

Analysis of Satire in Michale Jackson's Songs

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ABSTRACT

The use of satire in Michale Jackson's songs is very often found in subtle, harsh, or abstract satirical sentences. The messages in songs are very diverse and make songs more expressive with moral messages contained in satire. The objective of this study is to explore how satire used in Michle Jackson's song to criticize social and authority system in his era. This study uses descriptive qualitative approach to explore the use of satirical lyrics in Michale Jackson's songs. The findings of this research reveals that the most satirical lyrics of Michale Jackson's songs convey economic inequality, systematic injustice, manipulation by the media, racism and discrimination, institutional oppression, corrupt authority and abuse of power, the decline of human values, human hypocrisy toward life, invasion of privacy and unfair judgment, the fears and anxieties shared by people today. The prevalence of Horatian satire 41.38% in these results indicates that the most typical style to criticism in lyrics is delicate, empathetic, and introspective. Horatian satire allows singers to address major societal concerns without using excessive rage or violent words. Criticism is delivered as a moral call to listeners to examine and analyze themselves, using rhetorical questions, simple metaphors, and compassionate imagery. This method works well in popular songs because it avoids creating an emotional distance between the text and the listener, instead fostering connection and sympathy. What stands out is how these topics are communicated: not through direct attacks or dogmatic ideological pronouncements, but through meditative, symbolic, and even beautiful language. This suggests that the songwriters purposefully picked a satirical tone to strike a balance between criticism and artistic appeal

INTRODUCTION

Language is the main foundation in the creative process because through language, a person is able to express, organize, and transform ideas into meaningful works. In contemporary linguistic studies, Gee (2015) asserts that language is not only a means of communication, but also a social practice that shapes identity, ideas, and the way individuals understand the world. Language works as a creative medium that allows writers to produce meaning through their choice of style, structure, and context. In line with this, Stockwell (2020) in his study of modern stylistics explains that literary language utilizes lexical choices, conceptual metaphors, and narrative structures to create aesthetic experiences while conveying ideas in depth. This view shows that language has a dual function: as an aesthetic medium and as a conceptual device for transforming ideas into meaningful literary works. In the use of language in the creation of works of art, we often encounter works that are laden with criticism, either explicitly or through subtle insinuations such as satire. Such works require a reading that is sensitive to pragmatic context and rhetorical strategy. Satire not only beautifies language, but also becomes a means of social control that directs readers to reevaluate social behavior and reality.

Satire is a form of literary expression that uses irony, humor, hyperbole, and subtle criticism to reveal human weaknesses and social inequalities. According to Abrams and Harpham (2012), satire is a form of literary art that aims to criticize its subject by making it appear ridiculous. Unlike comedy, which aims to make people laugh, satire uses humor as a rhetorical device. The purpose of satire is not only to entertain, but to provoke attitudes such as amusement, contempt, ridicule, or even moral outrage towards its target. The target of satire can be a specific individual (as in personal satire), or it can be a broader target such as a social type, social class, political institution, cultural norm, or even all of humanity. According to Abrams and Harpham (2012), satire can be categorized into two types: 1. Formal Satire (Horatian Satire and Juvenalian Satire), 2. Indirect Satire (Manipulative Satire). In a recent study, Griffin (2019) emphasizes that satire works through the tension between representation and moral evaluation, where humor can be a tool to encourage critical reflection, not just entertainment. This theory is reinforced by Condren et al. (2020), who show that the effectiveness of satire lies in its ability to combine humor with social criticism so that readers are encouraged to make moral evaluations of the situations described. This approach is in line with the construction of irony discussed by Schoentjes (2020), who asserts that irony serves to open up space for critical interpretation through meanings that range from literal to implicit. Satire used in works of art such as songs is packaged in language that is straightforward, subtle, crude, and even abstract in conveying criticism of a person or the public, which also conveys a message to improve undesirable things, so that satire can function as social control.

A song is a work that combines rhythm, melody, harmony, and language, composed to produce expression, aesthetics, emotion, and messages that the songwriter or singer wants to convey, packaged with structured and rhythmic melodies. Songs are often used to convey expressions using language that is tailored to the audience, in order to achieve the message contained in the song. The use of language in song lyrics is adapted to the tempo of the music so that listeners can understand the content of the song. Songs are also objects of linguistic creativity with a condensed structure so that they can become lyrics that contain informative words. This shows that songs are a place for lexical innovation and new styles of language with the extensive use of words, metaphors, idioms, and even satire. The messages in songs are not only those that are clear in the lyrics. However, they can be in the form of hyperbole, sarcasm, and satire. The use of satire in songs is very often found in subtle, harsh, or abstract satirical sentences. Thus, the messages in songs are very diverse and make songs more expressive with moral messages contained in satire. Widiанти, Febriani & Saptomo (2025) , In the article Satire towards the Authorities in the Lyrics of the Song Tikus-tikus Kantor by Iwan Fals, they argue that satire in song lyrics such as this serves as political criticism: using irony and verbal satire to highlight corruption and the behavior of officials. This shows that satirical songs can be a medium of protest against power; for researchers, it is very important to examine the socio-political context ("the authorities") when analyzing satirical lyrics.

One of the most famous international singers, Michael Jackson, has created many songs with straightforward language that satirizes phenomena in society, criticizing the cunningness of the business world and those in power, such as:

(Scream by Michale Jackson's , 1-8)

I'm tired of injustice, I'm tired of schemes Your lies are disgusting So what does it mean, damn it? Kicking me down, I've got to get up. As messed up as it sounds.

The whole system sucks, damn it If these lyrics are analyzed from the perspective of Michael Jackson as an entertainer in the global entertainment industry, then the meaning that emerges cannot be separated from his position as a global public figure living within a large and often problematic industrial system. From a young age, Michael Jackson had been part of an entertainment industry that demanded perfection, productivity, and profit, often at the expense of an artist's humanity. The line "I'm tired of injustice, I'm tired of the schemes" reflects the moral exhaustion of an entertainer who witnessed and experienced injustice in the entertainment system. From Michael Jackson's perspective, this injustice can take the form of artist exploitation, contractual pressure, and industry control over image and personal life. Meanwhile, the word "schemes" hints at hidden manipulation within the industry both by businesses and the media—that exploits artists' popularity for certain interests. As a global

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Therefore, the line "Your lies are disgusting" can be interpreted as a criticism of the media's lies and sensationalism, which often create negative narratives about him. These lies not only damage his reputation, but also show how the entertainment industry often sacrifices the truth for commercial gain. This expression emphasizes moral anger, not just emotional anger. The lyrics "The whole system sucks, damn it" show direct criticism of the entire entertainment system. From Michael Jackson's point of view, this system demands that artists continue to entertain without considering their psychological and human conditions. This criticism is harsh and confrontational, in line with the character of Juvenalian satire, because it is not delivered subtly or reflectively, but as a form of open condemnation of a structure that is considered broken. However, as a true entertainer, Michael Jackson does not stop at anger. The line "Kicking me down, I got to get up" reflects the resilience and professionalism of an entertainer. Even though he is constantly pressured and knocked down by the system, he gets back up and continues his work. Music and the stage became a means of symbolic resistance, a place where he transformed his anger into a message of humanity. Thus, from the perspective of Michael Jackson as an entertainer in the global entertainment industry, these lyrics represent a harsh criticism of an unjust system. Through his position as a global entertainer, he showed that entertainment not only serves to

entertain, but can also be a powerful and meaningful medium for social criticism.

Previous studies on satire include the following: 1. Elliott (2020) states that modern protest songs incorporate satire to attract digital audiences; humor and irony increase listener engagement and expand the spread of political messages through online platforms. 2. Owoaje & Sofola (2021) in *The Clamour for an End to Police Brutality: Satire Songs of the EndSARS Protests in Nigeria* argue that satirical songs played a central role in the EndSARS protests as a strategy for political mobilization and expression of public anger. They use content analysis to show that satirical music voices harsh criticism of Police brutality, government policies, and the failure of public institutions to protect young citizens. 3. Lase (2023) in *Semantic Study: The Use of Sarcasm in the Lyrics of Enau's Song "Negara Lucu"* argues that the use of sarcasm in the song reflects harsh criticism of the state of the country, and that sarcasm serves as a rhetorical device to convey deep social criticism. In his analysis, Lase found a number of lines in the lyrics that clearly express cynicism towards the government or the system. 4. Hasbillaah & Rachmaningtyas (2024) in *Surat Tersirat dari Dewa 19: Analisis Gaya Bahasa Pada Lagu "Roman Picisan" (Implied Letter from Dewa 19: Analysis of Style in the Song "Roman Picisan")* found that Dewa 19's song lyrics contain sarcasm as well as hyperbole, allegory, and climax; They argue that sarcasm here is not merely a linguistic embellishment, but part of a narrative strategy to convey more complex emotional and social messages. 5. This study by Syaira & Hermandra (2024) examines satire as a stylistic device in the lyrics of the song *"Kami Belum Tentu" (We Are Not Sure)*. The method used is descriptive qualitative with the listen-and-note technique. The focus is not on the overall theme of the song, but on the linguistic units that contain satire, such as lexemes, words, and phrases. The study found nine forms of linguistic elements that reflect satire, including words such as eaten, chameleon, turning away, devil, allergy, blue, and phrases such as iron fist and throwing stones. This study shows that satire is present through the choice of diction that is not harsh but implicitly provides criticism through style.

LITERATURE REVIEW

Satire is a creative approach that exposes and criticizes human folly, vices, corruption, or defects in society, politics, and institutions through comedy, irony, exaggeration, or ridicule. In contrast to straightforward comedy, its primary objectives are to expose wrongdoing, stimulate thought, and promote constructive change in addition to providing entertainment. It serves as a mirror for society, highlighting its flaws and inspiring people to strive for progress. It can be found in books, cartoons, movies, lectures, and news. According to Abrams and Harpham (2012) that Satire is classified into two types such as :

Formal Satire

Formal satire is a literary and rhetorical style of satire that is deliberate, systematic, and artistically arranged, as opposed to informal, impulsive, or just abusive. Unlike casual or spontaneous mocking, it adheres to established style, tone, and structure rules, with the distinct goal of exposing and correcting vices, follies, abuses, and inadequacies in individuals, institutions, or society as a whole. Formal satire has long been a potent instrument for criticizing authority, exposing hypocrisy, and challenging social conventions, and it continues to be a relevant and effective way to examine human behavior and society problems in an orderly and intelligent manner. Formal satire is divided into two distinct modes based on tone and intent:

Horatian Satire

This Horatian Satire is lighthearted, urbane, and humorous. Rather than denouncing human folly openly, it softly mocks it with humor and compassionate laughter, encouraging the reader or listener to grin rather than get outraged. The satirist frequently adopts a lighthearted, self-deprecating persona, portraying vice as something to be laughed at rather than something to be severely punished. Horatian satire is conversational in tone, valuing irony and understatement over direct criticism, and it implies that the speaker and audience have a sense of humor about everyday human flaws. Example:

(Sting's "Englishman in New York")

I don't drink coffee, I take tea, my dear I like my toast done on one side Takes more than combat gear to make a man Takes more than a license for a gun

Horatian satire is mild, clever, and amusing, rather than bitter or violent; it mocks human foolishness and cultural differences with warmth and sarcasm. The Englishman in New York employs this tone to juxtapose cautious British manners with bold, fast-paced American society. The first two sentences gently ridicule stereotypes: he refuses coffee and prefers one-sided toast, exaggerating his traditional customs to emphasize how out of place they appear in New York. The following two sentences mock the American image of strength as linked to weaponry or violence, implying that true dignity stems from character rather than force. Instead of attacking, the song grins at society's wrong values, encouraging listeners to embrace individualism and gentleness—this light, constructive critique distinguishes it as true Horatian satire.

Juvenalian satire

Juvenalian satire is darker, more cutting, and morally offensive. It communicates disgust and hatred against evil, corruption, or injustice, with the intent of provoking outrage rather than entertainment. The tone is formal and stern, frequently treating its subjects with derision rather than sympathy, and the satirist frames themselves as a moral voice revealing fundamental societal flaws. Juvenalian satire is frequently utilized for political or social critique when the stakes are too high for lighthearted parody, instead favoring biting irony, sarcasm, and direct condemnation. Example:

*(Bob dylan 's the times they are a changin') Come senators, congressmen,
please heed the call Don't stand in the doorway, don't block up the hall For he
that gets hurt will be he who has stalled The battle outside ragin' will soon
shake your windows*

Juvenalian is caustic, contemptuous, and bitter; it treats corruption, hypocrisy, and obstinate authority with contempt rather than sweet humor. In these lines, Bob Dylan aggressively criticizes politicians and the governing elite for opposing social progress and civil rights reform. He exposes their selfishness through severe irony and warning: they block the way of justice, believing they are safe, yet their immobility will lead to their doom. The tone is passionate, urgent, and uncompromising—no laughing, only vehement criticism of those who cling to obsolete authority while ignoring the people's misery. By predicting that change will "shake their windows," he exposes their false security and announces their moral failing. This harsh, moralistic attack on authority and immorality makes the song a textbook example of Juvenalian satire.

Indirect Satire

Indirect satire is a type of criticism that highlights flaws, vices, and foibles without openly naming the target or saying the criticism directly. Instead of publicly denouncing or insulting, it use literary skills to deliver its point gently, allowing the listener to perceive the critique for themselves. This strategy distances the author from the subject, making the remark more compelling and, in many cases, more long-lasting than direct ridicule. Indirect satire takes numerous forms, including books, plays, poems, songs, and tales. It enables creators to criticize prominent persons or sensitive themes with greater safety because the message is not explicitly stated. It also invites the audience to think critically and interpret meaning, which enhances the impact and personalization. Common examples include works in which characters symbolize different types of people or social groupings, and events represent larger societal issues. The type of Indirect Satire as follow :

Manippean Satire

Menippean satire is based on absurdity, fantasy, surrealism, parody, and grotesque exaggeration. It does not simply critique individuals or programs; rather, it targets hard mental attitudes, intellectual arrogance, moral confusion, dogma, and the folly of systems and concepts. It frequently use allegory, animals, psychosis, dreams, or imagined worlds to demonstrate how narrow-mindedness and hypocrisy distort reality. Example :

(Taxman by The Beatles (George Harrison)

If you drive a car, I'll tax the street

If you try to sit, I'll tax your seat

If you get too cold, I'll tax the heat

If you take a walk, I'll tax your feet

Menippean satire employs exaggeration, absurdity, grotesque caricature, and humorous ridicule to criticize systems, mindsets, and institutions, rather than individuals or specific policies. In Taxman, George

Harrison uses the Taxman's first-person voice, transforming authority into a comical, all-powerful dictator. The four lines above employ ludicrous exaggeration: taxing the street for driving, the seat for sitting, heat for heating, and feet for walking—none of which are legitimate taxes. This surreal exaggeration produces a humorous, frightening vision in which the state regulates every breath and movement. It does more than just protest about exorbitant taxes; it mocks the logic of overreach, bureaucratic greed, and the arrogant notion that power can claim ownership of life itself.

METHODOLOGY

This study uses the qualitative approach to explore Satire in Michel Jackson's songs. According to Flick (2022), qualitative research emphasizes exploring and interpreting the meanings embedded in texts or contexts, focusing on experiences and values rather than numerical measurement.

The source of this research is 30 Michel Jackson 's Songs in various tittle and theme. The data are text as lyric of Mickle Jackson " Songs those having satirical meaning. The data are identified and classified into three type of satire such as Horatian Satire,Juvenilian Satire and Manippean Satire based on the theory of Abrams and Harphams (2012). The analysis of satire in this study focuses on how language works, not on what moral message is conveyed. A lyric can only be categorized as satire if there is linguistic tension between the form of speech and the context of its use, so that implicit meaning emerges through certain linguistic strategies.Finally,The data are analyzed and elaborated contextually and theoretically.

RESULTS

Table 1. Result

No.	Types of Satire	Amount	Percentages
a.	Horatian Satire	24	41.38%
b.	Juvenalian Satire	20	34.48%
c.	Manippean Satire	14	24.14%
Total		58	100%

DISCUSSION

Formal Satire

Horatian Satire

(Man in the Mirror by Michale Jackson, verses 7-10)

I see the kids in the street with not enough to eat

Who Am I to be blind, pretending not to see their needs?

A summer disregard, a broken bottle top And a man's soul

The lyrics "Who am I to be blind pretending not to see their needs?" to "A summer disregard, a broken bottle top / And a one man's soul" can be categorized as Horatian satire because the social criticism is subtle,

reflective, and not aggressively attacking. Horatian satire, which refers to the satirical style of the Roman poet Horace, emphasizes gentle sarcasm towards social realities with the aim of raising moral awareness, rather than harshly condemning or humiliating. These lyrics raise serious social issues, namely the poverty and hunger of street children. However, instead of directly blaming the government, the economic system, or certain groups, the author positions himself as a subject who reflects and questions personal morality: "Who am I to be blind pretending not to see their needs?". This rhetorical question is a key feature of Horatian satire, as criticism is directed implicitly at society at large through self-reflection, rather than through direct attacks. The tone used in the excerpt is not angry or sarcastic, but rather empathetic and concerned. Horatian satire typically uses light, poetic, and emotional language to encourage readers or listeners to rethink their own attitudes. In this lyric, social suffering is presented with simple imagery such as "kids in the street" and "not enough to eat," so that the message of criticism feels human and relatable, rather than provocative. The use of metaphors such as "a broken bottle top" and "a one man's soul" shows symbolic criticism of moral decay and social indifference. These metaphors do not explicitly accuse anyone, but describe a world that is slowly being destroyed by human indifference. This is in line with Horatian satire, which often uses symbols and light irony to convey social criticism elegantly. Finally, the main purpose of these lyrics is not to punish or humiliate, but to build ethical awareness. The listener is invited to reflect: are they also "pretending to be blind" to the suffering around them? This is the essence of Horatian satire—gentle, reflective, and moral social criticism that encourages change in attitude through empathy and self-awareness, rather than through anger or harsh condemnation.

(Black Or White by Michale Jackson, verses 23–32)

*Protection for gangs, clubs, and nations
Causing grief in human relations
It's a turf war on a global scale
I'd rather hear both sides of the tale
See, it's not about races
Just places, Faces
Where your blood comes from
Is where your space is
I've seen the bright get duller
I'm not going to spend my life being a color*

The lyrics above can be categorized as Horatian satire because they convey social criticism in a moderate, reflective tone that is not angry, but rather encourages thought and reflection. Horatian satire generally uses calm, intelligent, and persuasive language to criticize society's behavior or views without resorting to harsh or cynical attacks. In these lyrics, major issues such as global conflict/regional wars, and racial discrimination are discussed without harsh words or extreme anger. The line "I'd rather hear both sides of the tale" shows an open attitude and a desire to understand, not judge. This attitude is in line with Horatian satire, which prefers dialogue and wisdom over harsh condemnation. This lyric conveys criticism through intelligent social observation. The line "Protection for gangs, clubs and nations / Causing grief in human relations" satirizes how excessive

loyalty to groups, be they gangs, communities, or nations, actually creates suffering and division. However, the criticism is conveyed descriptively, not aggressively. Listeners are invited to recognize the absurdity of social conflict without being forced to feel guilty or attacked. Horatian satire often emphasizes humanity and tolerance, and this is evident in the lyrics "See, it's not about races / Just places / Faces." The author rejects racist views in a simple and easy-to-understand way, highlighting that human differences are often just a matter of background and social identity. This approach is educational and inclusive, characteristic of Horatian satire. There is an element of personal reflection that reinforces the Horatian nature. The line "I've seen the bright get duller / I'm not going to spend my life being a color" shows moral fatigue with identity conflicts and a refusal to be trapped in racial labels. Rather than attacking a particular party, these lyrics display self-awareness and personal ethical choices, inviting listeners to engage in similar reflection. Thus, these lyrics are Horatian satire because they criticize social conflict and discrimination with calm, wise, and humanistic language. The message is conveyed persuasively and reflectively, rather than through anger or sharp sarcasm. The main goal is not to condemn, but to open minds and encourage understanding, which is the essence of Horatian satire.

Juvenalian Satire

(Tabloid Junkie by Michale Jackson, verses 44-53)

With the words you use You are a parasite in black and white Do anything for news And you don't go and buy it, buy it And they won't glorify it, glorify it To read it sanctifies it, glorifies it Then why do we keep fooling ourselves Just because you read it in a magazine Or see it on the TV screen Don't make it factual

The lyrics above are classified as Juvenalian satire because they present sharp, harsh, and angry social criticism of media manipulation and the collective ignorance of society in accepting information. Unlike Horatian satire, which tends to be light, humorous, and sympathetic, Juvenalian satire is cynical, bitter, and aims to seriously condemn injustice, lies, or moral decay in society. This character is very prominent in the excerpt. The use of aggressive diction such as "You're a parasite in black and white" indicates a direct and uncompromising attack. The word parasite means a creature that lives at the expense of its host, which in this context refers to the media or certain parties who exploit information for their own interests.

There is no element of gentle humor or tolerance here; instead, the lyrics express disgust and anger towards such practices. This tone is a key feature of Juvenalian satire, which aims to shake the consciousness of readers or listeners. Criticism of the mass media is reinforced through the lines "Just because you read it in a magazine / Or see it on the TV screen / Don't make it factual." Here, the lyrics explicitly condemn the public's blind trust in media authority. The message is not conveyed humorously, but rather as a stern warning that the media can manipulate reality.

Juvenalian satire is often used to expose systemic lies and reveal how power works through propaganda and false representations. The lyrics also highlight the decline of critical thinking in society through the line "Then why do we keep foolin' ourselves." This line implies collective frustration and deep disappointment with humans who consciously allow themselves to be deceived. In Juvenalian satire, humans are often portrayed not as passive victims who deserve pity, but as parties who are also guilty of accepting and perpetuating lies. In addition, repetitive structures such as "buy it, buy it" and "glorify it" reflect the cycle of consumption and glorification of false information that continues to repeat itself. This repetition emphasizes the absurdity and corruption of the system, not for entertainment, but to reinforce moral criticism. The entire lyrics create a dark, cynical, and condemnatory atmosphere—all hallmarks of Juvenalian satire. Thus, the above lyrics can be categorized as Juvenalian satire because they convey harsh, direct, and angry social criticism of media manipulation and collective ignorance, without any humor or empathy to soften the message.

(Money by Michale Jackson, verses 26-35)

*Anything, anything Anything for money Would lie for you Would die for you
Even sell my soul to the devil Anything, anything Anything for money Would lie
for you Would die for you Even sell my soul to the devil*

The lyrics above can be categorized as Juvenalian satire because they contain harsh, cynical, and angry social criticism of human moral values, especially those related to greed and the worship of money. Juvenalian satire differs from Horatian satire, which is light and humorous; on the contrary, this satire is sharp, bitter, and condemnatory, with the aim of awakening the moral consciousness of the reader or listener. The main characteristic of Juvenalian satire is its dark and serious tone. In these lyrics, there are no elements of humor or fun. Phrases such as "Anything for money," "Would lie for you," "Would die for you," and even "Sell my soul to the devil" are repeated in a heavy and extreme tone. This repetition emphasizes how money has become an absolute power that overrides human values. This tone of despair and nihilism is characteristic of Juvenalian satire. These lyrics use extreme hyperbole to condemn moral decay. The statement "sell my soul to the devil" is not meant literally, but as a symbol that humans are willing to sacrifice their faith, principles, and identity for money. In Juvenalian satire, hyperbole is often used to expose the ugliness of society in a raw and unvarnished way, making it shocking and uncomfortable.

Indirect Satire

Manippean Satire

(Is It Scary? By Michal Jackson, verses 1-18)

*There's a ghost out in the hall There's a ghoul under the bed Now it's
coming through the walls Now it's coming up the stairs There's a spirit in the
dark Hear the beating of his heart Can you feel it in the air? Ghostly haunting
everywhere I'm gonna be exactly what you wanna see It's you who's taunting me*

'Cause you're wanting me To be the stranger in the night Am I amusing you or just confusing you? Am I the beast you visualized? And if you want to see eccentric oddities I'll be grotesque before your eyes Let them all materialize. Is that scary for you, baby?

The lyrics above can be categorized as Menippean satire because they highlight the exploration of ideas, psychology, and human thinking, not just criticizing certain individuals or groups. Menippean satire focuses on criticism of human mentality, obsessions, fears, and inner contradictions, often conveyed through unrealistic, fantastical, or grotesque forms. These characteristics are clearly evident in the lyrics. Menippean satire is characterized by the use of fantasy and supernatural elements to convey intellectual criticism. The presence of "ghosts," "ghouls," and "spirits" is not merely an element of horror, but a symbol of human fears, prejudices, and imaginative constructs.

These creatures reflect how the human mind often creates its own threats, whether through fear, social expectations, or stereotypes. Menippean satire often uses the absurd or metaphysical world to expose flawed ways of thinking. These lyrics focus on inner conflict and identity, rather than direct moral attacks. Questions such as "Am I amusing you or just confusing you?" and "Am I the beast you visualized?" show a shift from the external world to the world of ideas and perceptions. The author satirizes the human tendency to project their own fears onto others, then treat them as if they were objective truths. This is in line with Menippean satire, which mocks human thought patterns and intellectual assumptions. Menippean satire often combines serious and ironic tones simultaneously. The lyrics "I'm gonna be exactly what you wanna see" reveal a deep irony: the subject is willing to transform into a monster simply because others want it. Here, the criticism is directed at a society that likes to create labels, sensations, and extreme images, then fears its own creations. This approach is not patronizing, but exposes the absurdity of social and psychological logic.

There are grotesque and theatrical elements, which are characteristic of Menippean satire. The lines "I'll be grotesque before your eyes / Let them all materialize" emphasize that these lyrics are not social realism, but rather a performance of ideas. The grotesque is used to magnify human fears and obsessions to the point of absurdity, forcing listeners to question their validity. Thus, the lyrics are Menippean satire because they criticize human thinking, fears, and identity construction through symbols of horror, irony, and absurdity. The focus is not on social morality directly, but on human intellectual and psychological confusion, which is the essence of Menippean satire.

(Threatened by Michale Jackson, verses 33-44)

The unknown monster is about to embark From a far corner, out of the dark A nightmare, that's the case Never Never land, that's the place This particular monster can read minds Be in two places at the same time This is judgment night, execution, slaughter The devil, ghosts, this monster is torture

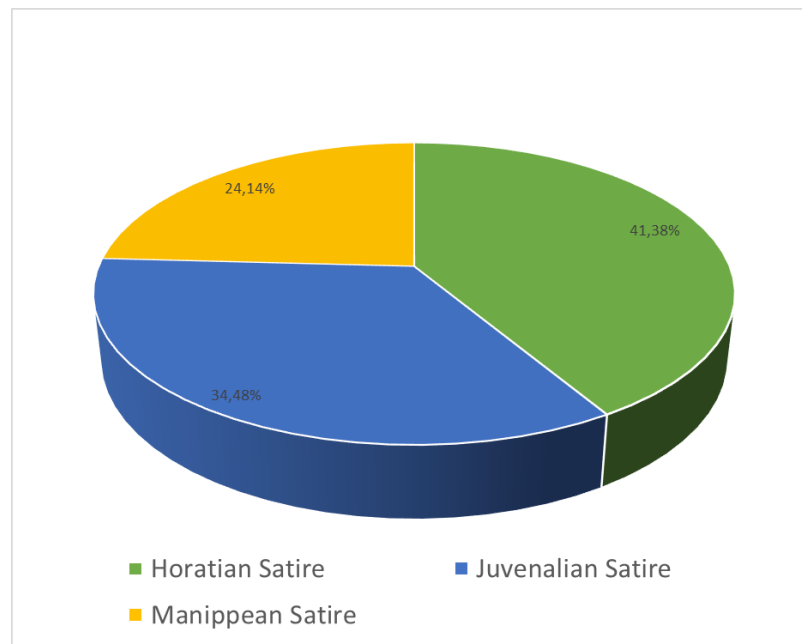
*You can be sure of one thing, that's fate A human presence that you feel is
strange A monster that you can see disappear A monster, the worst thing to fear*

The lyrics above are classified as Menippean satire because they emphasize criticism of human thought patterns, fears, and imagination through fantastical, absurd, and intellectual imagery, rather than through direct social satire or moral attacks on specific individuals. Menippean satire is known as a form of satire that explores human ideas, beliefs, and psychological conditions, often using an unrealistic world to reveal how humans understand reality. The main characteristic of Menippean satire is the use of fantastic and supernatural elements as tools of criticism. In this lyric, the figure of the "monster" is described as being able to read minds, be in two places at once, disappear, and is associated with "devils" and "ghosts." The monster is not meant to be a real creature, but rather a symbol of abstract fears created by the human mind. Menippean satire often uses unrealistic characters to dissect the ideas and fears that live in human consciousness.

This lyric highlights human existential anxiety and uncertainty. Phrases such as "the unknown monster," "out of the dark," and "you can be sure of one thing, that's fate" show how humans often fear things they do not understand. This fear does not stem from facts, but from assumptions and imagination. Menippean satire criticizes the human intellectual tendency to fill gaps in knowledge with myths, horror, and extreme speculation. The focus of these lyrics is not on specific moral evils, but on the way humans construct meaning through symbols of horror. "Judgment night," "execution," and "slaughter" reflect humanity's obsession with destruction and punishment. With combining various concepts in an exaggerated manner, these lyrics reveals the absurdity of human fear. This is a characteristic of Menippean satire: mocking thought structures and beliefs, not everyday social behavior. There is a combination of seriousness and exaggeration (exaggerated seriousness). Monsters are described as "the worst thing to fear," as if they were the pinnacle of all fears.

However, it is precisely through this hyperbole that the lyrics reveal that these fears are exaggerated by the human mind itself. Menippean satire often uses this style to show the inconsistency and irrationality of human thinking. Thus, the above lyrics are Menippean satire because they convey criticism of the human mentality that is obsessed with fear, mystery, and myth. Through the symbols of monsters and a dark fantasy world, these lyrics expose how the human mind creates horror from ignorance, in line with the main character of Menippean satire, which focuses on human ideas, perceptions, and psychological conditions.

CONCLUSIONS AND RECOMMENDATIONS



This research reveals that Michael Jackson's songs consistently serve as a tool for social criticism conveyed through satirical language. Songs are not merely a means of entertainment or emotional expression, but rather linguistic texts deliberately used to provide critical assessments of social, moral, and cultural conditions. This criticism is not always conveyed openly or clearly, but is packaged through word choice, sentence structure, symbolic imagery, and the contrast between literal and implicit meanings that are characteristic of satire.

The findings show that the songs analyzed describe various social issues, such as economic inequality, systematic injustice, manipulation by the media, racism, the decline of human values, and the fears and anxieties shared by people today. What is most striking is how these issues are conveyed: not through frontal attacks or rigid ideological statements, but through contemplative, symbolic, and often poetic language. This indicates that songwriters deliberately chose a satirical approach to maintain a balance between criticism and the aesthetic appeal of the music. The dominance of Horatian satire in these findings shows that the most common approach to criticism in lyrics is gentle, humane, and introspective. Horatian satire allows songwriters to raise serious social issues without resorting to excessive anger or aggressive language. Through rhetorical questions, simple metaphors, and empathetic imagery, criticism is conveyed as a moral invitation for listeners to reflect and evaluate themselves. This strategy is effective in popular songs because it does not create an emotional distance between the text and the listener, but rather builds closeness and sympathy.

The main reason for the dominance of Horatian satire is closely related to songs as a medium of mass communication. Songs are intended for a wide and diverse audience, so satire that is too harsh can provoke rejection. Horatian satire, with its moderate and persuasive tone, allows the message of criticism to be accepted more inclusively by various groups of listeners. Furthermore, this approach is in line with the aesthetic function of songs, which require a balance between critical messages and the beauty of music and lyrics. On the other hand, Juvenalian satire emerged as a more scathing and direct form of criticism, especially when the lyrics addressed issues considered to be extreme moral injustices, such as media manipulation and economic greed. The use of Juvenalian satire reflects moral outrage and deep disappointment with social structures that are considered corrupt. However, its lower frequency indicates that this strategy was used sparingly, especially when criticism could no longer be conveyed subtly and required direct condemnation. Menippean satire shows that the songs not only criticize social behavior, but also human thought patterns, fears, and mental constructs. Through symbols of fantasy, horror, and the bizarre, Menippean satire serves to reveal the absurdity of how humans understand the world and themselves. The existence of this type of satire confirms that criticism in songs is not always socio-political, but also philosophical and psychological.

Overall, this study confirms that the songs analyzed demonstrate the use of satire as a complex and deliberate linguistic strategy. The dominance of Horatian satire shows the tendency of songwriters to emphasize reflective and humanistic criticism, while Juvenalian and Menippean satire complement the spectrum of criticism with confrontational and intellectual tones. Thus, satire in song lyrics is not merely a stylistic device, but a discursive mechanism that allows social criticism to be conveyed aesthetically, persuasively, and meaningfully in the context of popular culture

FURTHER STUDY

This study has limitations; therefore, further research on the topic of "Analysis of Satire in Michael Jackson's Songs" is necessary to refine the study and broaden the reader's understanding.

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