

## Analysis of Satire in Slanks' Songs

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### ABSTRACT

Slank's songs have long been a popular medium for social critique in Indonesian society. This study investigates the various forms, styles, and meanings of satire found in the lyrics of the band Slank. The data source of this research consists of 30 Slank songs chosen specifically for clearly conveying criticism of socioeconomic situations, politics, culture, morality, environmental issues, and national life. This qualitative descriptive study follows Abrams and Harpham's (2012) theoretical framework, which identifies three types of satire: Horatian satire, which uses gentle criticism to encourage reflection and improvement without bitterness; Juvenalian satire delivers strong, cutting, angry criticism of injustice, wrongdoing, corruption, and deep moral fall; while Menippean satire exposes the absurdity, confusion, and flawed reasoning that underpins dominating mindsets, institutions, and accepted belief systems. The findings confirm that all three modes exist consistently throughout the selected songs. Slank's lyrics go well beyond simple ridicule of individuals; they confront actual societal issues, call out institutional flaws, and express a continual desire for justice, honesty, integrity, awareness, and significant development. These works are far more than just entertainment; they are long-lasting, socially conscious commentary that reflects public reality and is still very relevant today

## **INTRODUCTION**

Satire is a type of artistic and expressive communication that uses humor, irony, sarcasm, parody, or exaggeration to expose, criticize, or mock wrongdoing, errors, or abuses of power by individuals or society. Its fundamental goal is to increase public awareness of the disparities between reality and ideals, inspire critical thinking, and promote behavioral and societal change. In essence, satire exposes deeper realities behind comedy rather than simply inciting laughter. According to Abrams and Harpham (2012), satire is more than just a rhetorical strategy or meaningless entertainment; it is a reflection of culture and a significant ethical force in society. Abrams and Harpham divide satire into two major groups. The first is formal satire, which encompasses Horatian satire (soft and funny critique) and Juvenalian satire (harsh, scathing, and direct condemnation of social and moral degradation). The second category is indirect satire, which includes Menippean satire, which uses absurdity, intellectual playfulness, and philosophical critique to highlight defective thinking patterns and incorrect views. According to Jessica Gindikina (2023), satire is a highly contextual kind of discourse that relies on the sender and audience's shared cultural understanding. In today's world of information overload and rampant misinformation, she believes that humor is a crucial social defensive tool. By using sarcasm and implied meaning, satire pushes viewers to think critically rather than passively accepting information. Despite changes in society and communication, its primary mission remains unchanged: to challenge established ideas, push the frontiers of freedom, and inspire individuals to accept reality as it is.

Music and songs are inextricably linked artistic forms that complement one another. Music is the art of organizing sound, whether vocal or instrumental, using the concepts of rhythm, melody, harmony, dynamics, and temporal structure. Beyond its aesthetic role, music is an effective means of expressing emotions, ideas, cultural values, and human experiences. According to Ian Cross (2021), music is a fundamental and dynamic human ability that goes well beyond creative expression. He contends that music is a distinct mode of communication that integrates emotion, movement, and cognition, develops social relationships, and promotes cognitive flexibility beyond what words alone can accomplish. Cross underlines that in the digital age, music is an important means of developing cultural identity and cross-cultural empathy because it is strongly based in the human need to engage and create shared meaning, transmitting meaning. A song is a type of music in which melodies are paired with lyrics, and music provides the emotional and expressive framework that allows the lyrics to effectively transmit their intended meaning. Through this integration, songs become an effective medium for expressing ideas, emotions, and social criticism. According to Susan Youens (2022), songs featuring satire or social criticism have a unique persuasive potential. She explains that the combination of meaningful lyrics and musical expression allows such songs to reach beyond just rational responses, directly engaging listeners' emotions and sympathies. As a result, criticism of injustice and unpleasant social reality gains accessibility while maintaining critical force, stimulating introspection and inspiring meaningful

action. As a result, songs of this nature symbolize an enduring social force, combining musical beauty with the search of truth and social justice.

Slank is one of Indonesia's most influential and long-lasting rock bands. The band grew out of Bimbim's musical endeavor in Jakarta, which began in 1981 as Cikini Stones Complex (CSC), a band that frequently performed Rolling Stones songs. After briefly going by the name Red Evil, the group officially became Slank on December 26, 1983. The name was inspired from the colloquial Indonesian word "anak slenge'an," which reflected the group's carefree and irreverent image. The initial lineup included Bimbim (drums), Denny BDN (bass), Erwan (vocals), and Kiki and Bongky (guitars). Through regular concerts, the band eventually built a dedicated fan base and rose to prominence in the Indonesian music industry. Slank's music is distinguished by its emphasis on social criticism. The band's songs are more than just entertainment; they represent societal realities and civic concerns. *Cekal*, *Main Monopoli*, and *Gosip Jalanan* are songs that openly denounce injustice, corruption, social inequity, misuse of authority, and political hypocrisy. Slank's works have continuously expressed the concerns of regular citizens and younger generations who see themselves disenfranchised or excluded from social justice.

Throughout more than four decades of musical activity, Slank has remained devoted to the idea that music should be used as a tool for social change rather than a commercial commodity. Through its music, the band has continuously defended free expression while also building intergenerational togetherness. As a result, many of its socially critical songs have become cultural symbols of Indonesia's ongoing battle for democracy, justice, and truth. By continuing to create new pieces and perform for large audiences, Slank illustrates that music based on moral conviction and social awareness can remain relevant throughout generations. The band's continuing popularity demonstrates how music that confronts societal concerns and inspires critical thinking continues to play an essential role in Indonesian society. . One of Slank's songs that prominently employs satire as a form of social criticism is presented below:

Di antara gemerlap kehidupan kota  
Udin kecil hanyut dalam impiannya  
Aaaa dia terbuai  
Aaaa dia tertawa  
Karena semua didapat tinggal meminta  
( From Song : *Gemerlap Kota* by Slank )

These lyrics obviously illustrate Horatian satire , as they utilize a cheerful, funny, and polite tone to criticize human foolishness and inconsistencies, rather than harshness, bitterness, or violent denunciation. Slank avoids straightforward accusations and personal attacks. Instead, the lyrics weave a beautiful story around the character " Udin kecil," who serves as a universal emblem for everybody duped by surface appearances. " Di antara gemerlap kehidupan kota " ( Among The glitter of city life ) is a metaphorical one for material splendor, artificial charm, and the attractive yet misleading quality of modern civilization. The phrase "Hanyut dalm Impiannya" ( drifting in his dreams)" poetically depicts a condition of unawareness and bewilderment, spoken with empathy

rather than contempt. The final phrase has the satirical core: "Karena semua didapat tinggal meminta" (because everything is obtained just by asking) . This softly mocks the mindset of rapid gratification, reliance, or the illusion that success and comfort come naturally, while ignoring underlying societal realities and true value. The imagery of being "lulled" and "laughing" emphasizes an outward delight that is hollow, a condition of blissful ignorance. As typical of Horatian satire, it amuses and prompts reflection. This strategy makes the message powerful and memorable, encouraging self-awareness and a shift in perspective without eliciting defensiveness or aggression.

Several relevant studies of this research can be explored as follow: (1) Kartika (2022) *Portrayal of Quarter Life Crisis Through the Use of Satire in the Song Lyrics "24" by Sundial*, examined how satire portrays the phenomenon of quarter-life crisis in the song 24 by Sundial. Using a qualitative content analysis approach, the study found that the lyrics predominantly employ Menippean satire, supported by irony, to express dissatisfaction with life and emotional struggles experienced during early adulthood. This research emphasizes the representation of psychological experiences through satire. (2) Kusumaningsih et al. (2024). *Strengthening the Concept of Satirical Language through Analyzing the Connotations in the Lyrics of the Song "Cincin" by Hindia*, investigated the use of satirical language in Hindia's song Cincin through a qualitative descriptive approach using semantic analysis. The study revealed that the lyrics contain irony, sarcasm, and cynicism with both implicit and explicit connotative meanings, strengthening the song's satirical message. In contrast, the present study explores satire in Slank's songs from the perspective of social criticism rather than semantic connotation. (3) Lubis and Harahap (2026). *Analysis of Satire in Iwan Fals' Songs*, analyzed satirical expressions in several songs by Iwan Fals using a descriptive qualitative method. The findings indicate that the songs mainly criticize social inequality, poverty, corruption, legal injustice, and the abuse of governmental power. Similar to the present study, this research examines satire as a form of social criticism; however, it differs in its focus on Iwan Fals' songs rather than Slank's. (4) Afrilia et al. (2024). *A Satirical Review of the Alienation Phenomenon on Modern Society in the Song "Dalam Hitungan" by .Feast*, explored the satirical elements in .Feast's song Dalam Hitungan using a qualitative descriptive method and a stylistic approach. The study found that the song criticizes modern society's dependence on social media, which leads to alienation and weakened social interaction. Unlike the present study, this research focuses specifically on alienation in modern society, while the present study investigates broader forms of social criticism in Slank's songs. (5) Agustina and Ramali (2023). *The Figurative Language Sarcasm and Satire on the Song "We Can't Stop" and "WTF Do I Know" by Miley Cyrus and "Reckless" by Madison Beer*, analyzed the use of sarcasm and satire in selected songs by Miley Cyrus and Madison Beer through a qualitative descriptive method. The study identified the dominant use of sarcastic and satirical figurative language to convey criticism and reinforce the intended messages in the lyrics. Unlike the present study, which emphasizes social criticism in Indonesian songs, this research focuses primarily on identifying figurative language in English songs.

Shohibatunnuroini and Marwan (2024). Figure of Speech Satire in the Lyrics of Song Tarian Penghancur Raya by .Feast, examined satirical figures of speech in .Feast's song Tarian Penghancur Raya using a qualitative descriptive method. The findings identified fifteen satirical expressions consisting of five instances of cynicism and ten instances of sarcasm, which mainly criticize environmental destruction caused by human activities. This study differs from the present research because it focuses on classifying satirical language, whereas the present study analyzes satire in Slank's songs as a form of social criticism. (7) Afrida et al. (2025). Representasi Satire pada Lirik Lagu "Gugatan Rakyat Semesta" Karya .Feast, investigated the representation of satire in .Feast's song Gugatan Rakyat Semesta using a cognitive semantic approach. The study found seven words and eight phrases containing satirical elements that function as aesthetic and communicative forms of social criticism. Unlike the present study, which focuses on satire across Slank's songs, this research emphasizes hidden meanings through cognitive semantics in a single song. Nonetheless, no previous research has used this approach to analyze satire in Slank's songs across a large corpus, concentrating on the different dynamics of social criticism that distinguish their works. This study fills a gap by analyzing Slank's satirical themes using an established theoretical lens. It applies this lens to a previously unexplored body of work.

## LITERATURE REVIEW

Satire is a form of expression that employs satirical language conveyed through humor, irony, or mockery, with the goal of not only entertaining but also opening readers' or audiences' eyes to social, political, or moral issues in an indirect manner that effectively communicates its message to society. According to Abrams and Harpam (2012), satire is more than just a figure of speech or a joke; it is a reflection of society's culture and ethical principles. Abrams and Harpam categorize satire into several types, including:

### *Formal Satire*

Formal satire is a style of satirical communication that is purposefully and structurally designed as a complete work of literary art or speech, as opposed to a spontaneous outburst of criticism or an unintentional jab. Formal satire has a specific purpose to deliberately mock, condemn, or caricature sin, ignorance, or social deviance. The satirical expressions communicated are more explicit and overt. Formal Satire can classified into:

### *Horatian Satire*

Horatian satire takes a lighter and more comic way to criticizing injustice, human frailty, or misbehaviour. Horatian satire is characterized by a casual and welcoming tone. The writer's intention is not to harshly criticize the topic of their satire, but rather to make readers smile or chuckle while pondering on the shortcomings being satirized. In modern literature, Horatian satire can be found in light-hearted comedy, satirical essays, and television programs that satirize social issues in a non-offensive manner. Examples include Alexander Pope's poetry, or even in cartoons and sitcoms that subtly criticise the behavior of modern society.

Example:

Some people like a motorbike,  
Some say a tram for me,  
Or for bonny Annie Laurie  
By the lay them down a dee.  
Such means of locomotion seem rather dull to us,  
The driver and conductor of a London omnibus.  
(From Song: A Transport of Delight by Flanders & Swann)

The above lyrics exhibit Horatian satire, characterized by gentle, humorous, and good-humored ridicule rather than forceful criticism or fury. Flanders and Swann contrast public enthusiasm for motorcycles, trams, and other preferred vehicles with the bus crew's mild cynicism that those options are "rather dull" when compared to their own London omnibus. The sentence "Such means of locomotion seem rather dull to us" contains a mild irony: what many people regard as unique, professionals who serve the public regard as unremarkable. This humorously mocks how society frequently overvalues personal or trendy transportation while ignoring the modest bus that serves everyone. It fully matches Horatian style: the purpose is not to criticize, but to entertain and stimulate thought on human folly in this case, judging things based on personal liking or status rather than mutual benefit. The tone is pleasant, smart, and never insulting. The lyrics, written from the perspective of the bus crew, inspire listeners to evaluate what is important: that even basic public transportation deserves pride and respect. The satire works gently, creating awareness without offending, just as Horace described: laughing at nonsense to help people notice their own blind spots.

### ***Juvenillian Satire***

Juvenalian satire is a style of language distinguished by caustic, sardonic, bitter, and passionate criticism. Its goal is not only to criticize human frailties with light-hearted humour, but to directly and forcefully condemn injustice, hypocrisy, corruption, and moral rot in society or institutions. Juvenalian satire is distinguished by a severe tone suffused with moral indignation, the use of black irony, sharp satire, and an often nihilistic or pessimistic attitude on reform possibilities. Writers of this sort of satire generally criticize their targets whether persons, groups, political institutions, or societal norms with the intention of humiliating them or exposing hidden corruption, rather than simply making the reader laugh.

Example:

Hear the sound of the falling rain  
Coming down like an Armageddon flame (hey!)  
The shame, the ones who died without a name  
Hear the dogs howling out of key  
To a hymn called "Faith and Misery" (hey!)  
And bleed, the company lost the war today, and  
(From Song: Holiday by Green Day)

These lyrics clearly contain Juvenalian satire: harsh, indignant, and condemnatory criticism, not gentle or amused mockery. Phrases like “like an Armageddon flame” paint terrifying, real destruction rather than light irony; “the shame, the ones who died without a name” expresses angry outrage at forgotten victims and wasted lives. “Dogs howling out of key” to “Faith and Misery” scorns how faith and morality are twisted to justify violence, while “the company lost the war today” bitterly exposes empty promises and lies from those in power. Juvenalian style seeks to stir anger and moral outrage. It does not politely tease or smile at faults; instead, it condemns injustice openly and demands recognition of real suffering. The tone is urgent, sharp, and uncompromising, designed to jolt listeners into seeing the cruelty and hypocrisy behind war and authority. Every element matches Juvenalian satire’s core: fierce indignation, exposure of harm, and direct rebuke of wrongdoing, rather than playful or detached commentary.

#### *Indirect Satire*

Indirect satire is a type of satire in which the author's critique of human folly, ignorance, or societal flaws is given thru the characters' actions, words, and conduct rather than thru direct commentary. Instead of the narrator or author directly mocking or condemning a subject, the story simply depicts characters acting foolishly, hypocritically, or immorally and their own actions become the cause of scorn. The reader is left to see the absurdity or wrongness for themselves, which often results in a harsher, more lasting critique because the judgment appears self-evident rather than imposed. Indirect Satire covering:

#### *Manippaen Satire*

Manipean satire focuses on mental attitudes, worldviews, or ideologies such as intellectual arrogance, dogmatism, or philosophical hypocrisy rather than specific people or institutions. This style of satire is more adaptable than the other two since its tone can shift from hilarious and ludicrous to philosophical and introspective. Manipean Satire occasionally mocks logic and societal traditions through the realm of the absurd, while also allowing the writer to explore large concepts artistically and experimentally without being constrained by a realistic plot. This makes it a useful instrument for criticizing human thought as a whole, rather than just the behavior of single individuals.

Example:

And in the naked light I saw  
Ten thousand people, maybe more  
People talking without speaking  
People hearing without listening  
People writing songs that voices never share...  
And no one dare  
Disturb the sound of silence

(From Song: The sound Silence by Simon & Garfunkel)

These words clearly demonstrate Menippean Satire, a form that addresses shared mindsets and worldviews through contradiction, ludicrous imagery, and a tone that combines seriousness with strangeness rather than simply criticizing individuals or raging with rage.

Phrases like "talking without speaking" and "hearing without listening" are logically absurd but profoundly true in modern life: people congregate and communicate on the surface but share no actual meaning. This is Menippean's signature: employing what appears to be absurd to demonstrate how strange our accepted routines truly are. The idea of thousands of people producing songs that no one ever hears, and no one daring to break the stillness, mocks communal passivity and the folly of unquestioned norms. This style depicts a world flipped upside-down: quiet, meant to be serene, becomes a prison, while communication, meant to connect, becomes a barrier. It does not accuse specific individuals; rather, it criticizes a shared way of thinking: we generate noise and activity while erecting barriers between us. Through strange, conflicting visuals, it challenges us to recognize the folly of living in crowds yet feeling alone and afraid to disrupt the very stillness that surrounds us.

## METHODOLOGY

This study uses a qualitative descriptive design to explore the humorous forms and deeper meanings found in a carefully chosen corpus of 30 Slank songs. Lines, phrases, stanzas, and whole thematic messages in the lyrics are used as analysis units. Data collecting processes include selecting 30 songs with satirical aspects, transcribing and cross-checking official lyric texts, and certifying authenticity before coding begins. The analysis follows Abrams and Harpham's (2012) framework for satire, which distinguishes three modes: Horatian (light, corrective, good-humored criticism), Juvenalian (ferocious, indignant condemnation of vice and moral decay), and Menippean (grotesque, absurd, logic-reversing critique of belief systems and distorted worldviews). Every extract is analyzed using Abrams' four essential literary dimensions, speaker/voice, target object, tone/stance, and underlying purpose and then classified, characterized, and evaluated for social and cultural relevance. Trustworthiness is maintained by consistently applying the same theoretical standards throughout all 30 songs, peer reviewing interpretations, and directly backing each claim with cited lyric evidence, allowing readers to independently verify logic. The procedure progresses sequentially from data collection to pattern grouping, theoretical lens application, context interpretation, and justified conclusion making.

## RESULTS AND DISCUSSION

### *Formal Satire*

#### *Horatuan Satire N*

Kau tak tahu apa yang terjadi  
Lihat2 lah disana sini  
Perubahan kini... Cepat sekali  
Kau tak pernah perduli...  
Nggak mau ambil pusing

assaulting with harshness or anger. Horatian satire attempts to rectify through humor and moderate criticism, not ferocious denunciation, which Slank accomplishes here. On the surface, the lines appear to indicate someone who is unaware of how their surroundings are changing. However, underneath the

personal tone comes a bigger, subtle critique of society: people, particularly leaders and decision-makers, who are willfully blind to changing reality. "Perubahan kini cepat sekali" (Changes are happening so fast) acknowledges rapid social and political transformation, yet "Kau nggak pernah peduli, nggak mau ambil pusing" (You never care, you refuse to get involved) lightly mocks indifference, apathy, and resistance to progress. It critiques those who ignore changing times and act as if nothing needs to change. The satire stays gentle and pleasant. There are no insults, threats, or violent outbursts. Slank expresses social commentary in the language of intimate relationships, making the criticism sound accessible, friendly, and amusing rather than hostile. This is the hallmark of Horatian satire: it does not scold or punish, but rather encourages introspection through laughter and mild mocking.

Tong kosong nyaring bunyinya  
 Klentang-klentong kosong banyak bicara  
 Okeh sana-sini nggak ada isi  
 Otak udang ngomongnya sembarang  
 (From Song: Tong Kosong by Slank)

These four words from Slank's Tong Kosong are the epitome of Horatian satire: mild, witty, and hilarious rather than bitter or hostile. Horatian satire attempts to remedy foolishness by laughter and light ridicule rather than severe condemnation, which is precisely the technique Slank takes here. The opening sentence "Tong kosong nyaring bunyinya" is based on a traditional Indonesian proverb: an empty barrel produces the loudest sound. It describes a simple physical truth, but it also gently mocks people who talk a lot yet have little substance. This term relates to prominent personalities, politicians, or self-proclaimed experts who speak loudly, freely express their thoughts, and appear to possess deep wisdom, despite the fact that their actual knowledge is superficial and their words have no real worth or solution. The phrase "Okeh sana-sini nggak ada isi" emphasizes this: their speech may be loud and continuous, but it lacks meaningful content empty noise masquerading as understanding. What distinguishes this as Horatian is its fun, joyous tone. Slank does not scream, criticize, or attack individuals by name; instead, the critique is couched in a catchy, rhythmic metaphor about an empty barrel. There is no venom or wrath, only good-natured teasing that encourages the listener to grin while realizing the reality behind the joke. The satire does not want to destroy or humiliate; rather, it seeks to provoke self-reflection: am I someone who speaks without substance? Do I pretend to know more than I actually do? It criticizes human folly vanity, pretense, meaningless rhetoric without personal hostility. The comedy softens the punch, making the critique more understandable and universally applicable. This is the defining feature of Horatian satire: it amuses while enlightening, teasing gently while revealing folly in society and human conduct.

#### *Juvenalian Satire*

Bakarliah hutan-hutan sampai hangus menghitam  
 Tebanglah pohon-pohon sampai botak dan gersang  
 Musnahkan rimba sampai habis kehidupan  
 Hancurkan belantara sampai tak ada sisa

(From Song: Hutan Karma by Slank)

The lines above definitely contain Juvenalian Satire strong, direct, morally offended criticism that not only mocks but also condemns bad activities that undermine shared existence. These lines employ imperative verbs that seem like commands ("Burn them!", "Cut them down!", "Destroy them!", "Obliterate them!"), while the underlying meaning is the polar opposite: Slank is vehemently condemning the genuine human activity that is causing these things to Indonesia's forests. This is the defining feature of Juvenalian satire: it shows wrongdoing simply and without convoluted metaphors, allowing readers to witness the horror firsthand. Slank does not sugarcoat the realities; they express them plainly: forests burned black, trees stripped bare, and life was wiped out completely. Phrases like "burned until black and charred", "bald and barren", "all life gone", and "nothing left" paint a terrifying, undeniable picture of destruction not just a complaint, but a direct accusation against those who burn forests for profit, disregarding the survival of countless beings and nature's balance. Juvenalian satire is moral and serious, with the goal of arousing moral outrage and compelling people to reject evil. These statements are not intended to entertain; rather, they strike the conscience: burning trees is not common conduct; it is a crime against future generations. The chorus emphasizes this: "Great forest, karma forest, it brings down civilization" nature's damage returns to ruin humanity as "karma" or consequence.

The criticism is directed at forest destroyers, companies, officials, and anybody else who allows this to happen there are no ambiguous allusions or concealed identities. This is Juvenalian essence: clear, uncompromising, and condemnatory, compelling the audience to face the harsh reality. It expresses moral outrage at greed, ecological recklessness, and a failure to conserve environment for future generations exactly what Juvenalian satire was designed to do: expose injustice with indignation and demand change.

Kau terlalu banyak melihat  
Kau tak pernah mau mengamati  
Semua gambar terlewat  
Kau terlalu banyak mendengar  
Kau tak pernah mau menyimak  
Semua anda tertolak

(From Song: Seleksi Alam by Slank)

These lyrics feature Juvenalian Satire (harsh/angry satire) because they are straightforward, serious, full of moral outrage, and do not utilize comedy to mock - rather, they boldly accuse and denounce bad behavior. Slank conveys criticism directly, without the use of jokes: humans are bombarded with sights but refuse to notice, bombarded with sounds but refuse to comprehend, and perceive warning signs but purposefully ignore them. This isn't just whining; it's a straight accusation of purposeful stupidity. People choose to close their eyes and ears to the deteriorating social, environmental, and moral reality, allowing all warning signs to pass without action. More Juvenalian features are unmistakable: a forceful, indignant, serious tone aiming at moral awareness and criticism, rather than enjoyment. Phrases like "all images pass by" and "all signs

rejected" reflect intentional shallowness humans are not blind or deaf, but rather choose not to see or hear for reasons of comfort or disinterest. Slank does not hide criticism behind intricate metaphors; they chastise directly: the issue is with those who choose to be insensitive. The words serve as a forceful rebuke, not a soothing argument, hitting listeners with the bitter truth: choosing ignorance is a crime against the future. This is the heart of Juvenalian philosophy: denouncing vice with moral outrage and persuading people to change before it is too late.

### *Indirect Satire*

#### *Menippean Satire*

Siapa tak kenal dia  
Boy anak orang kaya  
Punya teman segudang  
Karena pergaulannya  
(From Song: Catatan Si Boy by Slank)

The lyrics above are examples of Menippean satire because they convey an exaggerated, bombastic, and paradoxical vision of social reality. Menippean satire uses absurdity, exaggeration, and contradiction to attack skewed worldviews, inverted value systems, and collective human foolishness, as opposed to other types of satire which target specific persons or vices. The sentence "Siapa tak kenal dia" (Who does not know him) is exaggerated as if Boy is well-known, despite the fact that he is only a wealthy man's kid. This results in an absurd consequence in which excessive celebrity and recognition are bestowed simply on the basis of economic status, rather than true accomplishment or merit. People are valued for their wealth rather than their contributions, which contradicts societal logic. This bizarre reversal of values is key to Menippean satire. The phrase "Boy anak orang kaya Punya teman segudang Karena pergaulannya" (Boy the rich man's son Has thousands of friends Because of his social abilities) exposes an obvious contradiction. Literally, the lyrics attribute his success to his nice demeanor, but the implication is clear: his "friends" are there for his money, not his personality. This reveals the insanity of materialistic culture, in which human interactions become phony and insincere a world turned upside down in which wealth becomes the foundation of friendship. Menippean satire is manifested in the construction of a "type character". Boy is more than just an individual; he is a ridiculous representation of the prevalent notion that young people can be famous and admired just because of their wealth. Slank does not attack Boy personally; rather, he mocks the social attitude that values luxury and dismisses simplicity. The portrayal is purposefully exaggerated and dramatic in order to show the absurdity of such a value system.

Palalopeyang enak dikemplang  
Otak di pinggang minta dtendang  
Generasi gadget risetnya di google.  
Merasa paling bener, modal copas langsung di share  
(From Song: Palalopeyang by slank)

Menippean satire does not just attack individuals or groups; it also targets entire modes of thought, belief systems, and skewed worldviews, revealing their

basic ridiculousness, twisted logic, and the disordered reasoning that people accept as normal. These four lines properly capture that spirit. The first two verses have vivid, almost grotesque imagery: a deformed skull that feels nice when smacked, and reason, which belongs in the head, has bizarrely relocated down to the waist, where it cannot function at all. This is more than just harsh name-calling; it is a physical caricature of an inverted mental state: people who should be able to think clearly are unable to do so, making them easily pummeled and pushed around. The next two lines broaden the attack to an entire way of knowing: knowledge no longer grows through reflection and questioning; instead, you simply search online, grab whatever comes up, and copy-paste it as absolute truth instantly convinced you have the final answer, and broadcast it recklessly without verification. The satire targets not only bad behaviors, but an entire upside-down value system: knowing used to require care, logic, and responsibility; now it is immediate, superficial, and full of false confidence. The logic becomes absurd: the less you think, the more convinced you feel you are correct. Menippean satire reveals an insane, topsy-turvy worldview in which reason no longer holds sway and confidence thrives where judgment fails. It does more than just chastise dumb behavior; it also deconstructs the incorrect reasoning that allows such foolishness to appear acceptable.

## **CONCLUSIONS AND RECOMMENDATIONS**

This study reveals that Slank's songs are far more than just amusement; they are powerful, honest, and profoundly important vehicles of social criticism that mirror the reality of Indonesian social, national, and political life. Drawing on the theoretical framework of satire created by Abrams and Harpham (2012), all three satiric modes—Horatian, Juvenalian, and Menippean—are clearly, consistently, and thoroughly identified across the thirty songs chosen as the research corpus. Horatian satire takes on a mild, amusing, and inclusive tone, aiming to raise public awareness through lightheartedness rather than severe criticism. It encourages introspection, self-examination, and communal progress, emphasizing shared awareness to ensure essential messages are received without causing bitter disagreement. Juvenalian satire, on the other hand, is characterized by firmness, passion, and moral indignation, criticizing without hesitation injustice, corruption, dishonesty, oppression, and systematic rot in governance and social systems. Its objective is not just to entertain, but also to arouse righteous fury, ensuring that society cannot stay apathetic to the harms that clearly affect the people. Meanwhile, Menippean satire emerges through strange, bizarre, unexpected, and sometimes seemingly senseless depictions. Its purpose is to shake public awareness out of complacency by exposing hypocrisy, rigid attitudes, deep-seated folly, and illogical conventions that have become established and perpetuated without inquiry.

Slank's lyrics use basic, clear, and generally understandable language while conveying incisive, meaningful themes that cut to the heart of societal issues. This ensures that their humorous messages reach all socioeconomic strata—ordinary citizens, students, workers, and leaders equally. Their specific style achieves a critical balance between steadfast criticism and genuine optimism for actual development; they do not simply point out flaws, but actively advocate

for unity, resilience, and joint endeavor to construct a better nation. This study certifies Slank's lyrics as artistically valuable, socially important literary works worthy of serious academic investigation. Slank's lyrics go well beyond simple ridicule of individuals; they confront actual societal issues, call out institutional flaws, and express a continual desire for justice, honesty, integrity, awareness, and significant development. These works are far more than just entertainment; they are long-lasting, socially conscious commentary that reflects public reality and is still very relevant today.

### **FURTHER STUDY**

This study has limitations; therefore, further research on the topic of the analysis of satire in Slank's songs is needed to refine the study and broaden the reader's understanding.

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