kami Nusa Hitam*" extensively involved artists and musicians from Eastern Indonesia.

Senior musicians such as Harvey Malaiholo, Andre Hehanusa, Ivan Nestorman, Lita Zein, Margie Segers, Barry Likumahuwa, as well as younger musicians like Albert Fakdawer, Monita Tahalea, Regina Poetiray, Teddy Adhitya among others, were actively engaged in this process. Referring to the Nusa Hitam movement, which emerged through a series of songs that highlight local cultural elements rich in local lyrics and nuances, this research will employ semiotic methods to explore the representation of nationalism and patriotism values, embedded within the lyrics of the song "*Kami Nusa Hitam*".



## 2. Literature Review

Several theories and concepts that the researcher will utilize as theoretical foundations include the concepts of nationalism, patriotism, and representation. Nationalism is a doctrine that asserts that an individual's primary loyalty is owed to their nation and its people. It involves a profound attachment to a closely knit bond with the territory they inhabit, local traditions, and local leaders in their region (Kohn, 1984). During the early days of independence, nationalism was often interpreted as an anti-colonial or anti-foreign sentiment; however, according to Hanita (2020), nationalism encompasses more than mere opposition to colonization, extending broadly to bonds and identities. In plural societies, nationalism serves as a cohesive force built on common interests rather than the interests of specific groups or factions alone. Anderson, as cited in Mintana (2016), explains that creating nationalism requires sacrifices from every member of a nation in order to advance common interests or the interests of the nation as a whole.

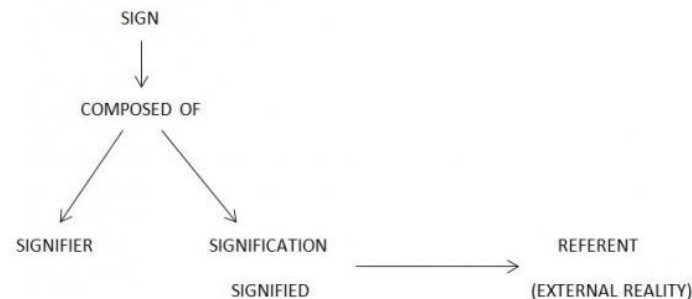
Another concept closely related to nationalism is patriotism. According to Wan Usman, an expert in national resilience, patriotism is a feeling of love that arises from within individuals towards their homeland (Hanita, 2020). Other scholars argue that patriotism is crucial for minority integration and social cohesion in the face of increasing diversity, fostering cooperation, and cultivating committed and engaged citizens. The close relationship between patriotism and nationalism, according to Usman, makes them both significant subjects in the study of national resilience (Hanita, 2020). In order to explore nationalism and patriotism within a work of art, researchers need to understand and employ theories and concepts of representation.

Representation is the process of producing and exchanging meanings among humans or across cultures using images, symbols, and language (Hall, 1997). Mintana (2016) states that representation is the act of presenting or depicting something, be it people, events, or objects, through something else outside themselves, usually through signs or symbols. Representation is crucial in this study as culture cannot be separated from meaning and language. At its core, the understanding of representation is that language is used to convey meanings to others. Stuart Hall (1997) further asserts that representation is the activity of producing meaning through the use of language. Finally, the researcher employs the concept of representation to connect with nationalism and patriotism in the song called "*Kami Nusa Hitam*".

## Research Method

This research employs a qualitative approach. Through the qualitative approach, the researcher utilizes data collection techniques such as observation and document study. Observations are conducted on the lyrics of the song "*Kami Nusa Hitam*" and interviews are carried out with the songwriter, Rayen Pono. This study aims to describe how the meanings of the signs in the form of lyrics in the song "*Kami Nusa Hitam*" represent identity and the values of nationalism and patriotism. The data observed are the lyrics of each stanza of the song, which are then analyzed using Ferdinand de Saussure's semiotic analysis technique.

**Picture 1. Ferdinand de Saussure Semiotics Model**



*(Source: Fiske, 1990)*

Saussure's method are focuses directly on the sign itself, considering the sign as a physical object with an inherent meaning (Fiske, 1990). A sign is a fundamental element of language composed of two interrelated components: the acoustic image, which serves as the signifier, and the concept, which functions as the signified. More concretely, the signifier is the part of the sign that can be perceived by our senses and is inherently linked to the concept or signified.

The signifier cannot be separated from its signified. The signifier is always material in nature, such as sounds, objects, images, etc. On the other hand, the signified is the mental aspect, a conceptual idea that exists in the speaker's mind. Thus, these two components are intrinsically connected, though they can also be distinguished from one another (Fiske, 1990). In this research, the application involves dividing the lyrics of the song "Kami Nusa Hitam" into four sections according to the song's structure: the first verse, second verse, third verse, and chorus. Each section will then be analyzed based on the elements of the signifier and the signified to find the representation of nationalism and patriotism from the teks of the song.

Rahmadya Putra Nugraha once examined the construction of nationalism in a song in his research titled "Konstruksi Nilai-Nilai Nasionalisme Dalam Lirik Lagu" (Ferdinand de Saussure's Semiotic Analysis on the Lyrics of the Song "Bendera"). The results of this study explain that the song "Bendera" by the band Cokelat contains a high value of nationalism, written with piercing lyrics rich in meaning, particularly the love for the country and a call to continually protect it (Nugraha, 2016).

The second study was written by Puji Lestari and Lambok Hermanto Sihombing titled "The Portrait of Nationalism in The Superman Is Dead's Song, Jadilah Legenda." The researchers chose Dennis DeSantis' Scansion method to analyze representation theory and examine the lyric patterns. Meanwhile, Stuart Hall's cultural identity theory was selected to explain the song's meaning. Their research found that the song "Jadilah Legenda" by Superman Is Dead attempts to portray Indonesian society as having a strong sense of nationalism with high solidarity (Lestari & Sihombing, 2022).



### **3. Results and Discussion**

#### **3.1 The Song "Kami Nusa Hitam" as a Representation of the Social Movement.**

Nusantara Hitam, also known as Nusa Hitam, represents a cultural movement that has emerged within Eastern Indonesian society, particularly embraced by artists and musicians originating from Maluku, East Nusa Tenggara (NTT), and Papua. The movement initially pioneered by Franky Sahilatua and Glenn Fredly. To this day, the Nusa Hitam movement continues to evolve under the guidance of young musicians from Eastern Indonesia such as Rayen Pono and Barry Likumahua. In an interview with Ryan D'masiv, Rayen himself expressed that before Glenn Fredly's passing, he felt entrusted to continue the ideals and movement of Nusa Hitam (Pradipta, 2023).

The people of Nusa Hitam share similar cultural traits and characteristics, especially in their subtle use of language and in cultural areas like music. Their music expresses a strong sense of identity and uniqueness. Musicians from Eastern Indonesia often artistically depict themes of love and romance, infusing their work with deep emotions and cultural significance. The songs encompass a broad interpretation of love, reflecting romantic affection, parental love, as well as love for one's homeland or hometown (Kadir, 2008). The researcher has identified a need for symbols that represent unity and pride in the cultural values and brotherhood of the people of Maluku, Nusa Tenggara Timur (NTT), and Papua. As a response to this need, Nusa Hitam was established to serve as a symbol or identity for the community.

In the context of music and songwriting, Ivan Nestorman, a neo-traditional musician from East Nusa Tenggara, emphasized that this aspect is crucial and should be present in the works of musicians from Eastern Indonesia (Mario & Maharani, 2023). During an interview with Kompas.com in 2023, Ivan advised young musicians from Eastern Indonesia to not overlook the importance of exploring music and incorporating authentic regional elements. He emphasized this, regardless of their understanding of popular genres like pop, hip-hop, reggae, and jazz.

The song "Kami Nusa Hitam" was written by Rayen Pono in 2021, involving many musicians from Eastern Indonesia in its production, video, and performance concept. This song features several prominent Eastern Indonesian singers who are well-known in the Indonesian music industry, including Harvey Malaiholo, Andre Hehanusa, Ivan Nestorman, Barry Likumahua, Lita Zein, Monita Tahalea, Regina Poetiray, Albert Fakdawer and other musicians associated with Nusa Hitam. Rayen Pono also participated in singing this song along with other musicians. With his experience in the pop music industry and his love for Eastern Indonesian culture, this 40-year-old singer is fitting to convey the message and narrative of Nusa Hitam. To begin dissecting the song 'Kami Nusa Hitam,' the researcher presents the entirety of its lyrics



## **Kami Nusa Hitam**

*Composed by Rayen Ponp*

### **Verse 1**

Kami datang membawa doa  
*(We come bringing prayers)*  
Doa dari timur doa para raja-raja  
*(Prayers from the east, prayers of kings)*  
Datang membawa restu  
*(We come bringing blessings)*  
Restu dari timur dari tua-tu adat  
*(Blessings from the east, from the elders of tradition)*

### **Verse 2**

Kulit kami hitam  
*(Our skin is black)*  
Tapi darah kami merah slamanya  
*(But our blood is forever red)*  
Tulang kami juga putih  
*Our bones are also white*  
Maka jadilah kami merah putih  
*Thus we become red and white*

### **Bridge**

Kami cinta Indonesia  
*(We love Indonesia)*  
Dengan jiwa raga kami mengabdikan  
*(With our heart and soul, we serve)*  
Kami cinta Indonesia  
*(We love Indonesia)*  
Bersama Tradisi identitas kebanggaanku  
*With the tradition, my proud identity*

### **Chorus**

Kami Nusa Hitam, Saling berpegangan tangan  
*(We, the Black Nation, Hand in hand we stand)*  
Kami Nusa Hitam, Bediri di garis terdepan  
*(We, the Black Nation, Standing on the front lines)*  
Berjuang untuk Indonesia yang kaya seninya dan budayanya  
*(Fighting for Indonesia which rich in its arts and culture)*



### 3.2 Saussure Semiotics Analysis

According to the lyric above, the researcher will analyze the sign that the lyrics produce using Ferdinand de Saussure's semiotic theory.

**Table 1. Saussure Semiotics Analysis**

<b>Signifier</b>	<b>Signified</b>
<p>Verse 1</p> <p>Kami datang membawa doa <i>(We come bringing prayers)</i></p> <p>Doa dari timur doa para raja-raja <i>(Prayers from the east, prayers of kings)</i></p> <p>Datang membawa restu <i>(We come bringing blessings)</i></p> <p>Restu dari timur dari tua-tu adat <i>(Blessings from the east, from the elders of tradition)</i></p>	<p>In the verse “kami datang membawa doa dari timur, doa para raja-raja” (we come bringing prayers from the east, prayers of kings), the lyrics depict the support from local traditional leaders or community elders for the nation. The songwriter opens by declaring the regional identity, “datang dari timur” (coming from the east), which forms the essence of the Nusa Hitam narrative. This is further reinforced in the verse “datang membawa restu dari timur, dari tua-tua adat” (bringing blessings from the east, from the elders of tradition), which strengthens the narrative of nationalism. This signifies that, in addition to expressing pride in their identity, the people of Nusa Hitam also have a deep love for their nation and country.</p>
<p>Verse II</p> <p>Kulit kami hitam <i>(Our skin is black)</i></p> <p>Tapi darah kami merah selamanya <i>(But our blood is forever red)</i></p> <p>Tulang kami juga putih <i>Our bones are also white</i></p> <p>Maka jadilah kami merah putih <i>Thus we become red and white</i></p>	<p>In the second verse, Pono emphasizes the aspect of identity through the depiction of physical characteristics in the line “kulit kami hitam tapi darah kami merah selamanya” (our skin is black but our blood is forever red). By mentioning skin color, which is associated with race and ethnicity, Pono aligns it with elements of love and loyalty to the homeland of Indonesia. The subsequent line reinforces the same idea: “tulang kami juga putih maka kami merah putih selamanya” (our bones are also white, thus we are red and white forever). The metaphor of bones being white suggests equality in dignity and status as human beings and as one nation, as highlighted in the final line “maka jadilah kami merah putih” (thus we become red and white).</p>



<p>Verse III / Bridge</p> <p>Kami cinta Indonesia (<i>We love Indonesia</i>)</p> <p>Dengan jiwa raga kami mengabdikan (<i>With our heart and soul, we serve</i>)</p> <p>Kami cinta Indonesia (<i>We love Indonesia</i>)</p> <p>Bersama Tradisi identitas kebanggaanku (<i>With the tradition, my proud identity</i>)</p>	<p>In this verse, the dominant message refers to a love for the homeland of Indonesia. The line “kami cinta Indonesia, dengan jiwa raga kami mengabdikan” (we love Indonesia, with our heart and soul we serve) directly emphasizes nationalism and patriotism. The subsequent line, “kami cinta Indonesia bersama tradisi kebanggaanku” (we love Indonesia together with my proud tradition), like the previous verses, is coupled with or concluded by a statement that contains an element of pride in the local identity of Nusa Hitam.</p>
<p>Chorus</p> <p>Kami Nusa Hitam (<i>We, the Nusa Hitam</i>)</p> <p>Saling berpegangan tangan (<i>Hand in hand we stand</i>)</p> <p>Kami Nusa Hitam (<i>We, the Nusa Hitam</i>)</p> <p>Bediri di garis terdepan (<i>Standing on the front lines</i>)</p> <p>Berjuang untuk Indonesia (<i>Fighting for Indonesia</i>)</p> <p>yang kaya seninya dan budayanya (<i>Rich in its arts and culture</i>)</p>	<p>In the chorus of the song, the narrative of Nusa Hitam finally emerges. The repetition of the phrase “Kami Nusa Hitam” (We are Nusa Hitam) emphasizes the declaration of the ethnic and cultural identity of the people of Papua, Maluku, and NTT. The statements of unity and the struggle to advance Indonesian arts and culture also serve as the closing lines, reinforcing the sense of patriotism and nationalism of the Nusa Hitam people.</p>

### 3.3 Representation of Nationalism and Patriotism

In general, the writing in each verse of the song "*Kami Nusa Hitam*" consistently articulates two primary narratives: the pride in local identity and the narratives of nationalism and patriotism towards the nation and country. Across the four verses, elements of local identity such as kings and traditional elders, physical characteristics, and the repeated mention of “kami Nusa Hitam” (we are Nusa Hitam) in the chorus serve as a declaration of a new identity for the people of Maluku, NTT, and Papua.

The emphasis on cultural and artistic fields, which are the driving forces and main targets of this movement, is explicitly stated in the lyrics

*“Kami Nusa Hitam berdiri di garis terdepan, berjuang untuk Indonesia yang kaya seni dan budayanya”*

(We are Nusa Hitam, stand at the forefront, fighting for Indonesia rich in its arts and culture).

The close sense of brotherhood is also a character and cultural identity of the Nusa Hitam people.

*“kami Nusa Hitam saling berpegangan tangan”*

(we are Nusa Hitam, hand in hand we stand)



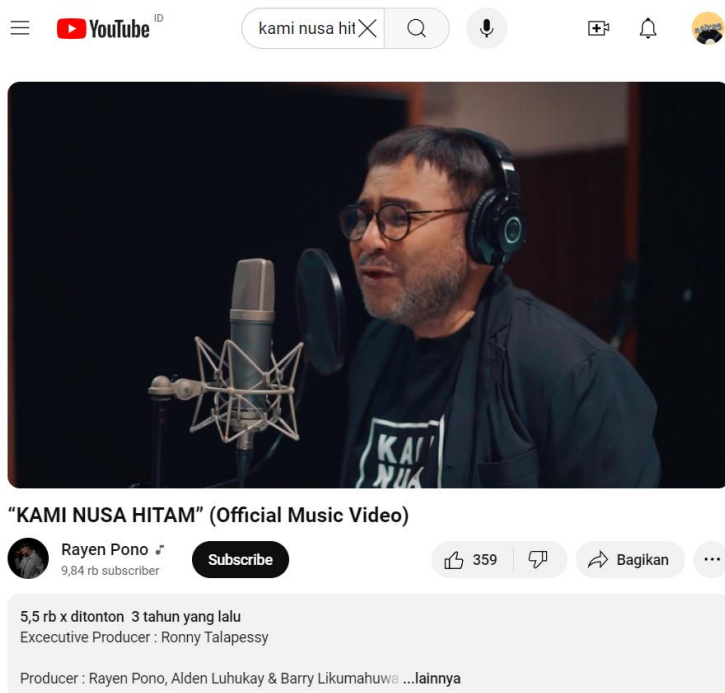
The lyric depicts the Nusa Hitam people as being cooperative, helpful, and having high solidarity with one another.

In addition to the lyrics, the unique cultural identity of the Nusa Hitam people is also conveyed through the rhythm and nuances of the music. The sounds of percussion, the guitar lele, and the chanting of short verses in the local language are blended together to create an atmosphere that is enjoyable, magical, and yet imparts positive energy and enthusiasm at the beginning of the song. This distinctive tropical rhythm always manages to establish a positive mood for the song, making listeners want to dance to the beat and brings them to the feeling of being at a beautiful beach party.

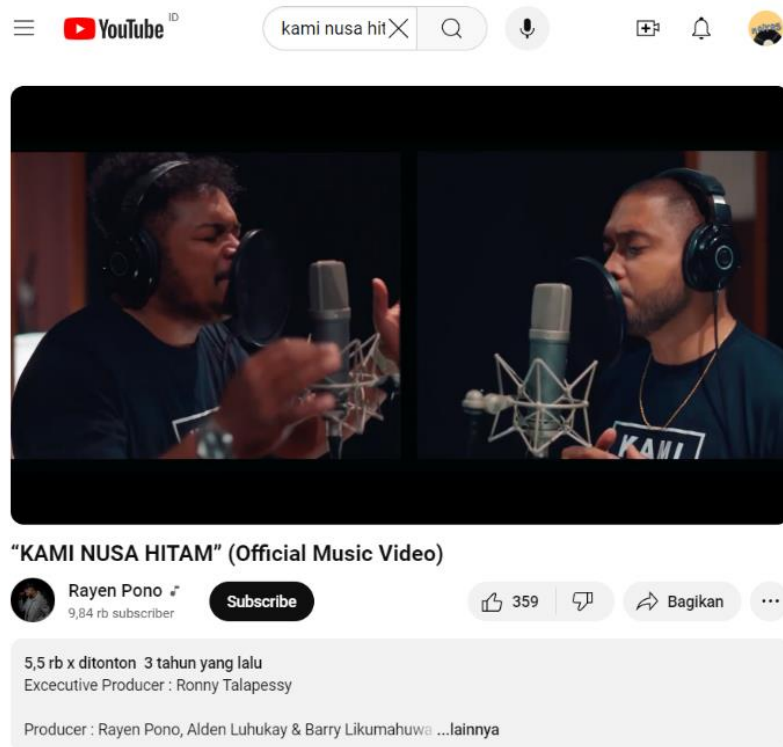
Following the intro, the music in the verse sections is arranged in a pop style but occasionally incorporates harmonies from traditional music, giving the impression of being light yet retaining its local essence. This song is sung alternately by Eastern Indonesian singers who are part of the Nusa Hitam movement. The lineup includes well-known names from senior artists like Harvey Malaiholo, Andre Hehanusa, Yopie Latul, Lita Zein, and Ivan Nestorman to younger artists such as Monita Tahalea, Rayen Pono, Albert Fakdawer, and Regina Poetiray, among others.

In total, about 30 musicians, both singers and instrumentalists, were involved in the production of this song. This collaborative concept effectively conveys a sense of unity and brotherhood among the three regions of Nusa Hitam (Maluku, NTT, and Papua), with each region being represented and contributing to the song. However, having such a large number of singers posed its own challenges, particularly in determining the song's key. As a result, some female singers appeared slightly uncomfortable but still managed to perform their parts well.

## Picture 2. Harvey Malaiholo recording his vocal part



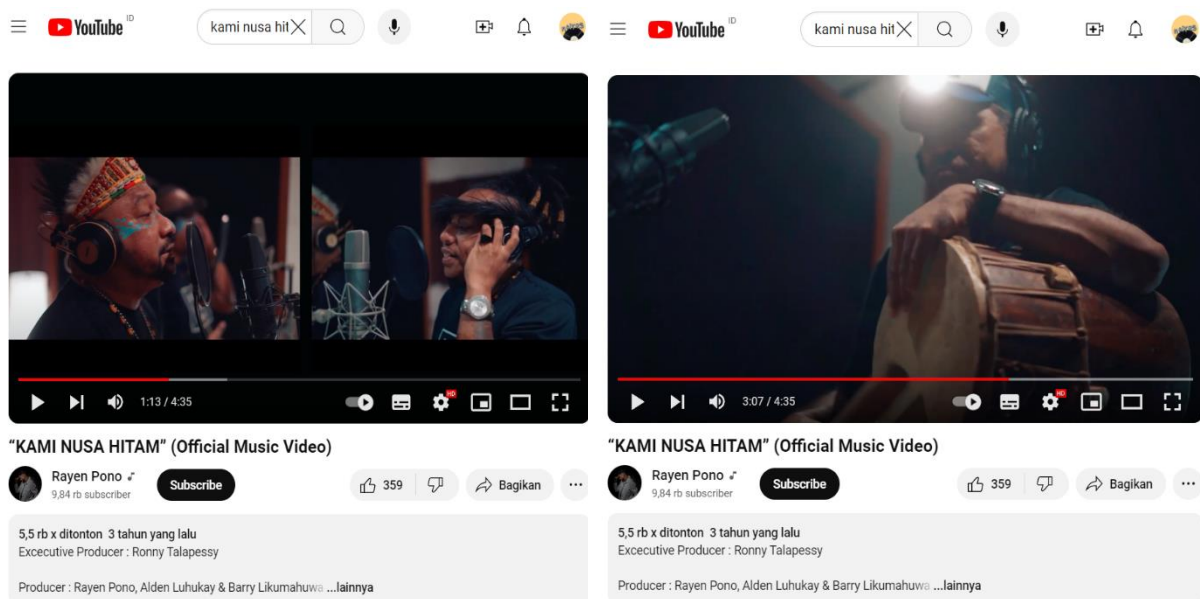
**Picture 3. Rayen Pono and Albert Fakdawer Record their vocal part**



*(Source: Youtube,2021)*

In the bridge, the song's atmosphere is elevated again, serving as a transition between the verse and the chorus. The chorus, or refrain, becomes livelier with the reintroduction of traditional instruments that initially set the ethnic tone in the song's intro. During the lines "Kami Nusa Hitam," the singers deliver the words together, adding emphasis to the main message of the song.

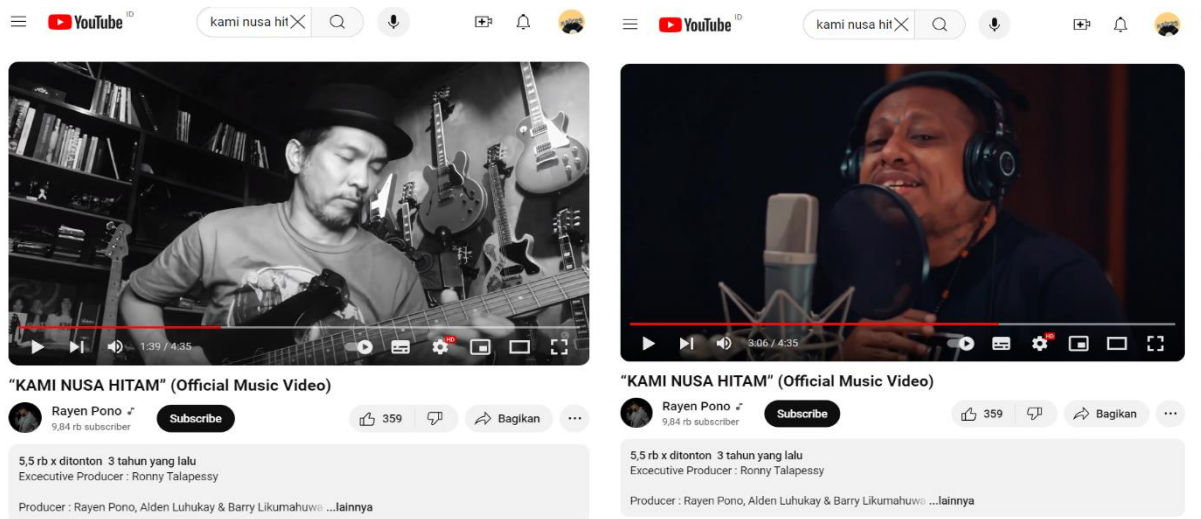
**Picture 4. Nusa Hitam artist playing the ethnic part of the song**



*(Source: Youtube,2021)*

After the chorus, Ridho Slank plays a guitar solo, adding a rock music touch to his part. Immediately following the guitar solo, there is a brief rap section that acts as a bridge leading back to the main theme. Rap music is particularly favored by the Nusa Hitam people. Many popular songs in Indonesia originate from Nusa Hitam musicians who specialize in hip-hop, electronic, and rap genres.

Picture 5. Guitar player dan The Rapper



(Source: Youtube,2021)

The song "*Kami Nusa Hitam*" is also influenced by the earlier mentioned rap music. The rap section in this song is written using several local languages from Papua and Maluku, mix with Indonesian language. This adds the uniqueness and richness of the song itself. The presence and use of local languages make listeners feel close and represented in the song or narrative of Nusa Hitam. The song's structure follows a standard format, with the climax occurring towards the end where all singers join in chorus, singing the refrain of the song in unison. Following this, there is an outro that maintains the same atmosphere as the refrain, and the song concludes.

In terms of cultural resilience, values of customs and culture appear prominently within the song. Several lyrics such as

*"kami datang membawa doa dan restu para raja-raja Timur"*  
(we come bearing prayers and blessings from the Eastern kings")

can be interpreted as the concept of local culture being preserved and maintained through the system of kings or traditional leaders who possess nationalism and patriotism towards the nation and country. Suryahadiprodjo, as cited in Hanita (2020), asserts that national culture is the culmination of regional cultures combined with efforts to adopt positive cultural elements from other nations to form Indonesia's national culture. Therefore, preserving and maintaining regional cultures, especially through local customary governance systems, strengthens the nation's cultural identity. Not only related to cultural identity and cultural resilience, but also to feelings of nationalism and patriotism that explicitly emerge in the lyrics of Rayen Pono's composition.

Pono reaffirms this in his interview with Christian Bong on the IndomusikTalk Podcast (2022), emphasizing that love for the nation of Indonesia can never be realized without first



having love and pride in local or regional identities. Thus, the overall meaning of the verses refers to love and loyalty to the values of local culture as components of the nation's culture. The culmination is found in the chorus, where the declaration of Nusa Hitam's identity serves to enrich Indonesia's cultural diversity and symbolizes fraternity, unity, and pride for the people of Papua, Maluku, and NTT.

Furthermore, in the second verse, it explicitly states,

*"kulit kami hitam tapi darah kami merah selamanya, tulang kami juga putih maka kami merah putih,"*

(our skin is black but our blood is always red, our bones are also white so we are red and white)

describing physical differences but directing the meaning towards diversity and the richness of ethnicities consciously uniting to form a new fraternity, the Indonesian nation. The verses clearly convey a stance of nationalism and patriotism. The deep love for the homeland remains steadfast and eternal. Aligned with this sentiment, in the third verse or bridge, it straightforwardly expresses love and dedication to Indonesia. The profound love and dedication are followed by pride in one's origins, reflected in the line *"aku cinta Indonesia dengan tradisi kebanggaanku"* (I love Indonesia with my pride in tradition).

In the chorus, the creator strongly reinforces the position of nationalism and patriotism with the following statement:

*"kami Nusa Hitam berdiri di garis terdepan, berjuang dan Mengabdikan sepenuh jiwa dan raga, saling berpegang tangan untuk kemajuan Indonesia"*

(we Nusa Hitam stand at the forefront, fighting and serving with heart and soul, holding hands for Indonesia's progress").

Statements of nationalism and patriotism like these demonstrate that artists and the Nusa Hitam movement are driven by a desire to achieve resilience, particularly individual, social, and cultural resilience, for Indonesia.



#### **4. Conclusion**

Based on the findings and discussions in this research, several conclusions can be drawn:

1. The song "Kami Nusa Hitam" embodies two main narratives: first, the reinforcement of local identity which refers to the fraternity and pride towards the ethnicities and cultures of Nusa Hitam (Maluku, NTT, and Papua); and second, the narrative of nationalism and patriotism manifested through the construction of values of nationalism and love for the homeland of Indonesia in the lyrics of "Kami Nusa Hitam".
2. Rayen Pono wants to show that love for regionalism helps make the nation stronger, especially for individuals and the nation's culture. This is the message of the song "Kami Nusa Hitam".

In conclusion, the song "Kami Nusa Hitam" encapsulates profound connotations related to diversity and commitment to the principles of nationalism and patriotism. The communities of Eastern Indonesia, specifically in Maluku, East Nusa Tenggara, and Papua, possess abundant natural and cultural resources unparalleled by other regions. These esteemed values are the focal point of Rayen Pono, the songwriter's, intention for the entire Eastern Indonesian community to acknowledge and embrace. The affection and pride in one's identity, combined with openness and unity as one nation, will cultivate genuine nationalism and patriotism.

As a critique, there are several important aspects that require more attention, particularly regarding documentation and the availability of crucial sources such as lyrics written in local languages that are not well-documented. The researcher faced challenges in gathering the complete lyrics, especially for the rap sections and some harmonizations in local languages. However, the researcher is grateful and proud to have played an academic role in the development and progress of their homeland, and as an artist who loves their homeland and takes pride in its culture.



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