

Strengthening the Concept of Satirical Language through Analyzing the Connotations in the Lyrics of the Song "Cincin" by Hindia

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ABSTRACT

Innuendo serves to enhance the understanding of the meanings of a song. Hence, this article aims to provide insights into strengthening the concept of satirical language within a song. The research employed a qualitative descriptive approach. The focus was explicitly on the song "Cincin" by Hindia, sourced from a YouTube video. The data consisted of words and sentences found in the song lyrics, which were subsequently transcribed from the video and converted into narrative forms. The analysis in this study was descriptive, outlining patterns of word selection and sentences conveying satirical meaning in the song lyrics. The results demonstrated various forms of satirical language and different degrees of satirical meaning, illustrating that songwriters carefully considered concepts to reinforce satirical language in the compositions, encompassing irony, sarcasm, and cynicism. Correspondingly, the gradation of the satirical sense within the song included implicit and explicit meanings. The primary objective of this research was to delineate various forms of satirical language and the gradations of meanings within the lyrics of the song "Cincin" by Hindia. This case study is essential for providing song listeners with a comprehension of the use of satirical language by songwriters to convey social criticism. Hence, this research yielded findings regarding the selection of various forms of satirical language containing appropriate meanings and concepts, refining the accuracy and development.

Keywords: Song lyrics, satirical language, connotation, semantics

INTRODUCTION

Music is a medium for effective communication and conveying emotions (Kusumaningsih, Sudiatmi, et al., 2019). In the current millennial era, engaging with music has become an additional entertainment and emotional expression. In this regard, a song is a sequence of notes arranged in lyrical form delivered by a singer (Tri et al., 2022; (Simanjuntak, 2021). The lyrics express what one hears or sees (Sitorus, 2019; Tiana et al., 2020), enabling authors to channel their emotions and creativity (Al Putri et al., 2020). Unlike literary works, song lyrics are concise yet profoundly meaningful to the audience (Yastanti & Susilawati, 2020).

Every listener can discern the implicit satirical language in songs. It involves words or sentences with implied meanings contradicting someone's words (Juni Areza et al., 2023b; Ni Wayan Swarniti, 2022). Furthermore, satirical language indirectly conveys criticism or sarcasm (Ekowati et al., 2021), providing metaphors to critique individual and societal flaws (Mashobi et al., 2022; Novidha & Nurhadi, 2022). According to Abrams, satire justifies the unsightly aspects of humanity proposed by certain parties (Agustina, 2023). The technique commonly employed in songs to showcase or criticize societal issues is satire (Adetuyi & Alex, 2019; Heni et al., 2022).

Analyzing the meaning of a song can be done using semantic studies. According to Chaer, semantics is the study of the meaning of song lyrics which shows the concrete meaning of the song. In the lyrics of songs sung by a singer, we can analyze the semantic elements in the lyrics of the songs we listen to or sing (Tri et al., 2022). Semantics focuses on how language conveys meaning descriptively, socially and effectively (Rohmah Fadillah et al., 2022). Semantics does not only analyze the meaning of language but focuses more on language that is not common in nature (Aska et al., 2022). Semantically, satirical language is the study of words and the use of their meanings (Nur Fatahhela Dewi & Nuruddin Hidayat, 2020). In addition, semantics is related to antonyms and satirical synonyms, which create complex meanings. The semantic structure in the gradations of satirical language is not only about meaning, but the meaning related to several words or sentences in the song (Leonor & Sutil, 2023). If seen semantically,

satirical language is not only about using satirical words but also ambiguous words (Zulkarnain, 2021).

Satire aims to critique flaws in society, a form of social criticism. It enables the implicit objection of individuals or groups, reducing conflict (Areza et al., 2023). In this context, expressing criticism without causing conflict can be achieved through songs as a medium for expression (Bagaskara & Kusumalestari, 2023). Correspondingly, songs serve as content-oriented entertainment mediums to critique politics or express societal norms with implied meanings in the lyrics (Adetuyi & Alex, 2019). Keraf argues that satirical language expresses alternative meanings through sarcasm and irony, containing bitter criticism or a sense of sadness (Budiyani & Fadilah, 2022).

Only a few people know that words in song lyrics are designed to conceal satirical language (Yastanti & Susilawati, 2020), which creates a memorable impression of criticism and may only be understood by specific individuals (Rantung et al., 2023). Additionally, song lyrics contain allusions describing feelings and implicitly expressing dissatisfaction (Heni et al., 2022). An example of lyrics from the song "*Cincin*" by Hindia contains the implied meaning, "*Jodoh akal-akalan neraka, kita bersama* (A fake match made in hell, we're together)." These lyrics illustrate that romantic relationships do not always run smoothly but can be filled with challenges that must be faced together.

While there is much satirical language in song lyrics, few people recognize them. In some cases, the lyrics express emotions using satirical language; in other circumstances, songwriters can communicate their point of view about something (Sukmawati, 2020). Moreover, the involved allusions are not only for thought but create a puzzle for listeners (Ekowati et al., 2021; Mashobi et al., 2022). They cannot immediately grasp satirical language; one must be sensitive in understanding the context of the words first (Areza et al., 2023). In this regard, satire reveals certain situations but is also a form of protest regarding politics and society (Ekowati et al., 2021).

Satirical language in songs creates nuanced meaning rarely expressed. While songs typically convey positive messages, songwriters must be more attentive to potential satirical layers (Damayanti et al., 2020). The complexity of satirical language within song lyrics poses a challenge for listeners to grasp due to varying degrees of meaning (Naimah

et al., 2022). Detecting these nuances is challenging for music listeners unaccustomed to intricate lyrics (Pratiwi et al., 2020; Sinaga, Y C, 2021). Improving the understanding of satirical meaning in songs requires addressing the amalgamation of elements contributing to its gradation (Antika et al., 2020). In the social and cultural context, access to the subtleties of satirical language often depends on listeners' familiarity with the artist's background (Fauzan & Sakinah, 2020).

Many people are unaware that satire can manifest through varying degrees of meaning, namely explicit and implicit. However, not all songs incorporate implied meanings through satirical language (Areza et al., 2023). On the other hand, the explicit meaning is readily apparent but may only partially capture the intended core meaning, as a more profound layer is embedded in the expression (Pitchay Gani MohaMed abdul aziz et al., 2019). Some writers must still produce literary works with implied or direct meanings conveyed through song lyrics (Zulkarnain, 2021). Nevertheless, inappropriate editing may present a pattern in a song but fail to fortify the main idea, as observed in the chosen title by the songwriter (Kusumaningsih, Santosa, et al., 2019). According to Tarigan, figurative language is not straightforward, and authors often need help to convey implied meanings beyond the literal using this type of language (Novidha & Nurhadi, 2022).

This research is crucial for identifying forms of satirical language and the nuances of meaning that require further exploration. The messages intended by singers warrant a more in-depth revelation through a semantic study. Therefore, the present study strived to enhance the understanding of satirical language within the lyrics of the song "*Cincin*" by Hindia. While there has been significant development in the concept of satirical language in other research areas, the exploration of such domain in songs still needs to be explored. For example, Areza analyzed the strengthening of satirical language in the "*Lapor Pak*" talk show dialogue, detailing various language styles utilized to foster continuity (Areza et al., 2023). However, this research should have addressed the concept and gradations of satirical language in song lyrics. Hence, the present investigation aimed to contribute to the comprehension of satirical language in songs, serving as a reference for further analysis.

The primary objective of this research was to delineate various forms of satirical language and the gradations of meanings within the lyrics of the song "*Cincin*" by Hindia. The problem in this research is what is the form of satirical language in the lyrics of the song *Cincin* by Hindia? And what are the gradations of meaning in the lyrics of the song *Cincin* by Hindia? The update in this article reveals the concept of strengthening satirical language by classifying it into forms of satirical language and strengthening satirical language in the form of gradations of satirical meaning. This case study is essential for providing song listeners with a comprehension of the use of satirical language by songwriters to convey social criticism. In this context, many songwriters still grapple with conveying inappropriate satirical language or generating social conflict. Hence, this research yielded findings regarding the selection of various forms of satirical language containing appropriate meanings and concepts, refining the accuracy and development.

RESEARCH METHOD

In this research, the approach used is a qualitative descriptive approach. The research used in this research is research using semantic theory. According to Chaer, semantics is a science that studies the meaning of song lyrics which shows the concrete meaning of the song (Tri et al., 2022). Semantics focuses on how language conveys meaning descriptively, socially and effectively (Rohmah Fadillah et al., 2022).

The data used are words and sentences in song lyrics that contain satirical language. This data collection is carried out periodically in September 2023 to January 2024. The data source comes from the song *Ring* by Indies lyrics, which uses satirical language. Data collection techniques include documentation techniques, listening, and taking notes. The documentation technique used in this research is by taking and copying links in the form of links from the Hindia YouTube channel, the following YouTube link <https://youtu.be/S0Kez6MERGE?si=j1nmwx1sfvTsPRkj>. After that, the listening technique is to pay close attention to the song's lyrics, *Ring* by Indies. Next, use note-taking techniques to enter the data that has been selected and is in accordance with the research criteria, namely containing satirical language, into notes for analysis (Dwi et al., 2023).

The data analysis in this research is descriptive analysis by describing or explaining the pattern of word selection and sentences with satirical meaning contained in the lyrics of the song *Cincin* by Hindia. After the data was collected, the data regarding the use of satirical language in songs was classified in various forms into a table. Then classify the entire song lyrics into stanzas and each stanza is analyzed according to the form of satirical language and the gradations of meaning contained. Data in the form of the lyrics of the song *Ring* by Indies were analyzed for their meaning using semantic study theory.

RESULTS

Literary works encompass more than just poetry, novels, and short stories; songs also fall within this category, characterized by their aesthetic lyrics that delve into various themes such as life polemics, government criticism, satire, and love stories. An illustrative example is the song "*Cincin*," composed by Baskara Putra and performed by the Hindia band. It narrates the love story between the songwriter, Baskara, and his girlfriend. "*Cincin*" is featured in Hindia's second album, "*Lagi Pula Hidup Akan Berakhir*," which was released on July 7, 2023. This album comprises 28 new songs, divided into two parts, and has gained popularity for exploring diverse themes. One of the standout tracks from this album is "*Cincin*," which delves into the complexities of love relationships, portrays strong emotions, and addresses uncertainties about the future. The lyrics reflect an exploration of the paradoxical nature of love, presenting dilemmas and considerations inherent in relationships.

1. Forms of satirical language in the lyrics of the song "*Cincin*" by Hindia

The satirical language in the lyrics of the song "*Cincin*" by Hindia is detailed in qualitative table and narrative formats. Table 1 below provides an organized classification of the various forms of satirical language found in each stanza of the song.

Table 1. Data on the forms of satirical language in the lyrics of the song "Cincin" by Hindia

Song verses	Forms of Satirical Language		
	Irony	Sarcasm	Cynicism
Stanza 1	<i>Jodoh akal-akalan neraka, kita bersama Begitu terus sampai Iblis tobat dan sedekah</i>	<i>Kau bermasalah jiwa aku pun rada gila</i>	<i>Kau langganan menangis lakimu muntah-muntah</i>
Stanza 2	<i>Berhenti ulangi psikolog dan terapi</i>		
Stanza 3	<i>Karna aku pun bola panas juga kadang lebih atau sama parahnya</i>		
Stanza 4	<i>Walau sungai meluap dan kurs tak masuk logika</i>		<i>Walau katanya skarang ku bisa masuk penjara</i>
Stanza 5	<i>Perihal cincin kucari waktu</i>		<i>Perihal cincin kucari waktu</i>
Stanza 6			<i>Persetan kata siapa mau bilang apa tak guna Persetan aturan cinta tak tertulis di atas batu</i>

Table 1 displays the various forms of satirical language categorized for each verse of the lyrics of the song "Cincin" by Hindia, which are described as follows.

Stanza 1

*Kau bermasalah jiwa, aku pun rada gila
 Jodoh akal-akalan neraka, kita bersama
 Kau langganan menangis, lakimu muntah-muntah
 Begitu terus sampai iblis tobat dan sedekah*

The lyrics "*Kau bermasalah jiwa, aku pun rada gila*" are characterized as sarcasm, directly alluding to the expressions "*bermasalah jiwa*" and "*gila*." This form of sarcasm is used to mock a partner in a complicated romantic relationship. It intends to convey shared emotional experiences being involved. The term "*gila*" sarcastically reflects the actual emotional state. The satirical language, intensified by phrases like "*bermasalah jiwa*" and "*gila*," underscores the challenging nature of romantic or emotional relationships.

The lyrics "*Jodoh akal-akalan neraka, kita bersama*" are identified as irony, with a disjunction between the stated words and their actual meaning. In this context, "*neraka*" may signify relationship difficulties or conflicts, and "*akal-akalan*" suggests an element of deception or encountered difficulties. The song's composer uses satire to address his lover by employing the word "*kita*," indicating two individuals in a romantic relationship. The satirical language in these lyrics portrays a relationship fraught with challenges, likening them to the metaphorical "*neraka*." This form of sarcasm, prevalent in romantic relationships, is laden with emotions and egos. It further reflects the reality that emotional relationships are not always smooth but often involve obstacles that must be encountered together.

The lyrics "*Kau langganan menangis lakimu muntah-muntah*" can be classified as cynical satire. In this regard, the expression "*kau langganan menangis*" appears cynical, conveying sadness and disappointment in a romantic relationship. The expression "*lakimu muntah-muntah*" also contributes to the cynical tone, expressing disgust with a partner's attitude or the deteriorating state of the romantic relationship. This satire reflects the songwriter's frustration with a partner who consistently perceives their relationship as conflict-ridden. Hence, the heightened cynicism in the lyrics portrays a relationship filled with sadness and disappointment.

The lyrics "*Begitu terus sampai Iblis tobat dan sedekah*" are ironic, expressing something considered impossible or unlikely to happen. The statement that the Devil (often symbolizing evil in various belief systems) would "*tobat*" (repent) and perform "*sedekah*" (charitable acts) is deemed highly improbable. The songwriter's satirical language is directed at his lover, who frequently repeats the same mistakes. In this

context, the aim is to convey annoyance and disgust. Thus, the reinforcement of satirical language, in the form of irony in the lyrics "*Begitu terus sampai Iblis tobat dan sedekah,*" illustrates the songwriter's emotional frustration with his partner's behavior.

Stanza 2

Terkadang rasanya leher terbakar hingga pagi

Seperti aku hidup berpasangan dengan api

Berhenti ulangi psikolog dan terapi

Aku isi bensin kita coba lagi

The lyrics "*Berhenti ulangi psikolog dan terapi*" could be considered ironic if conveyed by someone who supports psychologists and therapy but expresses this reinforcement in words that appear to be the opposite. The satirical language in the lyrics alludes to the speaker's partner, urging them to cease reiterating actions or statements that yield no apparent benefits. These lyrics aim to articulate a frustration with a process that has yet to yield the desired solution, or the speaker may have attempted therapy multiple times without observing the desired changes. Therefore, ironic language in the lyrics underscores the speaker's plea to the partner to desist from repeating ineffective actions in the context of a romantic relationship.

Stanza 3

Tapi sebelumnya sejuta sayang untukmu cinta

Karena aku pun bola panas juga kadang lebih atau sama parahnya

Dan jika bicara tentang masa depan aku pun bingung tak punya tebakan

Lagu cinta untuk akhir dunia lihat kami nyanyikan ini bersama

In the lyrics, "*Karena aku pun bola panas juga kadang lebih atau sama parahnya,*" satirical language is evident in the phrase "*bola panas,*" employing irony to suggest that the individuals are not as emotionally charged or easily angered as it may seem. It aligns with the preceding lyrics, "*Tapi sebelumnya sejuta sayang untukmu cinta,*" which conveys

affection for one's partner despite both parties having emotional tendencies. Accordingly, the lyrics strive to articulate the emotional dynamics between the songwriter and the partner. By employing critical language through irony in the line "*Karena aku pun bola panas juga kadang lebih atau sama parahnya,*" the songwriter subtly implies that despite their emotional dispositions, they strive to sustain a romantic relationship.

Stanza 4

Semoga hidup kita terus begini-gini saja

Walau sungai meluap dan kurs tak masuk logika

Semoga kita mencintai apa adanya

Walau katanya sekarang ku bisa masuk penjara

In the lyrics "*Walau sungai meluap dan kurs tak masuk logika,*" the irony lies in the contrast between the river overflowing (a severe or extreme situation) and the exchange rate not making sense (something that should be logical or understandable). The gap between these elements constructs an ironic effect and suggests an exciting mismatch. Additionally, the allusion is contained in the statement that the river overflows and the exchange rate does not make sense, which can be interpreted as criticism of a situation or policy considered unreasonable or irrational. Strengthening the ironic language in the form of irony in the lyrics "*Walau sungai meluap dan kurs tak masuk logika*" expresses allusions to government policies that should not exist.

The lyrics "*Walau katanya sekarang aku bisa masuk penjara*" portray sarcastic cynicism. The phrase "*walau katanya*" indicates doubt or a dubious attitude towards a claim or statement that one could go to prison for, and it is done in a tone that may be condescending or derisive. The word "*penjara*" suggests rules. It aims to satirize the problem of romantic relationships that can lead to prison—strengthening satirical language with cynicism about the existence of regulations that can significantly impact someone's life. In the context of dating and teenage life, the presence of these rules can create limitations and challenges for their love relationships.

Stanza 5

*Satu persatu hari perhari
Yang menyakiti benahi lagi
Perihal esok tuk nanti dulu
Perihal cincin ku cari waktu*

The lyrics "*Perihal cincin kucari waktu*" are presented in a form of irony and cynicism. The statement of seeking time for a ring may be ironic, as rings typically symbolize commitment or marriage, and seeking time for one may suggest uncertainty or procrastination. This satire is directed at couples aspiring to elevate their relationship to the level of marriage, highlighting the paradox of expressing seriousness while still searching for time. The satirical language is particularly emphasized in the phrase "*perihal cincin,*" underscoring the sincerity of a longstanding relationship with the intention of marriage.

If skepticism towards marriage or commitment exists within the context of these lyrics, then "*perihal cincin kucari waktu*" could be regarded as a cynical expression of the concept. The search for a ring might signify a hesitancy or lack of commitment to the relationship or marriage, accentuated by the phrase "*kucari waktu,*" implying a procrastinating attitude. It could also be interpreted as a subtle critique of someone appearing unserious or reluctant to take concrete steps in the relationship. The reinforcement of satirical language in a cynical form immediately conveys the notion of a less severe attitude or a tendency to delay marriage encapsulated in the expression "*kucari waktu.*"

Stanza 6

*Persetan kata siapa mau bilang apa tak guna
Mereka hanya tahu namamu mereka takkan jadi diriku
Persetan aturan cinta tak tertulis di atas batu
Apa kau ingin menjadi benar atau ingin menjadi muda*

The lyrics "*Persetan kata siapa mau bilang apa tak guna*" convey a sense of cynicism as they reflect indifference to the opinions of those who doubt the value of something. This satire is articulated clearly, leaving no room for ambiguity in its meaning or purpose. Moreover, the expression "*persetan*" signifies the speaker's disregard for the opinions of people who question or criticize the worth of something. Meanwhile, the phrase "*kata siapa mau bilang apa tak guna*" implies that only the couple is privy to the details of their relationship and is unconcerned about external opinions. Incorporating the term "*persetan*" further reinforces the concept of cynicism, suggesting a sense of distrust or indifference towards the perspectives of others.

Similarly, the lyrics "*Persetan aturan cinta tak tertulis di atas batu*" exemplify a form of cynicism, displaying a clear rejection or outright dismissal of unwritten rules of love perceived as meaningless or inapplicable. The word "*persetan*" conveys disdain or indifference towards these rules, representing a form of cynicism or sarcasm depending on the context and delivery. The satirical purpose includes indirect or subtle rejection of certain concepts. In this case, the songwriter attempts to critique and mock societal norms governing romantic relationships. The reinforcement of the satirical language through cynicism directly ridicules or belittles the conventional wisdom surrounding emotional relationships.

2. Gradation in the meanings of satirical language in the lyrics of the song "*Cincin*" by Hindia

The present research results demonstrate gradations in the meanings of satirical language found in the lyrics of the song "*Cincin*" by Hindia, encompassing both explicit and implicit. The following delineates the findings, elucidated through descriptive explanations.

Lyrics: *Kau bermasalah jiwa aku pun rada gila*

The lyrics exhibit both explicit and implied meanings. The explicit intention suggests that the subject is grappling with mental issues, as evident in the phrases "*bermasalah jiwa*" and "*rada gila*," signifying a state of insanity. Simultaneously, the

implied meaning arises from "*bermasalah jiwa*," alluding to emotional turmoil, and "*rada gila*," hinting at a person's or relationship's unfavorable condition. It implies emotional imbalance or internal conflict, reinforcing the satirical nature of the language. Additionally, the lyrics imply deeper issues within the songwriter's romantic relationship.

Lyrics: *Jodoh akal-akalan neraka kita bersama*

These lyrics intentionally convey a challenging or tumultuous connection, as indicated by "*akal-akalan neraka*," symbolizing romantic hardships. The implied meaning lies in "*neraka kita bersama*," suggesting that relationships can be a shared source of suffering. It implies that their soul mate is as challenging or troublesome as hell. This gradation of meaning solidifies the satirical concept, explicitly satirizing complicated relationships. Moreover, the implied sense hints at relationship difficulties, yet the individuals endure them together.

Lyrics: *Kau langganan menangis lakimu muntah-muntah*

The lyrics, "*Kau langganan menangis lakimu muntah-muntah*," convey a nuanced satirical meaning, particularly in the phrase "*lakimu muntah-muntah*," which implies that a couple is weary of their romantic relationship. The underlying meaning signifies disappointment or sadness in the relationship, as indicated by the expression "*langganan menangis*." The enhancement of satirical language through this nuanced meaning is evident in the explicit teasing of one's partner. It further characterizes a relationship fraught with unhappiness and romantic challenges.

Lyrics: *Begitu terus sampai Iblis tobat dan sedekah*

The lyrics, "*Begitu terus sampai Iblis tobat dan sedekah*," encompass explicit and implied meanings. The explicit is straightforward, employing the term "Iblis" to convey that the described situation or behavior will persist unchanged, even until the Devil (Satan) repents and gives alms. Meanwhile, the implied meaning in these lyrics suggests an improbable or ironic scenario where the Devil engages in repentance and charity, contrary to his inherently evil nature. This layered substance strengthens the satirical concept by explicitly mocking one's partner. The overall meaning reflects a desire or hope for a challenging transformation in a romantic relationship.

Lyrics: *Berhenti ulangi psikolog dan terapi*

The lyrics, "*Berhenti ulangi psikolog dan terapi*," carry satirical nuances, both expressed and implied. The explicit purpose lies in the phrase "*psikologi dan terapi*," bluntly expressing the desire to cease counseling or therapy for a problematic romantic relationship. Meanwhile, the implied meaning points to the frustration and desire for change due to an inability to resolve problems or face challenges. The satirical nature is further emphasized through the explicit insinuation to one's partner about the repeated psychologist visits and therapy sessions. This nuanced meaning reflects a longing for alternative solutions or a perception that the existing approaches have failed to yield positive transformations in romantic relationships.

Lyrics: *Karena aku pun bola panas juga kadang lebih atau sama parahnya*

The lyrics "*Karena aku pun bola panas juga kadang lebih atau sama parahnya*" possess gradations of satirical meaning, namely explicit and implicit. The explicit satire is evident in the expression "*aku pun bola panas*," indicating that the speaker quickly gets angry or feels like a hot-tempered person. It is an outright statement expressed clearly and directly. Meanwhile, the implied meaning lies in comparing the nature of "*bola panas*" and the severity of the issue the speaker faces. Saying that it is "*kadang lebih atau sama parahnya*" may imply that the level of distress or the problem the speaker encounters is disproportionate to the angry behavior or reaction exhibited. Correspondingly, strengthening the concept of satirical language with gradations of meaning reflects self-awareness about one's shortcomings or challenges that are self-deprecating.

Lyrics: *Persetan aturan cinta tak tertulis di atas batu*

The lyrics "*Persetan aturan cinta tak tertulis di atas batu*" also contain gradations of satirical language meaning, both explicit and implicit. The explicit conveys sarcasm through the word "*persetan*," expressing disdain or indifference towards the rules of love deemed meaningless or unworthy of respect. Additionally, the word "*batu*" implies something rigid or inflexible, disapproving of norms considered strict or difficult to follow. Furthermore, the implied meaning contained in the expression "*aturan cinta tak tertulis di atas batu*" can also be interpreted as a criticism of social norms or expectations

regarding love seen as unclear or difficult to understand. Hence, such a concept reflects a dislike of socially recognized limitations or expectations in romance.

The explanation above highlights several lyrics containing gradations of satirical language meanings, classified into implicit and explicit. In this regard, not all lyrics in the song "*Cincin*" by Hindia contain satirical meaning gradations; some only feature one satirical sense, either implicit or explicit.

DISCUSSION

Based on the analysis results regarding the lyrics of the song "*Cincin*" by Hindia, several forms of satirical language were found, such as irony, sarcasm, and cynicism. Nonetheless, strengthening the concept of satirical language is against several vulnerable factors, including (1) satirical language can be challenging to understand for listeners who do not grasp the context or background of the song (Alexander Sam & Stanley, 2023), (2) satirical language is often presented cynically; it is fabricated or depicted in other ways because it is not expressed or mentioned openly and directly (Audrie Atie et al., 2022), (3) satirical language can lead to misunderstandings or conflicts with the party who is the target of the satire (Saraswati et al., 2017), and (4) satire reveals certain situations and can also be a form of protest regarding politics and society (Harsono, 2019). These factors may convey the concept of satirical language as ineffective in a song. Hence, to strengthen the concept of satirical language, the delivery of satire needs to be differentiated according to its forms. A previous relevant study focused on analyzing the song lyrics in the album "*Labirin*" by Muhammad Tulus, in which the researchers found several forms of satirical language covering sarcasm, irony, and cynicism (Santi Budiyan & Yushi Luthfiyati Fadilah, 2022).

The gradation of meanings of satirical language in the lyrics of the song "*Cincin*" by Hindia included implied and explicit meanings to convey satire. The following factors influenced the weak use of satirical language in songs: (1) Satire that is too frontal can cause discomfort to song listeners (Inyabri et al., 2022); (2) Satirical language can divert the focus from the song's prominent message and make it seem unserious or unprofessional (Hidayat & Nurliah, 2023; M. et al., 2022); (3) Excessive use of allusions

can obscure the main message or reduce the emotional depth that the song can convey (Amin Diwan Waruwu et al., 2022); (4) The listener cannot immediately accept satirical language but must initially be sensitive in understanding the meaning of the lyrics (Akbar & Astuti, 2022). These factors conveyed the meaning of the song effectively. Hence, appropriate gradations of satirical language meanings in the song must be considered. Correspondingly, Afrinda conducted research with the title "Sarcasm in contemporary *dangdut* song lyrics (semantic study)," which discussed changes in meaning that occurred due to inappropriate word choice (Afrinda, 2016).

The lyrics of the song "*Cincin*" by Hindia demonstrated the effective use of satirical language forms and nuanced gradations of meanings to enhance the overall satirical tone. Criticizing and influencing individuals through music poses a challenge; it requires a strategic and precise approach to convey intended meanings accurately. Thus, to effectively communicate criticism and achieve specific goals, using satirical language in song lyrics is essential. The adept utilization of satire's forms and gradation of meanings in the lyrics has successfully contributed to reinforcing the overarching concept of satirical language that encompasses critical elements.

CONCLUSION

This research described various forms of satirical language found in the lyrics of the song "*Cincin*" by Hindia. In this regard, the selection of lyrics in sentences or words containing different forms and gradation of meanings could strengthen the concept of satirical language in a song. Consequently, such an approach elevated the development of satirical language in the context of music.

The concept of satirical language investigated in this study specifically examined lyrics containing satirical forms such as irony, sarcasm, and cynicism. The song's lyrics predominantly employed satirical language in the form of irony and cynicism, with sarcasm being involved minimally. Accordingly, irony and cynicism were presented more subtly, aiming to convey satire without causing conflict. The satirical language in the song's lyrics contained varying degrees of meaning, both implicit and explicit. This

nuanced expression reinforced the concept of satirical language, capturing the attention of listeners and song enthusiasts.

The limitation of this research is that it only reveals three forms of satirical language: irony, sarcasm and cynicism. If explained further, several forms of satirical language have their own types and classifications. However, in this research it is sufficient to reveal the forms of satirical language of irony, sarcasm and cynicism in broad and general terms.

As an implication, songwriters can leverage the findings of this research to underscore the significance of reinforcing satirical language in songwriting. To effectively convey the intended meaning of a song, songwriters can employ strategies that focus on the diverse forms of satirical language and the nuanced meanings embedded in the lyrics. Additionally, this research contributes valuable insights into how satirical language can influence listeners. It provides a deeper understanding of the significance of satirical language in a song, facilitating its favorable reception in society.

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