

Analysis of Satire in Iwan Fals' Songs

Shella Sazwana Lubis^{1*}, Rosmawaty Harahap²

Universitas Negeri Medan

Corresponding Author: Shella Sazwana Lubis; syebriartistics@gmail.com

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ABSTRACT

Satire has long been a potent literary and artistic tool used nowadays to condemn societal concerns, injustice, and abuse of power using comedy, irony, and cutting language. Iwan Fals, Indonesia's most renowned folk singer, continuously employs satirical lyrics to highlight real-life issues, becoming the people's voice until today. This research aims to explore how the satirical lyrics in Iwan Fals' songs reflect social aspirations and forms of resistance within Indonesian culture. Using a descriptive qualitative approach, the study analyzes several of Iwan Fals' songs that contain satirical messages. The findings reveal that most of his satirical songs criticize social inequality, poverty, legal injustice, corruption, and the misuse of power by government authorities and state officials. This study demonstrates that Iwan Fals' songs are more than just entertainment; they are a strong communication tool capable of promoting social change. This study also argues that the major function of satire in Iwan Fals' works is to serve as a mirror for society. This satire serves as a moral reminder and a form of social oversight, turning music into a space for freedom of expression – a space that was often restricted or limited in public and political spheres. Iwan Fals' songs become one of the safest and most efficient means to express people's desires, aspiration and social control in Indonesian society

INTRODUCTION

Satire is a literary style that uses humor, sarcasm, and ridicule to criticize or reveal the flaws, injustices, hypocrisy, or foolishness found in individuals, institutions, and society. Beyond simply entertaining people, satire aims to raise awareness and encourage social or moral change through sharp and thoughtful criticism. According to M. H. Abrams and Geoffrey Galt Harpham (2012) in *A Glossary of Literary Terms*, satire is a literary work that combines irony, humor, and sarcasm to criticize human weaknesses, social problems, or institutional hypocrisy with the purpose of exposing and correcting them. According to Abrams and Harpham (2012), satire is divided into three kinds. 1. Horatian Satire is light, amusing, and engaging. 2. Juvenalian Satire, which is sharp, scathing, and full of moral outrage; 3. Manippean Satire, a ludicrous style of satire that criticizes defective thinking and intellectual obsessions. All three seek to influence social change through the power of language and literary arts. Authors and poets frequently employ satire in literature to criticize political and social issues without openly confronting censorship or government repression. Satire is widely used in musical compositions and songs to cleverly express injustice to a large audience – a potent language weapon for creatively and politely raising public consciousness.

Music is one of the most universal and everlasting cultural product, appearing at every layer of human life as a method of expressing emotions, beauty, and reflecting on the unfolding social reality. Music is part of a culture and civilization that evolves with the times, and the force of its lyrics allows it to reflect the composers' feelings, beauty, and social experiences. Meanwhile, a song is a concrete expression of music, with the unique power to reach a large audience emotionally and intellectually. Song lyrics are similar to poetic language in that they express emotions in succinct yet meaningful language, as evidenced by the composer's innovative word choice. This phenomenon demonstrates that music remains a potent tool for resistance. Music is more than just entertainment; as a popular cultural product, it can also be used to convey social criticism, and its ability to reach a large audience allows musicians, as socio-cultural agents, to convey messages, education, and knowledge to society about all forms of injustice and corruption that occur in the larger community. Music and songs are more than just aesthetic creations; they are actual and meaningful tools of social transformation throughout history. Thus, music and songs are the most efficient means of transmitting social and political critique.

In Indonesia, Iwan Fals is regarded as a legendary singer who continuously uses song lyrics to express resistance to numerous social issues, economic inequity, and power abuse. Satire is one of the prominent rhetorical strategies found in Iwan Fals' song lyrics. It uses irony, cynicism, and humor to criticize individuals, institutions, or social conditions. In literary and linguistic contexts, satire functions not only as a form of entertainment but also as a symbolic means of resistance. Through satire, criticism can be delivered indirectly while still remaining sharp, meaningful, and socially impactful. Despite its relevance from linguistic, literary, and cultural aspects, research on satire in Iwan Fals' song lyrics remains restricted. Lyrics like "Bongkar," "Wakil

Rakyat," and "Tikus-Tikus Kantor" have many layers of satirical meaning and deserve scientific investigation to better comprehend how language is utilized as a tool for societal criticism. Against this background, this study aims to identify and analyze the way satire is expressed in Iwan Fals' songs and to explore the functions and meanings of the satire within the socio-cultural context of Indonesia. As a result, this research is intended to help advance stylistic and critical discourse studies in Indonesia. Here's an example of the primarily data of this study :

*Lestarikan alam mengapa tidak dari dulu?
Oh, mengapa? O-ho-o-o jelas kami kecewa
Menatap rimba yang dulu perkasa
Kini tinggal cerita
Pengantar lelap si buyung
(From Song: Bumi by Iwan Fals)*

The Horatian satire in the song's lyrics excerpt above is presented in an easy-to-understand manner that doesn't require in-depth analysis. The lyric includes honest criticism or disappointment, but it is not concealed or camouflaged like in subtle sarcasm, nor does it use harsh language, cause harm, or aim to offend. The phrase in the lyrics, "Lestarikan alam, mengapa tidak dari dulu? Oh mengapa? O-ho-o-o, jelas kami kecewa," clearly and directly expresses the central criticism conveyed in the song. The lyrics reflect disappointment and frustration toward the delayed efforts to protect and preserve nature, highlighting society's negligence in responding to environmental destruction. The songwriter publicly expresses his dissatisfaction at the fact that attempts to protect the environment are only made after harm has already been done, whereas such measures ought to have been adopted from the start to stop the harm from occurring. The message is simply understood when reading or listening to it; there are no double meanings or secret expressions to figure out. The following lines, "menatap rimba yang dulu perkasa, kini tinggal cerita pengantar lelap si buyung," are also expressed in simple and straightforward language. These lyrics describe the loss of forests that were once strong and magnificent but now exist only as stories told to children, emphasizing the tragic impact of environmental destruction. He contrasted the state of the forest, which was formerly large, dense, and advantageous, with its current status as merely a recollection. There are no convoluted or obscure metaphors, and the language is straightforward and easy to comprehend. This sarcasm is expressed more candidly and with a tone of melancholy and disappointment.

Previous studies that explore satire include the article "Satire, Agency and the Contestation of Patriarchy in Ibibio Women's Songs" by Inyabri et al. (2022). The study examines how women in the Ibibio community of Nigeria use satirical songs as a powerful form of social agency to challenge patriarchal systems and conservative gender ideologies. By applying African Feminism and ethnoprismatic perspectives, the research shows that these songs go beyond entertainment and function as a subtle yet effective political tool. Through humor, irony, and ridicule, the songs criticize domestic injustice and moral failings without directly confronting those in power. Another related study is "A

Wondrous Song Without Words: Musical Satire in George Du Maurier's *Trilby*" by Rachel Rose (2026).

This study explores how George du Maurier employs music and singing as forms of satire to criticize Victorian social structures, particularly issues of gender and class. The study highlights how satire can be conveyed not only through verbal language but also through musical and artistic expression. Another related study is the article "A Wondrous Song Without Words: Musical Satire in George Du Maurier's *Trilby*" by Rachel Rose (2026). This study examines how George du Maurier uses music and singing as forms of satire to criticize Victorian social structures, particularly issues related to gender and class. The research demonstrates that satire in literary works can be conveyed not only through language but also through musical and artistic elements. Rose argues that Du Maurier utilizes the "soundscape" of the novel ranging from *Trilby*'s initial tone-deaf singing to her mesmerizing performances as 'La Svengali' to mock middle-class naturalism and the trope of the "liberated Bohemian woman". Another related study is the article "Du Crésoxipropanediol en Capsule': Jean Yanne's Musical Satire" by Hugh Dauncey (2023). The study analyzes the satirical music of Jean Yanne during the 1950s and 1960s, presenting it as a sharp criticism of France's rapid modernization, increasing consumerism, and changing socio-political conditions.

The findings demonstrate how musical satire can reflect public concerns and serve as a medium for criticizing social and political transformation. In the context of satire in song, Dauncey highlights how Yanne utilized genre parody mocking styles like rock 'n' roll and traditional chanson to ridicule mass culture and social hypocrisy, using absurdly technical or nonsensical lyrics to expose the emptiness of technocratic progress. Another related study is the article "Recounting Sociopolitical Satire: Analysis of Pakistani Music Videos" by Rabia Noor et al. (2023). The study investigates how Pakistani music videos function as a creative medium for criticizing complex social and political issues. The findings reveal that satire is used to express public concerns and dissatisfaction toward political conditions, social inequality, and societal problems through visual and verbal elements presented in the music videos. In the context of satire in song, the study demonstrates that these videos act as a tool for "artistic resistance" against political corruption, economic inequality, and social hypocrisy. By blending sharp lyrical content with provocative visual representations, Pakistani artists are able to voice dissent and bypass censorship, using humor and irony to educate the public and foster critical awareness.⁵ The article "Lies, deceits, manipulations, and other forms of aesthetic expression in Horace, Satires 2. Another related study is the article "Lies, Deceits, Manipulations, and Other Forms of Aesthetic Expression in Horace, Satires 2.5" by Andrew J. Horne (2023). The study analyzes the work of the Roman poet Horace, particularly how he uses the mythological figures Odysseus and Tiresias to parody the Roman practice of captatio or legacy-hunting. The research demonstrates how satire can be used to criticize manipulation, greed, and unethical behavior through literary and mythological references.

In the context of satire in song (or satirical poetry), Horne argues that the work is not merely a social critique of greed and false flattery, but also an aesthetic metaphor that mocks the ambitions of contemporary poets like Virgil. The satire employs a didactic, instructional structure to equate the "art" of deceiving wealthy elders for inheritances with the art of manipulating language in poetry for patronage and fame. By blending caustic humor with irony, Horace suggests that social manipulation and aesthetic expression share a common ground in their use of calculated "lies" and clever maneuvers to achieve a specific end. Gultom, Johannes Jefria, at all 2025. Another related study is "Linguistic Study: Satire in Malam Baretong Ceremony of Minangkabau Pariaman Wedding Tradition" published in the RISS Journal. The study examines the use of satire in the Malam Baretong ceremony within the Minangkabau wedding tradition in Pariaman. It reveals that satire is used as a linguistic and cultural strategy to convey advice, criticism, and social values indirectly during traditional ceremonies. The findings demonstrate that satire plays an important role in maintaining social harmony while still allowing speakers to express criticism and moral messages in a culturally acceptable way. This study explores how satire used in the ceremony of malam Baretong at Pariaman Wedding to show bonds of relation among family and rise a joke to enhance kinship, instead of social control.

Previous research has shown clear research gaps, which this study on satire in Iwan Fals' songs aims to fill. First, works by Inyabri et al. (2022), Rose (2026), Dauncey (2023), and Noor et al. (2023) examine cultural contexts in Africa, Europe, and South Asia, addressing specific concerns such as patriarchy, social class, modernity, and political critique via visual media. No previous research has looked with satire in the Indonesian cultural setting, where criticism is courteous but piercing, shaped by distinct sociopolitical processes from the New Order to the Reform period. Second, previous research has used narrow views, such as African feminism, creative parody, or classical Roman literary study (Horne, 2023). No study has explored satire as a comprehensive form of popular resistance that covers poverty, corruption, legal injustice, and the fate of marginalized groups all at once – themes central to Iwan Fals' works. Third, the medium of expression varies: prior works have focused on women's songs, literary texts, musical parody, and music videos. In contrast, Iwan Fals' works rely on simple, realistic lyrics rooted in daily life, serving as a bridge for people's aspirations. This research fills that gap by revealing the unique characteristics, linguistic strategies, and socio-political meanings of satire in Indonesian music, which remain underexplored in earlier studies.

LITERATURE REVIEW

Satire is a literary and artistic technique that uses humor, irony, exaggeration, and mockery to criticize and expose the flaws, weaknesses, or injustices found in individuals, institutions, and society. Rather than simply assaulting its issues, satire disguises its criticism in wit and comedy, making the audience laugh while prompting deeper thought. Satire has long been a powerful

vehicle for social and political critique. According to Abrams & Harphams (2012) Satire can be classified into three types:

Horatian Satire

Abrams and Harpham (2012) characterize Horatian satire as gentle, clever, and good-humored, named after Roman poet Horace. Instead of serious corruption, it employs light irony, lighthearted mocking, and tolerant laughter to criticize universal human faults, quirks, and minor vices. It has an urbane and conversational tone, seeking to elicit smiles and wry laughter rather than rage or contempt. Unlike harsher satire, it acknowledges faults as common human features, aiming for entertainment and mild self-reflection instead of harsh judgment or reform.

Example:

*"It's our party, we can do what we want
It's our party, we can say what we want"
(from Song: "We Can't Stop" by Miley Cyrus)*

These lines from We Can't Stop by Miley Cyrus reflect Horatian satire, which is characterized by a gentle and humorous form of criticism. Rather than expressing anger or harsh condemnation, Horatian satire playfully mocks common human behaviors, attitudes, and social habits in an entertaining and lighthearted way. The lyrics use simple, repeating language to emphasize the youthful, carefree attitude of putting personal desire and independence ahead of regulations or expectations. They playfully underscore the inherent human tendency to claim independence and self-determination, even when such assertions appear overblown or petty. Instead of denouncing this worldview as immoral or dangerous, the tone is light, joyful, and ironic – inviting listeners to chuckle at how boldly people assert their right to do whatever they want, even if the reasoning appears simplistic or self-indulgent. It tackles a common social flaw, hoping for attention and fun rather than severe criticism.

Juvenilian Satire

Juvenilian satire, is a harsh, severe type of satire (Abrams and Harpham, 2012). It is characterized by resentment, moral outrage, and disdain, in contrast to the lighthearted, humorous tone of Horatian satire. Instead of mild laughter, it employs cutting language, vicious irony, and furious scorn in a tone that is severe, somber, and indignant. Serious vices, systemic corruption, injustice, abuse of authority, and harmful behaviors are all targeted; these are seen as dangerous or wicked activities that endanger people or society rather than as simple mistakes. As a moral critic, the satirist holds wrongdoers accountable and condemns them. Its primary goal is not only to amuse, but also to generate intense dissatisfaction, outrage, and a desire for reform or change. It displays human frailties.

Example:

*I'll strangle you to death, then I'll choke you again
And break your fuckin' legs 'til your bones poke through your skin
You beef with me, I'ma even the score equally
Take you on Jerry Springer and beat your ass legally
(From Song: Role Model by Eminem)*

This verse features Juvenalian satire since it uses a harsh, sardonic, and angry tone to criticize the opponent. First, the phrases "I'll strangle you to death... bones poke through your skin" utilize hyperbole to describe intense physical violence in graphic detail. This is more than just a threat; it is a cutting satire designed to dehumanize and scare the enemy, displaying contempt and pleasure in imagining their misery. Second, the sentence "Take you on Jerry Springer and beat your ass legally" becomes the central point of the satire. The lyric uses humor and exaggeration to criticize conflict, public drama, and aggressive behavior often displayed in entertainment culture, particularly through sensational television shows. By mentioning Jerry Springer, the lyric creates a sarcastic reference to public confrontations that are treated as entertainment rather than serious issues. Jerry Springer is a television show known for cheap, vulgar confrontations and public humiliation. By stating this, Eminem belittles his opponent, implying that they are unworthy of an academic argument and belong in a vulgar spectacle. The expression "beat your ass legally" is sardonic, implying that he will completely annihilate his opponent, making him feel justified or untouchable. The critique is strong, scathing, and intended to insult rather than entertain, therefore it completely matches the description of Juvenalian satire.

Menippean Satire

Menippean Satire is a type of satires that uses wit, comedy, and absurdity to critique ideas, ideologies, and mental attitudes, rather than focusing primarily on individuals or specific moral flaws. Unlike other styles of satire that target human vices, Menippean satire targets intellectual foolishness, rigidity of thought, fanaticism, and pretenses of expertise. Its defining feature is its adaptable and frequently fanciful attitude. To destroy fallacious ideas, this satire may employ philosophical dialogues, parodies, or absurd scenarios. The tone might range from lighthearted fun to severe, cutting sarcasm, but the goal is consistent: to highlight contradictions, narrow-mindedness, and absurdity in systems or beliefs. This form is not limited by strict narrative structures. It criticizes erroneous ways of thinking by pushing the underlying reasoning to an absurd conclusion, making the original concept appear silly or hazardous. Essentially, Menippean satire is an intellectual assault disguised as comedy and enjoyment.

Example:

"We give them money, but are they grateful?

No, they're spiteful and they're hateful

They all hate us anyhow

So let's drop the big one now"

(From Song: Political Science by Randy Newman)

These lyrics are an excellent example of Menippean satire since they utilize dark humor, absurdity, and a casual tone to criticize aggressive foreign policy and national arrogance. First, the lines "We give them money... they're hateful" criticize a self-righteous power. It satirizes the illogical expectation that giving financial aid automatically buys gratitude and friendship. The lyrics highlight the childish frustration of feeling entitled to respect, and becoming resentful

("spiteful and hateful") when the world does not behave as desired. Secondly, the lines "They all hate us anyhow... drop the big one" employ terrifying absurdity as a form of satire. The lyrics combine dark humor and exaggeration to criticize hostility, violence, and destructive attitudes within society. By presenting an extreme and shocking idea in a casual manner, the song exposes the irrationality of conflict and the dangerous mindset behind hatred and aggression. The singer portrays the choice to unleash nuclear bombs as a simple, practical answer to the problem of being disliked.

The calm, matter-of-fact tone adopted when discussing world destruction produces a striking and terrifying irony. This is Menippean satire in the sense that it exposes stupidity and evil through wit and comical exaggeration rather than moral preaching. By seemingly agreeing with a paranoid and aggressive worldview and pushing it toward an extreme and humorous conclusion, the song effectively highlights the absurdity and danger of an imperialistic mentality. Through exaggeration and irony, the satire exposes how destructive and irrational such attitudes can become when taken to their logical extreme.

METHODOLOGY

This study employs a descriptive qualitative approach to comprehend, describe, and analyze the data in the form of song lyrics that incorporate satirical phenomena in detail, depth, and as found. The primary data source consists of 30 songs by Iwan Fals. These songs were chosen based on the lyrics' relation to the social, political, and humanitarian critical topics that distinguish Iwan Fals' work. The research material comprises of the lyrics of Iwan Fals' songs containing satire or social critique. In addition to primary materials, this study draws on supporting data sources such as books, scientific journals, articles, and other literature connected to the study of literary sociology, stylistics, and the theories employed. The data collection approaches were carried out in the following stages: 1. Literature Study: Collecting and researching diverse theoretical references on literary criticism, the purpose of literature, and, specifically, satire. 2. Documentation: Collecting the full lyrics to 30 Iwan Fals songs that are the focus of the research, either from official albums or other reputable sources. 3. Listen and Note: Carefully listening to music recordings and analyzing lyrics to discover satirical components in the text, then noting them down as data to be analyzed. Data analysis in this study uses an interactive analysis model that is undertaken constantly until completion, including data presentation, contextual data analysis, and analysis based on the Satire theory of Abrams and Harpams (2012), followed by generating conclusions.

RESULTS AND DISCUSSION

Horatian Satire

- a. *Terngiang kata tiada lowongan
Untuk kerja yang didambakan
Tak peduli berusaha lagi
Namun kata sama kau dapatkan
(From Song : Sarjana Muda by Iwan Fals)*

These four lines contain Horatian satire elements because they use a gentle, ironic style of criticism that is not harsh or aggressive, consistent with the characteristics of this type of satire, which aims to critique in a touching and thought-provoking way rather than incite anger. The lyrics “terngiang tiada lowongan / untuk kerja yang didambakan / tak peduli berusaha lagi / namun kata sama kau dapatkan” portray the harsh reality faced by young graduates who struggle to find employment despite their hard work and educational achievements. The repeated rejection reflected in the phrase “tiada lowongan” emphasizes feelings of frustration, disappointment, and hopelessness experienced by individuals seeking the jobs they dream of. The phrase “namun kata sama kau dapatkan” highlights the irony: despite relentless effort, the response remains unchanged. This satirizes the injustice of a system that denies equal opportunity, even to qualified individuals. The language employed is straightforward, applicable to everyday life, and free of harsh or insulting terms. Instead, Iwan Fals allows the depicted truth speak for itself, demonstrating the difference between anticipation and reality in a smart and empathic manner. The goal is not to condemn, but to raise awareness among the public and authorities about the issue of unemployment among university graduates, and to encourage positive change. This is the essence of Horatian satire: critiquing with humor and compassion to convey the message without making the audience feel threatened.

*b. Lagaknya centil dan tak mau kalah
Oleh gadis remaja
Hey, tante Lisa
Lihat usiamu yang semakin tua
(from Song: Tante Lisa by Iwan Fals)*

The lyrics mentioned are labeled as Horatian Satire because they address human conduct through mild ridicule, irony, and playful humor instead of rage, resentment, or severe criticism. The primary aim is to entertain the spectators and elicit smiles at the ridiculousness, while highlighting the foolishness. Initially, the phrases “Lagaknya centil dan tak mau kalah oleh gadis remaja” create a humorous image. The lyrics portray playful and exaggerated behavior, which produces a light and amusing impression while subtly mocking attitudes of vanity and competitiveness. They portray an elderly woman who behaves, dresses, and acts like a young teenager. The mismatch between her true age and her actions is the main source of satire. It ridicules the inclination to reject aging and overly strive for a youthful appearance, framing it as amusing and absurd instead of tragic or insulting. Additionally, the phrase “Hey, tante Lisa Lihat usiamu yang semakin tua” acts as a humorous reminder. The term “Tante” suggests age and societal position, but her behavior challenges this assumption. The vibe is laidback and chatty, resembling a lighthearted jab rather than a stern reprimand. In general, the critique is expressed with humor and enjoyment. It does not convey moral indignation or profound sadness; rather, it encourages the audience to find humor in the character's foolishness and vanity. This method – mocking human flaws in a compassionate and amusing manner – is the hallmark of Horatian Satire. It reveals societal weaknesses not to criticize, but to amuse and subtly amend.

Juvenilian Satire

- a. *Oh jelas kami kecewa
Mendengar gergaji tak pernah berhenti
Demi kantong pribadi.
Tak ingat rezeki generasi nanti*

(from Song: Isi rimba tak ada tempat berpijak lagi by Iwan Fals)

These lyrics include Juvenilian satire. This lyric has a harsh, caustic, sardonic, and morally indignant tone. Juvenilian Satire seeks to condemn, expose, and express strong condemnation of vice, avarice, or corruption. The introductory sentence "Oh jelas kami kecewa" expresses negative emotion and severe irritation, not subtle irony. The phrase "mendengar gergaji tak pernah berhenti" represents the constant and cruel exploitation of nature. This activity is intimately related to the motive of greed: "Demi kantong pribadi". The sharpest and most condemning point is "tak ingat rezeki generasi nanti". This sentence is a stern condemnation to selfishness, which sacrifices the future of the next generation for instant benefit. Iwan Fals is not making soft or amusing remarks here; instead, he is accusing and denouncing irresponsibility. The tone is serious, cutting, and meant to elicit wrath or embarrassment toward the topic. Juvenilian Satire is distinguished by a blunt, emotive, and critical form of critique.

- b. *Apa jadinya jika mulut dilarang bicara
Apa jadinya jika mata dilarang melihat
Apa jadinya jika telinga dilarang mendengar
Jadilah robot tanpa nyawa*
(from Song: Hura Hura by Iwan Fals)

The above lyrics are regarded as Juvenilian satire. This form of satire is distinguished by a tone of outrage, indignation, and moral gravity. It is employed to attack social evils, oppression, and abuse of power with harsh criticism, rather than using gentle humor or amusement. The songwriter used a series of rhetorical questions and exaggerations to demonstrate the repercussions of denying human rights and freedom. The repetition of "Apa jadinya jika .." builds up a sense of dread and absurdity. It criticizes any system or authority that attempts to silence people, blind them from the truth, and deafen them from reality. The conclusion, "Jadilah robot tanpa nyawa", serves as the sharpest point of the satire. It implies that denying people the right to talk, see, and hear diminishes their humanity. Humans are reduced to mindless machines that obey orders without thinking, feeling, or having a distinct personality. There is no sense of laughter or entertainment here. Instead, the tone is gloomy and critical, warning against the dangers of authoritarianism and censorship. This satire aims to provoke thought, condemn injustice, and highlight the tragedy of losing freedom, which perfectly aligns with the definition of Juvenilian Satire.

Manippean Satire

- a. *Nafas orang-orang di sana merobek telinga
Telanjangi kita
Lalat lalat berdansa cha-cha-cha
Berebut makan dengan mereka
Tangis bayi di tetek ibunya
Keringkan air mata dunia*

(from Song: Ethiopia by Iwan Fals)

These lyrics are examples of Menippean Satire. It is distinguished by the employment of wild imagination, strong symbolism, quirky language, and, in many cases, a philosophical view of life in general. This style of satire does not target specific persons, but rather criticizes mental attitudes, foolishness, or the human situation in general. The lines above clearly demonstrate this style. Iwan Fals uses bizarre visual and sensory imagery in addition to logical and emotional criticism. The phrases “Nafas orang-orang di sana merobek telinga” and “Telanjangi kita” function as metaphors that illustrate the harsh reality of poverty while exposing the hypocrisy of society. These expressions emphasize the suffering and social neglect experienced by marginalized people. Meanwhile, the depiction “Lalat-lalat berdansa cha-cha-cha / Berebut makan dengan mereka” reflects a classic Menippean satirical technique through fantasy and personification. By portraying flies dancing and competing for food alongside humans, the lyrics highlight the degrading and desperate conditions in which human beings are reduced to the same level as insects. Finally, the lines “Tangis bayi di tetek ibunya / Keringkan air mata dunia” deepen the social criticism by transforming it into a universal human tragedy, emphasizing pain, helplessness, and collective suffering. These sentences criticize indifference and the absurdity of a world that tolerates such misery. Menippean Satire is distinguished by its poetic style, rich imagery, and focus on attitude rather than actions.

*b. Oh ya andai kata dunia tak punya tentara
Tentu tak ada perang yang banyak makan biaya
Oh-oh ya andai kata dana perang buat diriku
Tentu kau mau singgah bukan cuma tersenyum
(From Song: Pesawat Tempurku by Iwan Fals)*

These lyrics are characterized as Menippean Satire because they attack social systems and ideals through logical reasoning, philosophical irony, and intellectual observation, rather than through comedy or visceral outrage. First, the phrases “Oh ya andai kata dunia tak punya tentara, tentu tak ada perang yang banyak makan biaya” present a simple yet sharp line of reasoning. The lyrics use straightforward logic to criticize war and militarism, suggesting that the existence of armies contributes to conflict and unnecessary suffering. Through this direct statement, the song delivers a satirical critique of violence and the enormous social and economic costs caused by war. Menippean satire frequently critiques the absurdity of policies and ideas. The lyrics highlight an irrational fact: nations spend vast amounts of money to maintain armies and weapons, yet it is the very existence of these tools that enables war. It mocks a system that invests substantially in developing means of destruction, effectively perpetuating the problem it purports to tackle. Second, the lines “Oh-oh ya andai kata dana perang buat diriku, tentu kau mau singgah bukan cuma tersenyum” create a striking and witty contrast. The lyrics compare the enormous amount of money spent on war with personal and human needs, implying that such resources could bring comfort, care, and happiness if used differently. Through humor and irony, the song criticizes society’s priorities and questions why vast funds are allocated to conflict rather than to improving people’s lives. They

compare the huge military budget with simple human needs and happiness. The satire lies in exposing the distorted priorities where money meant for destruction and violence could actually be used for welfare, love, and life enjoyment. It examines why destruction receives more funding than human well-being. The tone is calm, reasonable, and hypothetical, capturing the spirit of Menippean style. It does not condemn loudly, but rather questions the logic and mindset behind the system, inviting the listener to realize how illogical and backwards the world's value system often is.

CONCLUSIONS AND RECOMMENDATIONS

This study delves deeply into how satire is the major mode of expression in the musical works of Iwan Fals, a famed Indonesian singer and songwriter known as the "people's singer." Satire in Iwan Fals' songs is more than just a literary device or storytelling method; it is a kind of resistance, societal criticism, and a voice for the oppressed and those who lack a platform to express themselves in society. Iwan Fals addresses numerous real-world concerns in Indonesia with lyrics that are cutting yet poetic, simple yet incisive, such as social inequality, poverty, legal injustice, corruption, and the misuse of power by authorities and state officials. This study also argues that the major function of satire in Iwan Fals' works is to serve as a mirror for society. His songs compel listeners to open their eyes and acknowledge the inequalities and problems existing around them. Additionally, this satire serves as a moral reminder and a form of social oversight, turning music into a space for freedom of expression – a space that was often restricted or limited in public and political spheres. Iwan Fals' songs become one of the safest and most efficient means to express people's desires. By wrapping his criticism in artistic form, his messages were difficult to dismiss as direct political threats, yet their sharp meaning remained clear and impactful to anyone who listened closely.

Furthermore, the piece emphasizes the importance of using satire in his songs. Iwan Fals' songs are not only popular musical achievements, but they also play an important role in Indonesia's history of democratic and justice fights. His writings have influenced societal awareness, urging people to be more attentive to social issues and courageous enough to confront unfair policies or actions. His literary approach indicates that satire is a thoughtful and polite kind of criticism; it does not provoke anger or violence, but rather encourages contemplation, critical thinking, and self-evaluation. Iwan Fals expertly blends severe criticism with great love and compassion for his country and people, making his messages sound like genuine counsel from a concerned friend rather than attacks from an enemy.

This study demonstrates that Iwan Fals' songs are more than just entertainment; they are a strong communication tool capable of promoting social change. He established a humorous style that has become his signature, making him one of Indonesia's most influential painters. His work teaches us that art must have the bravery to speak the truth, and that critique given in a beautiful, honest, and meaningful manner will be remembered, relevant, and timeless throughout eras and generations. Even today, the satirical messages featured in

his songs remain incredibly relevant, as many of the social problems he identified decades ago are being met and addressed within current Indonesian culture.

FURTHER STUDY

This research still has limitations, so it is necessary to conduct further research related to the topic of Analysis of Satire in Iwan Fals' Songs in order to perfect this research and increase insight for readers.

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