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ANALYSIS OF POWER RELATION AND MUSIC IN THE EXISTENCE OF 'SLANK' (FOUCAULT'S CRITICAL DISCOURSE)

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ABSTRACT

Slank is a phenomenal Indonesian band that exists today. Its existence in the music industry for more than three decades has given its style to Indonesian music, consistent with the criticisms that represent the voices of some people who are dominant at the bottom or are intimidated. The neatly fragmented social dynamics in each Slank album are like historiography in the form of music. With the postmodernism paradigm and the Poststructuralist approach a la Foucault, this article will examine the relations of power and music in the existence of Slank. Thus finding that 'criticism' is a form of Slank's continuation with its 'exotic' style representing Indonesia which has a lot of cultural blends that always appear arbitrary as a Slank identity to become an aesthetic existence a la Slank, which is a slice of meeting social issues with music that stretches wide.

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1. INTRODUCTION

2 "...ernah kah lo denger mafia judi, Katanya banyak uang suap polisi, Tentara jadi pengawal pribadi Apa lo tau mafia narkoba..." ("...Have you ever heard of the gambling mafia, they say a lot of police bribe money, Soldiers become personal bodyguards. Do you know the drug mafia..."). A fragment of lyrics of the song "Gossip Jalanan" was released in 2005 on the album PLUR and is interesting to be used as an opening and explore further than just a song. In fact, at the end of March of that year, the CEC office suddenly became frenzied by Slank's gig. According to Slank it is not without purpose but brings the ideology of 'Peace, Love, Unity, and Respect (PLUR) following the name of the album released in 2005. According to them, Slank seeks to instill the spirit of anti-corruption in the younger generation, at least *Slankers* (Slank Fan). Thus provides an interesting phenomenon and is wild enough to be investigated further.

"Without music life would be a mistake" Friedrich Nietzsche (Mazzola, 2016:v). It implied that music has many interrelationships that are not only illustrations of social phenomena but also have many interrelationships between music and various other things. If the lyrics are related to current social phenomena or issues, it is not only the pleasure of listening to music that felt but also about the 'taste' mixed with smell and rot that seeps inside. Which is no longer to be enjoyed but to raise awareness and open Pandora's Box, a long history of depravity that is still relevant today, and who knows how long it will be unravelled? It seems like a myth because it is only a dream when referring to problems that still often occur and how the authorities work and their relations.

Foucault also pays special attention to science and power, bringing up Foucault's primary premise that power is not 'something' owned or controlled by particular individuals or groups but is a network of relations that are spread in society and cover all aspects of life. According to Foucault, not only at the level of political or governmental institutions but also exist in social institutions such as the family, school, and workplace. Power exists in every social relationship and influences how we behave, think, and feel.

Lyrics are only one of the instruments to explain how the relationship between power and music occurs so that they are able to translate the social conditions at that time. In Foucault's view, music is an integral part of many people who are also cultural initiators. Like jazz music has nuances and fans from certain circles, 'Punk music also has a unique accent, such as clothing styles, 'mohawk' hairstyles, and critical lyrics that seem to rebel against the establishment that has become their identity. Meanwhile, in other parts of Germany, 'Punk music carries a different identity with bald hairstyles (skinheads). According to Anuar (2016), this genre originates from alternative music and has strong anti-establishment political traditions and resistance to the dominant capitalist system.

The description above raises complex ontological problems and the complexity of this phenomenon. While the communication problem arises in a critical form that seeks to dismantle and construct it, how communication gives meaning and re-describes the correlated elements that build each other's discourse. Although according to Bohlman (2003:45), historically, it has never been easy to talk about music and culture together, let alone define them in a way that connects them. So the phenomena described above illustrate a fascinating reality to be investigated by this study.

2. RESEARCH METHOD

Sumardjan (1980:21) stated that art is constantly changing and developing along with its culture, which is also always open to change and innovation. Meanwhile, according to Bohlman (Clayton, 2003), it is not easy to talk about music and culture together, let alone define them in a way that unites them. However, a historical approach related to music and culture will lead to a different perspective in revealing reality with all its interrelationships. In other words, music is capable of changing, building an identity, and becoming a popular culture. It emphasizes the many elements that 'play' in this study, which is also in line with what has been described in the previous background, so the urgency of research seeks to unravel the interrelationships of these elements using the perspective of Michel Foucault.

This research will focus on the power relations that influence the music industry. The conflicts in the Indonesian music industry controlled by the capitalist system caused many marginalized fragments of problems in society. Industrial patterns and arrangements regulated under the pretext of normalization erode the values of equality or the space for freedom of expression in music. However, those marginalized fragments that do not get space in the capitalist industry can survive and be consistent in their work. Not only music but has grown with the community and has its own culture until now.

This research used the paradigm of postmodernism, a philosophical and cultural approach that developed in the mid-19th century as a reaction to modernism, emphasizing rationality, certainty, and unity. Bertens, in his book "The Idea of the Postmodern: A History" (1995), provides a comprehensive overview of the concept of postmodernism and its historical development, which examines the origins of postmodernism and its development as a cultural and intellectual movement. Crucial thinkers and theorists influenced the development of postmodernism, such as Richard Rorty, Jean-François Lyotard, Michel Foucault, and Jacques Derrida. Bertens examines their ideas and criticisms and highlights their different perspectives and interpretations of postmodernism. In addition, Bertens examines the effects of postmodernism in various fields, including literature, art, architecture, philosophy, and popular culture. He investigates how postmodernism has influenced the understanding of reality, truth, language, and identity, emphasizing fragmentation, intertextuality, and blurred boundaries. Postmodern ideas in history provide a comprehensive and accessible picture of the development and meaning of postmodernism. It provides an understanding of the complexity and diversity of intellectual and cultural movements, making it a valuable resource for those interested in contemporary cultural theory and criticism.

With a post-structuralist approach a la Foucault. It is said to be critical because ontologically it is formed by the existence of powers that dominate the capitalist music industry which then emerges the reality of groups that are dominated and are in the music industry proving there is a gap that crystallizes as a form of resistance. While the epistemology of this research is to adopt Foucault's thought as a theory as well as a post-structuralist approach. The main instrument of this research is lyrics which will be analyzed to reveal the hidden relations in it, so that the dialectics between research instruments and theory will find discourse and subjective truth values.

3. RESULTS AND ANALYSIS

The development of Indonesian music is also not inferior to the development of Western music. Each era has legends in their respective time with musical trends that certainly follow the direction of Western music. For example, in the 60s, world music was dominated by the legendary band 'The Beatles. Indonesia also has the legendary band Koes Bersaudara known as Koes Plus. Both of them had many interesting works with their own nuances that were very popular back then. But there is an interesting story during Soekarno's leadership, 'Koes Plus was once in prison just because of the dislike of the first president of the Republic of Indonesia towards Western domination. In the book 'Soekarno Undercover' (De Jonge, 2014:49-60), it is told that Bung Karno did not like all new forms of imperialism,

colonialism, and capitalism, so Koes Plus was banned because he considered their music to be Western-style. Therefore in the field of music, there was no significant economic impact at that time, even though the music industry had used modern technology, the restrictions on music genres narrowed the Indonesian music industry.

According to Sumrahadi (2017: 4), there are three reasons why rock music deserves to be studied more deeply. First, rock music was born in developed countries as a response to stagnation in music whose symptoms appeared in developing countries, including Indonesia. Second, every rock band has its own mass base. They can become one of the "agents of change" that are driven. Third, rock music with loud strains has a breaking power as a means of resistance against the establishment, at least among the artists themselves.

The dynamics of music in Indonesia are not inferior to the development of world music in the 90s. Padi, Sheila on 7, GIGI, Dewa 19, Pure Saturday, PAS Band, Chocolate, and so on, have also flourished in the Indonesian music industry. Slank is one of them which is also a quite phenomenal band and still exists today. However, Slank is not only about music but also about history, generations, and musical civilization in Indonesia, which started with 'Potlot'.

3.1. Historical Potlot and Slank

Potlot is Slank, Slank is Potlot, that's a glimpse of how close the relationship between Slank and Potlot is. Both still exist today and are timeless with the times. Potlot cannot be separated from the history of Slank, it can be said that 'Potlot is a historical witness who not only talks about this phenomenal band, but also talks a lot about musicians, music, and its various relations with the development of the Indonesian music industry. Discussing it is the same as discussing Indonesian music which will have a lot to do with various things, such as political issues, culture, as well as social issues.

Famous names, such as Oppie Andaresta, Anang Hermansyah, Thomas Ramdhan (GIGI), Makki (Ungu), Andy Liani, Ari Lasso, Ahmad Dhani (Dewa 19), Imanez, Nita Tilana, and many more musicians have appeared from Potlot. Also terms like; Piss, PLUR, Generasi Biru, Slankers, Slenge'an, Pulau Biru, and so on, which were also born from Potlot, which provide dynamic images as well as make a general contribution to the history of Indonesian music, even according to an article in the online media wartakotalive.com, "Slank is greater than Rolling Stone" which is proven by comparing the productivity that Slank produced as many as 26 studio albums in a span of 30 years with the productivity of Rolling Stone which produced 24 studio albums over 50 years. Slank also disclosed in the article that they are not just a band but have transformed into a big industrial brand but are also able to absorb workers in the formal sector.

Borrowing the term 'arena' from Bordieu, Potlot is the place where Slank grew and is also an arena for meeting various interests, both music, business and various other interests. There are those who make the place a social arena, for interaction and gathering, there are also those who have the desire to become musicians, meet their idols or just hang out to do 'wild' things. Because indeed in this place anyone, from any background is free to enter the area, like a place of social interaction without caste, without knowing time limits that are always open to be visited. Potlot is an organic arena that has developed beyond what was the original goal of Mother Iffet (Bimbim's parents), who only wanted to give place for the freedom to make music and for Bimbim and his friends to gather. Maybe it could be interpreted as a symbol of 'freedom' for the younger generation at that time. So this place is not only about music, but also about association and polemics between band boys and teenagers from the 90s generation. Many musicians were born from Potlot, but there are not a few tragic stories that start from that place, similarly when talking about the world it is not enough to only talk about the good things but the bad side that always follows.

As a band, Slank, its existence need not be doubted, as long as its work in the music industry for more than three decades has given its own style to Indonesian music. With dozens of albums and hundreds of songs, it proves that Slank exists in the industry. The album 'Vaksin' which was released after the pandemic also made a statement that Slank still exists today. However, Slank cannot be separated from various kinds of polemics like other big bands, rock and roll styles, and the lives of musicians who are viewed negatively by adherents of 'truth' from other perspectives into fragments that fill the ups and downs of the band's career journey during its work in Indonesian music, split, banned from holding concerts, until threatened with disbandment.

Reporting from various sources, Slank was founded in 1983 which was founded by Bimbim (drummer) with his high school friends at the Perguruan Cikini, Jakarta. Slank often changed personnel until in 1989, Kaka's presence indicated that he had entered the 13th formation which was also considered an ideal formation. November 30, 1990 to be precise, Slank released his first album entitled 'Suit-suit.. He-he (Gadis Sexy)' with the mainstay song 'Forgive' which was in demand in the market and won the Best Selling Album Award in 1990 – 1991 at the BASF Awards, Rock Music category.

Formation 13 consists of Kaka (Vocalist), Pay (Guitarist), Indra (Keyboardist), Bongky (Bassist), and Bimbim (Drummer) lasted until the fifth album 'Minoritas'. This formation is considered by many as the best that

succeeded in building Slank with its trademark, given the 'original' Slank, but due to the influence of drugs after the fifth album Pay, Indra, and Bongky fired from Slank in the process of preparing the sixth album 'Again Lagi Sedih'. The presence of Abdee Negara and Ridho Hafidz made Slank the last formation that has survived to date, formation 14. Which are Kaka (Vocalist), Bimbim (Drummer), Ivanka (Bassist), Abdee Negara (guitarist), and Ridho (guitarist) released the album 'Tujuh' on January 20, 1998.

This album was also successful in the market with its featured song 'Balikin' which is a song that has great meaning for Slank, which also contains a message about wanting to be healthy and free from drug addiction. The influence of Abdee and Ridho succeeded in making Slank free from drugs and productive until it exists today. Slank with the 14th formation consisting of Kaka, Bimbim, Ridho, Abdee and Ivanka which has lasted since 1997 until now has produced 24 studio albums, not to mention compilation albums and other works. This proves that the current formation is the best formation in terms of productivity. However, if one looks at it without being confined in comparison with formation 13, Slank does not change but evolves, following changes in social dynamics which are influenced by external and internal factors. Note that the majority of songs created by Bimbim are consistent with social issues.

3.2. Lyrics, Meaning, and Symbols of Slank

Lyrics are words or texts used in a song or poem to convey messages, expressions, and emotions to listeners or readers. Usually, the lyrics reflect the story or theme the writer or singer is trying to express. The book "The Mirror and the Lamp: Romantic Theory and the Critical Tradition" (Abrams, 1971) mentions that lyrics are verbal utterances that summarize and express the feelings, thoughts, and subjective experiences of the author. He also emphasizes the importance of rhythm, tone, and word structure in lyrics to create a strong aesthetic effect.

In his book "The Sacred Wood: Essays on Poetry and Criticism" (1950), Eliot states that lyrics are complex and fragmented expressions of human thoughts and feelings. He emphasizes that the lyrics are not only about expressing feelings but also about deep thought and reflection. A modernist poet and literary critic, Eliot understands texts as "expressions of thoughts and feelings" written in a form full of fantasy and symbolism.

Referring to the views of the experts above, the lyrics contain the use of symbols and metaphors in the lyrics, which offer a deeper and more complex dimension to convey human experience. So that lyrics are not only text in the form of writing but have a depth and breadth of dimensions that are strengthened by the presence of sound or sound elements that help build these dimensions. Lyrics are also experience, imagination, as well as the subjective meaning of its creator which is reflective of a phenomenon, so of course lyrics make it a means to convey discourse to others. The same goes for the lyrics scattered on Slank's albums which tell a lot about social conditions.

The album 'Lagi Sedih', which was released on 5 February 1997, contained sixteen songs, which was the sixth album produced during the transition period of Slank's formation by making 'Tonk Kosong' and 'Foto dalam Dompok' appear in the form of video clips on television. In addition, it contains satire-laden songs such as 'Prakiraan Cuaca' with lyrics,

"Lewat jalanan di Jakarta... Dari ujung Utara sampai Selatan... Dibawah cuaca hari ini... Yang lagi tidak menentu... Di sana hujan... Di sini panas... Di situ mendung... Di sini kering... Mau dibawa kemana Negara kita tercinta (Ini pasti ditunggangi) Kata siapa... Sama siapa... Mereka siapa... Dan ada di mana"

("Through the streets of Jakarta... From the north to the south... Under today's weather... What's more uncertain... It's raining there... it's hot here... it's cloudy there... it's dry here... Where do you want to take our beloved country (This must be ridden) Who said... With whom... Who are they... And where are they?")

Then on the song 'Anarki di RI', with the lyrics,

"Ada yang lempar-lempar batu.. Sambil saling gebuk-gebukan.. Coba lihat siapa itu.. Pelajar ribut di jalanan.. Ada yang bikin kerusuhan.. Sambil teriak-teriak ga puas.. Coba lihat apa itu.. Buruh ngamuk di jalanan.. Oo Anarkhi diri.. Oo Anarkhi di RI... Ada hiburan dan pertandingan.. Kumpul-kumpul emosi nggak tertahan.. Coba terka apakah itu.. Massa histeris di lapangan.. Oo Anarkhi diri.. Oo Anarkhi di RI... Ada suara jerit-jeritan.. Sia-sia banyak yang jadi korban... Coba lihat apa sih itu.. Petugas bentrok sama demonstran"

("Someone was throwing stones.. Beating each other up.. Let's see who it is.. Students are noisy in the streets.. Someone is causing a riot.. While screaming with dissatisfaction.. Take a look at what it is.. The workers are angry on the streets.. Oo Anarchy alone.. Oo Anarchy in RI... There is entertainment and matches.. Emotional gatherings can't be restrained.. Guess what it is.. Hysterical crowds on the field.. Oo Anarchy

myself.. Oo Anarchy in RI.. There was the sound of screams.. It was in vain that many became victims... Let's see what it was.. The officers clashed with the demonstrators”)

The same goes for the title of the song ‘Kampus Depok’,

“Banyak orang bicara tentang kebebasan.. Banyak orang bicara tentang keyakinan.. Dan banyak orang bicara tentang keadilan.. Banyak orang bicara tentang perubahan... Semuanya cuma dalam bisikan.. Semuanya nggak berbuat apa-apa... Banyak orang melihat manipulasi teman-teman... Banyak orang melihat cara-cara kekerasan... Dan banyak orang melihat kesewenangan kekuasaan... Banyak orang melihat ke segala kebobrokan.. Semuanya cuma tutup mata saja.. Semuanya nggak berbuat apa-apa”

(“A lot of people talk about freedom.. A lot of people talk about faith.. And a lot of people talk about justice.. A lot of people talk about change.. Everything is just a whisper.. Everyone doesn't do anything. Many people see methods of violence... And many people see the abuse of power... Many people see all the depravity.. Everyone just closes their eyes.. Everyone doesn't do anything”)

Some of the lyrics in the three songs above are included in the album ‘Lagi Sedih’ (1997) not only tells the story of sadness because of the problems that occur in Slank, but also tells about the phenomena that occur in Indonesia. On songs ‘Prakiraan Cuaca’ can be interpreted as a condition of society by making Jakarta, which is clarified by 'north to south', as an analogy of uncertainty where everything ends with the capital which is the center of government. North and South, it can also be interpreted that the area north of the capital is an area where a bloody event has occurred which is known as the 'Tanjung Priok Incident' (tempo.co.id), while the southern area is known as the elite area of Jakarta. The term 'Son of South Jakarta' describes it as a symbol of stability. One of Dewa 19's songs which was also released in 1997, “Selatan Jakarta” described it as a gathering place for young people of that era with their luxury sedans heading to Pondok Indah Mall, Mahakam, and the surrounding elite area. Unequal social conditions, injustice depicted in the lyrics, “Di sana hujan... Di sini panas...Di situ mendung... Di sini kering”. Sedangkan penggalan pada lirik “Mau dibawa kemana Negara kita tercinta (Ini pasti ditunggangi) Kata siapa... Sama siapa... Mereka siapa...Dan ada di mana“, is satire which is a source of problems in the power of being, because the affirmation in the part 'This must be ridden' is a sentence that is often used for political purposes, as well as a sentence to throw away blame or look for a 'scapegoat' to blame.

While the lyrics of the song ‘Anarki di RI’ clearly tells the anarchist events that occur repeatedly in Indonesia. Often students in the 90s were still alive with brawls between fellow students. Likewise, demonstrations by workers taking to the streets are a phenomenon that still occurs today. The clashes then involved officers and the mass media always highlighted the actions of the security forces which often resulted in futile casualties. However, another meaning that can be expressed is social problems that are never resolved, injustice that causes emotional turmoil in low-income communities or lower-class communities.

The lyrics of the song 'Kampus Depok' seem to be composed more poetically in the form of long sentences, even without 'sleagan' dictions, but this song is also satire in it. Giving the title 'Depok Campus' is certainly not a random choice, considering that Depok is home to one of Indonesia's best campuses in Jakarta, namely the University of Indonesia (UI), apart from that there are many other favorite campuses in the area. If you look at the history of the campus, UI is one of the most influential in the history of student resistance against authorities and is known as the 'Yellow Jacket'. From UI, many leaders are born and have power in government. But this song explains how those who are intellectuals can only be silent, do nothing, and can only manipulate others. This song is clearly satirical by making the 'Kampus Depok' a symbol of the place where intellectuals are powerless against power. The album which was released on December 22, 2004 which contains 13 songs is also interesting to see Slank as a text. Apart from the hits ‘Aku Tak Bisa’ The album also tells a lot about the situations and conditions that occurred in Indonesia. The title of the album 'PLUR' is also its own interpretation of how Slank encapsulates the phenomena that occur by bringing up the jargon 'PLUR' which is a term from 'Peace, Love, Unity and Respect' replacing 'PISS' which has long appeared since the third album in 1992. See just in the lyrics of 'Jakarta Meledak Lagi',

“Jakarta meledak lagi... Kemarin ada bom lagi... Apakah demokrasi seperti ini?... Orang bebas berbuat sesuka hati... Indonesia sedih lagi... Air mata banjir lagi... Orang seperti mereka harus pergi... Jangan beri tempat diBumi Pertawi... Di alam merdeka butuh toleransi... Cara kekerasan gak welcome di sini”

("Jakarta exploded again... Yesterday there was another bomb... Is democracy like this?... People are free to do as they please... Indonesia is sad again... Tears are flooding again... People like them have to go... Don't give them a place in Mother Earth... In the free world, tolerance is needed ... Violent methods are not welcome here")

This song tells the story of Slank's grief and concern regarding a suicide bombing incident in an area in Jakarta. It is impossible for a song to be created without having meaning in it, as well as in the song that tells the story of the two Slank victims of the terror that resulted in the loss of life that occurred on August 5 in 2003. Where was the bombing in the Mega Kuningan area, South Jakarta at that time. Not only about the concerns and sorrows that are conveyed in the song, but there is also an appeal as well as criticism in a fragment of the lyrics 'Di alam merdeka butuh toleransi.. Violent methods are not welcome here to firmly say that tolerance and violence are unacceptable on Indonesian soil.

The other lyrics in the album 'PLUR' entitled 'Gossip Jalanan', contain more social, political phenomena, with all the mess that is happening in Indonesia, just look at the lyrics,

2 *Pernah kah lo denger mafia judi... Katanya banyak uang suap polisi.. Tentara jadi pengawal pribadi... Apa lo tau mafia narkoba... Keluar masuk jadi bandar di penjara... Terhukum mati tapi bisa ditunda... Siapa yang tau mafia selangkangan...Tempatnya lendir-lendir berceceran... Uang jutaan bisa dapat perawan... Kacau balau... Kacau balau negaraku ini... Ada yang tau mafia peradilan... Tangan kanan hukum di kiri pidana... Dikasih uang habis perkara... Apa bener ada mafia pemilu... Entah gaptek apa manipulasi data... Ujungnya beli suara rakyat... Mau tau gak mafia di senayan... Kerjanya tukang buat peraturan... Bikin UUD ujung-ujungnya duit.. Kacau balau... Kacau balau negaraku ini... Pernahkah gak denger teriakkan Allahu Akbar... Pake peci tapi kelakuan barbar... Ngerusakin bar orang ditampar-tampar"*

("Have you ever heard of the gambling mafia... They say there are a lot of police bribes. Soldiers are personal bodyguards... Do you know the drug mafia... Going in and out of being dealers in prison... Sentenced to death but can be postponed... Who knows groin mafia... The place is slime-slime splattered... Millions of dollars can get virgins... Chaotic... My country is in a mess... Does anyone know the judicial mafia... The right hand of the law on the left of the criminal... Money was given after the case... Was there really an election mafia... I don't know what data manipulation is... In the end, buying votes people... Do you want to know if the mafia in Senayan... work as a law enforcer... making the UUD ends up in money.. chaos... my country is chaotic... 5 have you ever heard the scream of Allahu Akbar... wearing caps but barbaric behavior... breaking people's bars by being slapped.")

This song is like a kaleidoscope that has happened so far in Indonesia and this phenomenon is still relevant today. For example in the case of 'Sambo', case brokers, women in political circles, prostitution, until the making of the law which in the end the song refers to 'Senayan' which is indeed the center of the country's wheels, where all decisions and policies are born from Senayan residents. The broad meaning but certainly the negative depiction of Slank against this nation, from the apparatus, politicians to religious leaders, did not escape from the discourse of criticism. Slank's cynical view of the song received a response from the DPR because he considered the lyrics too sharp and was summoned. Furthermore, the song 'Atjeh (Investigation)' also contains the unrest that occurred in Aceh expressed by the lyrics,

"Kata mereka daun hijau bisa membuat damai.. Tapi terjadi ladang perang di atas kebun ganja... Aceh Investigation.. Aceh Investigation... Siapa GAM sebenarnya?... Apa bedanya dengan Khun Sa?... Penguasa segitiga emas... Punya banyak pasukan...Mereka jual ganja... Kirim ke Jakarta...Tukar dengan senjata... Aceh Investigation... Aceh Investigation... Beli peluru di Jawa... Produksinya Pindad... Prajurit TNI mati... Kena peluru teman sendiri... Aceh Investigation... Aceh Investigation... Apa yang diperebutkan oleh mereka?... Tanah, Daun, Atau bunganya... Apa juga yang diributkan mereka? ... Ideologinya... Apa oil company-nya... Aceh Investigation... Aceh Investigation.. Aceh Investigation... Aceh Investigation.. Kata mereka daun hijau bisa membuat damai... Tapi terjadi ladang perang di atas kebun ganja.. Kata mereka daun hijau bisa membuat damai... Tapi terjadi ladang perang di atas kebun ganja"

("They say green leaves can make peace.. But there is a war field over the cannabis plantation... Aceh Investigation.. Aceh Investigation... Who is the real GAM?... How is it different from Khun Sa?... Ruler of the golden triangle... Have lots of troops...They sell cannabis... Send to Jakarta... Exchange for weapons...

Aceh Investigation... Aceh Investigation... Buy bullets in Java... Pindad production... TNI soldier dies... Got hit by a friend's bullet... Aceh Investigation... Aceh Investigation... What are they fighting over?... Land, The leaves, Or the flowers... What else are they fussing about? ... The ideology... What is the oil company... Aceh Investigation... Aceh Investigation.. Aceh Investigation... Aceh Investigation.. They say green leaves can make peace... But there is a war field over the cannabis plantation.. They say green leaves can make peace ... But there was a war field over the cannabis garden”)

In the lyrics of the song, Slank clearly describes the conditions that occurred in Aceh, how the protracted conflict involving the TNI and GAM separatists. However, it is also sparked by using the term 'field' or cannabis 'garden' which implies the plant 'grows' fertile until it becomes cultivated land. Then about the fragment 'Apa yang diperebutkan oleh mereka?... Tanah, Daun, Atau bunganya...' which actually has a semantic meaning that assumes whether what is contested is related to sovereignty, crops or natural resources, or profits from the products? Until now the problem of 'marijuana' is still a long debate to be legalized as part of treatment in the medical world.

While the songs included in the album 'Vaksin' which were released during the COVID 19 pandemic, January 18 2021 to be precise, have a different feel which is no longer with sharp political criticism. In fact, it tends to be clean from the criticisms that have become the hallmark of every album it releases. Just look at the titles of the ten songs in it, namely; Introspeksi, New Normal Cinta, Vaksin, S.O.S Cinta, F.U, Tuhan Sedang Menegur Kita, Jangan Bangunkan Macan Tidur, Seleksi Alam, Jangan pergi, Rhapsody Indonesia, which still describes the situation at that time. Maybe this album is the only sign that there are bands that exist releasing albums in the midst of a pandemic and the current digital era, especially in Indonesia. As the opening song entitled 'Introspection' with lyrics,

“Dunia butuh rehat sejenak.. Sementara ini, sementara ini... Kita terlalu sering memaksa.. Kerakusan hati, kerakusan hati.. Diamlah dulu, Diam-diam di rumah saja.. Coba introspeksi.. Nanti pasti, Baik lagi, Baik lagi, Baik lagi, Baik lagi... Introspeksi... Dunia sedang merasa sakit... Beban eksploitasi oh Beban eksploitasi... Berilah nafas sembahkan diri... Jangan kau halangi, jangan dihalangi... Sunyilah dulu dan minta maaflah ke Bumi.. Coba introspeksi..Yakin akan, Sehat lagi, Sehat lagi, Sehat lagi, Sehat lagi, Introspeksi”

(“The world needs a break for a while... In the meantime, in the meantime... We push too often.. Greedy heart, greedy heart.. Just be quiet, just stay at home.. Try to introspect.. Later, I'll be sure, Good again, Good again, Good again, Good again... Introspection... The world is in pain... The burden of exploitation oh The burden of exploitation... Give yourself a breath to heal.. Don't block it, don't block it.. Be quiet first and apologize to Earth.. Try introspection.. Be sure, Healthy again, Healthy again, Healthy again, Healthy again, Introspection”)

The song above tells about the conditions when the world is facing the COVID 19 pandemic which invites you to look inside yourself but inserts criticism on the exploitation of nature. It is also implied that there is a power relationship that is in the same direction as those in authority who apply rules and limit activities in the community to reduce commotion in everyday life. Which was followed by the song 'New Normal Cinta' with the lyrics,

“Karena sayang kamu bersih-bersih dulu... Baru aku mau untuk bertemu... Karena cinta kamu cuci tangan dulu... Walau berjumpa tak bersentuh-sentuh... Lagi banyak makhluk jahat, udah jahat nggak terlihat... Amit-amit nanti ketularan... Selamat dating di kenormalan baru saying... Dan berharap balik seperti dulu... Normal seperti yang dulu lagi... Justru sayang kamu pake masker dulu... Ngobrol-ngobrol aja nggak usah pegangan... Justru cinta kamu jaga jarak dulu... Pandang-pandangan nggak usah dekat-deketan... Ku tak takut virus corona yang diam-diam mematikan... Yang ku takut kamu ketularan... Selamat datang di kenormalan baru sayang... Dan berharap balik seperti dulu... Normal seperti yang dulu lagi... Demi sayang kamu sabar-sabar dulu... Kalau nggak penting diam di rumah aja... Demi cinta kamu kita disiplin dulu... Jangan ngumpul- ngumpul di keramaian... Hidup lagi nggak jelas gara-gara covid-19... Awas-awas jangan ketularan”

(“Because it's a shame you clean up first... Then I want to meet... Out of love you wash your hands first... Even though we don't touch each other... There are lots of evil creatures, you can't see them anymore... God forbid, you'll catch them... Welcome to the new normal saying... And hope to go back to how it used to be... Normal as before... It's a shame you wore a mask first... Just chatting, don't hold hands... Precisely

love you, keep your distance first... You don't need to look close to eyes... I'm not afraid of the corona virus who secretly kills... What I'm afraid you will get infected with... Welcome to the new normal dear... And hope to return to the way it used to be... Normal as before... For love, you have to be patient first... If it's not important just stay at home... For your love Let's be disciplined first... Don't gather in crowds... Life is no longer clear because of Covid-19... Be careful not to catch it")

Which is in line with the government's countermeasures to implement 3M discipline, which according to the Director General of Disease Prevention and Control Achmad Yurianto, reiterated that public discipline in enforcing health protocols is the main key in suppressing the transmission of COVID-19. "At the forefront is 3M, because it is a preventable infectious disease. The route of transmission from the respiratory tract, therefore what is protected is breathing with a mask" (menkes.go.id). However, Slank always has a way of conveying messages to its listeners, which are dominated by the younger generation, so that 'love' in the lyrics of 'New Normal Cinta' can be interpreted as a way, or a symbol to get closer to conveying messages to other people, especially slankers.

While the lyrics of the song 'S.O.S Cinta' describe a few problems that are rife and alternately adorning the mass media in Indonesia,

"Ketika anak melawan ibunya... Ketika si kaya tak mau memberi... Ketika murid memukul gurunya... Ketika sahabat mengkhianati.. S.O.S cinta, S.O.S cinta... Ketika rakyat melawan aparat... Ketika dana bencana dikorupsi... Ketika manusia merusak alam... Ketika s'gala cara demi ambisi... S.O.S cinta, S.O.S cinta"

("When children fight their mothers... When the rich don't want to give... When students beat their teachers... When friends betray... S.O.S love, S.O.S love... When the people fight the authorities... When disaster funds are corrupted... When humans destroy nature... When all means are for the sake of ambition... S.O.S love, S.O.S love")

The song is a social portrait of today, corruption in social assistance funds is still rolling today, as well as the inappropriate behavior of a child towards his mother, student towards his teacher is an indicator of a moral problem in society. S.O.S can be interpreted as a symbol of 'urgency' for a moral crisis that does not only affect ordinary people but also officials who have lost 'love' because of ambition. Isn't this our social portrait?

It is interesting to see the lyrics of the song 'Rhapsody Indonesia', which is the closing song on the album 'Vaksin' which depicts Indonesia with a different perspective from Slank both in the lyrics and visual packaging in the video clip. the lyrics,

"(Ini saatnya doa terkabul, Nenek yang berkisah, siapa yang tak percaya) Rayuan pulau kelapa, generasi tunas muda... Mulai mengumandang serentak berdendang... Dongeng tentang keadilan, mimpi indah masa depan... Jelas menerang makin terucap lantang... Bumi yang tolong menolong, rakyat yang gotong royong... Saling mencintai saling percaya... Rhapsody Indonesia, Sahabat umat manusia...Rhapsody Indonesia, Alternatif dunia... Saling mencintai saling percaya, Rhapsody Indonesia... Sahabat umat manusia, Rhapsody Indonesia... Mercusuar dunia... Saling mencintai saling percaya... Indonesia jaya jaya... Nusantara raya raya"

("(This is the time for prayers to be answered, Grandma tells the story, who doesn't believe) The seduction of the coconut island, the younger generation of shoots... Starts to chant in unison... Fairy tales about justice, beautiful dreams for the future... It's clear, the louder the words are, the earth is helping, the people mutual cooperation... Loving each other and trusting each other... Rhapsody Indonesia, Friend of humanity... Rhapsody Indonesia, Alternative world... Loving each other and trusting each other, Rhapsody Indonesia... Friend of mankind, Rhapsody Indonesia... Lighthouse of the world... Mutual love and trust... Indonesia is glorious, glorious... Archipelago highway")

In this song, it is a song of praise for Indonesia, which presents the myth of the glory of the archipelago. It opens with a grandmother's fragment that tells about the glory, the golden past which is usually summarized in history, folklore, epics, or discourses containing wise sentences. Then the fragment of the lyrics 'Rayuan Pulau Kelapa' is reminiscent of a song by Ismail Marzuki in 1944, which was also titled 'Rayuan Pulau Kelapa', has the same nuance as 'Rhapsody Indonesia'. The truth presented by Slank, which is interpreted as a symbol of Slank's discourse, contains a fragment of 'Tales of justice, beautiful dreams of the future', this is a sentence that awakens myths, and Slank seems to realize this because until now there has not been complete 'justice' as stories that have been preserved since long

before. However, it can be concluded from this song that Slank is able to present enthusiasm and hope as the myth it is aimed at, but still as Slank.

The descriptions above provide an overview of Slank that is consistent with the criticisms that are always present representing the voices of some people who are dominant at the lower levels or are intimidated. Generation after generation intimidated by injustice, intimidated by rules and discourses of truth. The social dynamics are neatly fragmented in each of Slank's albums, such as historiography in the form of music.

There is another disjunction between the idea of history as seen by professional historians and the way history is used by musicians. Historians, especially those whose social and cultural history is an offshoot of political and constitutional history, usually use music as footnote fodder, simply to illustrate background social and cultural patterns. But can social history—particularly in its more recent cultural forms, and employing a wider discourse than is offered by economic and demographic parameters alone—offer an alternative perspective to music history, and, if so, does it matter? (Clayton, 2003:49)

Based on Clayton's view, music is a disjunction between social dynamics with all kinds of problems and thoughts. Many social issues have become a primary resource for Slank in objectivating them into a piece of music to be heard, making this discourse 'speak' freely without boundaries and across generations.

3.3. Critical Discourse Analysis Power Relations Of Music

Critical discourse analysis according to Foucault is a perspective used to understand the relationship between language, power, and knowledge in social and political contexts. Although Michel Foucault did not specifically develop CDA (Critical Discourse Analysis) as a methodology, the concepts and theories proposed by Foucault are often used in critical discourse analysis. Foucault emphasizes that language and discourse not only reflect reality, but also create and influence social and political constructs. So in this section is a discussion that will break down how these relations work and have a relationship with social and political realities in society. With a post-structuralist approach that makes lyrics a form of language that contains elements as well as theoretical concepts that focus on social domination, hegemony, resistance, and the formation of identity in social and political contexts. While the locus of this discourse is rock music, especially Slank as popular culture. Considering popular culture is a set of ideas, practices, images and forms of expression that have gained popularity and wide acceptance among the public. Which covers various aspects of life in everyday society such as music, film, television, fashion, art, food, sports and many more.

Popular culture has a significant influence in shaping the identity and collective understanding of a society. It can be a source of entertainment, social identification, and even a medium for conveying political or social messages. So that it often reflects trends and preferences that are popular at a certain time in a society. It is influenced by technological developments, social changes, globalization, and cultural interactions between countries. Popular culture can also be a reflection of the values, beliefs, and identity of a society. Dominic Strinati (2014), through his book 'An Introduction to Theories of Popular Culture' explores the concept of popular culture and its significance in contemporary society to investigate the ways in which popular culture influences our daily lives, shapes our values, beliefs and identities. Strinati analyzes popular culture as a place of resistance and domination, where power dynamics and social relations are negotiated. With a theoretical approach that uses various disciplines, such as cultural studies, sociology, media studies, and anthropology. Which uses concepts from British cultural studies, postmodernism, poststructuralism, including a critical view a la Frankfurt School, thus explaining how these theories help us understand the production, consumption, and acceptance of popular culture.

The relationship between popular culture and capitalism is how the culture is formed and commodified by market forces which at the same time reflects the process of reproducing the dominant ideology and social structure which plays a role in constructing gender, race and class identities. This complexity is clearly illustrated in the lyrics of Slank's songs, even in the form of text writing, the choice of words that are not standard and tends to be intentional is a symbol of linguistic resistance that does not want to be in normative confinement. With the experimental diction processing, it indirectly gives identity and meaning which leads to speakers or song lyricists.

For Bordieu (Wallach, 2008:67), musical genres are arranged face to face based on an implicit system of class differences. Namely 'prestige' (status consciousness, prestige) as a relative ranking of this social prestige, and power in many ways determines which genres and artists are liked and which are not. So that each genre has its own market that represents certain classes, and the notion of lowly music, cheap songs is no longer centered on musical composition but more on social class battles. It is this conflict over differences that feeds capitalists. Music genres speak of class, consumption patterns and other entertainment businesses.

So that in the lyrics, the forces that influence it will be reflected and self-understanding as a technology for reproducing the truth discourses that are to be conveyed. For example, the term 'PISS' which is an absorption from a foreign language which means 'peace', but because of the mastery of self-technology that takes into account the

industrial market and the standard it adheres to, 'PISS' is a symbol of the discourse they present which brings the meaning of truth in line with 'Peace'. This does not mean that the literacy of 'Slank' is low, but that is precisely where their intelligence lies in building an idiom which in the end is able to be absorbed by Slankers and down to earth as a general term is no longer in the Slank style, but has become the Indonesian style. Likewise the term 'PLUR' is a Slank-style idiom in interpreting Peace, Love, Unity, Respect, to be more Indonesian to use.

Another example in 'Atjeh' which is an analogy to Aceh, if you look at the word at a glance, of course it can be related to geography, province, even at a glance invites the mind to look far away about 'Aceh' which can not only be seen as a noun or adjective, it contains various discourses and conflicts. But they were smart not to use the word 'Aceh', because in full of criticism, of course 'Atjeh' might not be Aceh when the rulers were disturbed by the lyrics. As with other terms such as H.A.M burger, Rhapsody Indonesia, *An +. = +. ~> "...*, and others, this is a matter that has a power relation, where the power limits it in making titles, naming or even lyrics. behind Slank's power is mastery of technology in the ability to produce words, songs or discourses in its lyrics.

Institutions are a cross between knowledge and power. To become part of an institution, the requirement is knowledge by carrying an academic symbol that will correlate with position and position. The higher the academic symbol, the higher the authority and responsibility, this is the truth that is believed by society. Even though every institution runs based on a system, especially in the all-digital era, the majority are run by computers, which will soon be AI (Artificial Intelligence) that will execute a lot of work, and humans are just operators. Just look at the change in officials did not have a significant effect.

In the same way, in the music industry, which also has institutions, each has its own duties and functions to build industrial capitalization that aims to control, regulate, and oversee the activities of the music world, but also to take a small part in becoming state income by using the terms 'tax' and other costs, through rules and laws, because music has a considerable economic value. There are institutions that are in charge of production and control the technology and means of production, there are institutions that regulate distribution channels, there are institutions that specifically handle copyrights and royalties, up to institutions that have the authority to award works of art, especially music.

Not to mention the rules governing musical performances such as concerts, festivals, and so on which will deal with 'power tables' to request crowd permits, venue permits, and other permits that will be linked to related agencies which will eventually corrected in determining ticket prices. Therefore, in the previous era, the 'major label' or record company was the goal for bands to be able to exist, releasing their music. Record companies have the networks and power relations to pave the way for bands, and records follow the terms that the 'label' puts forward. Often these requirements make the space for musicians to move narrower, the economic value is not as expected or as they see in the west, where bands even have private jets. Imagine musicians receiving proceeds from cassette sellers or other physical forms, even with a relatively small percentage or from royalties whose calculations are still biased and are being debated among musicians in Indonesia to this day.

Simply put, by citing Derrida's view that texts should not continue to maintain old meanings, but must acquire new meanings, which give birth to new truths, that's why lyrics, meanings, and symbols in Slank are how the power of knowledge works to produce, distribute so that it is capable of dominate through creativity to build new meanings and truths, which in the end are able to subdue the capitalist music industry, or at least not die from the crush of music industry capitalization. Slank was able to build a market for the music industry with a trademark following the changing times, in fact the capitalist music industry is increasingly dimming, which is losing its shape day by day, crushed by the changing times and the acceleration of digitalization.

It can be concluded that power relations and music work in the space of the capitalist music industry, with its institutions and institutions, including changes in media that build civilization and changes related to media consumption. The power hierarchy with its various institutions and institutions caused Slank to collide with capitalist goals. The lyrics collide with linguistic problems, criticism collides with the ruling regime. Not to mention the form of music that clashes with capitalist popular culture, while society has formed norms and rules in society that have been formed previously by relations of power and knowledge as the highest hierarchy. Certainly Slank with its characteristics will not be free if it is in the path of capitalist music with its idealism. So that being outside the capitalist music industry is a middle way to achieve the same interests but not opposites. Slank can do this because it has power relations and community capital to control the arena.

3.4. Existence Aesthetic Of Slank

Simply put, 'criticism' is a form of Slank's existence, whereas if it is extended related to music aesthetics, it is a discourse of criticism that turn into a form of Slank's aesthetic existence. Critical discourses a la Slank that always appear and are sustainable from generation to generation are reflective of social problems that have been preserved by the impact of the chaotic politics that occurred. Conflicts of interests and power will create spaces of injustice which become a source of inspiration for 'agents of change' who call their group the name 'Slank'. Their

arbitrary style is a manifestation of self-technology in interpreting and presenting it again in symbols contained in songs, albums, or the meanings they construct. Just look at 'PISS', 'PLUR', 'Generasi Biru', 'Atjeh', 'Slanking', 'Jurustandur', 'Slankissime', and many other dictionaries which are identical and are areas of private freedom for music to speak without traps. -the trap of a standard arrangement of letters and words, without the need to also have references or footnotes.

Being directly involved in the social environment makes it close to reality to observe and experience the dynamics that occur. So that what Slank has put into song lyrics never seems to run out because of the ever-changing social phenomena and dynamics, while for certain classes there are problems and suffering that never end. According to Arafat as a Key informant, who is also someone who has researched and author of the book 'Slank: Politics, Culture and Rock Music in Indonesia' in his interview with researchers said,

“There is something dynamic and static in Slank. Furthermore, Arafat looked at it from the point of view of guitar chords, which were the same dominant and there were even one or two songs with different tempos to describe something static.”

Likewise in the book he wrote,

“Slank text, thus, contains the possibility of different meanings. An understanding of Slank based on the analysis in this book must be realized as a result of an understanding or meaning that may not be the same as other people's understanding of it. Even Slank himself may not understand himself as well as I do. I put Slank as a text that is open to interpretation. Both 'Slank' as a rock band, the crew or personnel, the fans or Slankers, the songs, the lyrics of the songs, the album covers, the photos, news about it, its history, and all things related to it. Then I placed the Slank text in an analytical dimension to see the context or socio-cultural background behind Slank.” (Arafat, 2020:27)

This means that if you refer to the view above, the substance in the lyrics of 'Slank' remains the same, but the relative meaning depends on how to interpret, how Slank frames socio-cultural, political, globalization, and so on issues. Of course other people also have the power to interpret what they frame. This also makes the songs in the lyrics seem dynamic, following the direction of political winds, all of which change and influence each other. Interactions between social actors within the venues of commercial cultural production are part of a wider pattern of Indonesian society that shapes people's relations to music and to each other. The remarkable quality of Indonesian cultural production is that it is almost always an intense social process. Singular creation tends to be underappreciated, even as an alternative. However, creative inspiration often comes from the surrounding social environment. The complex relationship between the diverse and hybrid subjectivities of contemporary Indonesian youth and social ethics—the idea that one's well-being is dependent on the visible presence of others—shapes everyday life and interactions. Popular music as a form of culture and significant social practice gives us an ideal perspective to observe this relationship (Wallach, 2008:137).

4. CONCLUSION

Of course it is difficult to describe music in general and comprehensively, especially in Slank which has gone through various political, cultural, and social phases, such as the complexity of life that is always changing. Even if you examine it in depth by narrowing down an object, it only emphasizes the scientific side of one scientific discipline, ignoring other interests. When it comes to songs, of course we will talk about episteme which will be further elaborated, because songs are a mixture of various things such as linguistics, aesthetics, notation, including the variety of sounds that make up rhythm, structure and composition, not to mention the subjectivity of the creators that melts into it. . However, with Foucault's concept of thinking, it provides flexibility to free subjectivity to find elements and variables that are correlated with each other.

The power relation of knowledge and Self-Technology, seen in the form of discourse or 'episteme' (using Foucault's term), can be found in the lyrics of Slank's songs. Changes in reality change the knowledge possessed, so that the political factors which are the basis of social life and the dynamics in it are no longer the same, which ultimately becomes critical for Slank to shift in pouring his discourse into his songs. Maybe the power of outside knowledge also worked which gave rise to a 'cynic' view of Slank as a state-owned band or no longer the former Slank which was loud and critical, without that, every second to second, from time to time, everything evolves according to its own episteme and Slank is still Slank . Slank has not changed and still exists, what has changed is its maturity, the knowledge it possesses builds maturity and wisdom that no longer talks about idealism, criticism which is part of the egoism of

some parties. Its criticality remains eternal and becomes history, its culture, its style still alive and sustainable into the future. Like parents who no longer dream of conquering the world, but are more realistic about how to conquer themselves, it's only a dream if you don't have knowledge.

Slank is a representation of Indonesia, which has a lot of cultural blends from Sabang to Merauke represented by the song 'Atjeh' to 'Good Morning Papua, western globalization, and the stretch of social dynamics that occurred throughout Indonesian history. It always appears as Slank's *distinctive* identity, which becomes an aesthetic existence a la Slank, a fusion of social issues with music that stretches endlessly. Like the mixture between 'Das Sein' and 'Das Sollen, which is a symbol of ideality and reality whose slices are in the form of discourses that will never end and be resolved. Elements of culture and country cannot be separated from Slank's exploration in his work, showing that they understand broadly and deeply all the issues that exist on our beloved earth, Indonesia.

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