

Power Relations and the Existence of 'Slank' (Foucault's technology of the self)

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ABSTRACT

Slank is one of Indonesia's great bands that has endured for over three decades, developing a distinctive style and lyrical content. The social turmoil and dynamics experienced during the three ruling regimes are reflected in the historiography of Indonesian music, encapsulated in hundreds of song lyrics. Through the lens of postmodernism and Foucault's poststructuralist approach, this research explores power relations and Slank's presence throughout these regimes. The study reveals that Slank's lyrics have acquired an exotic character, serving as a testament to the band's aesthetic existence. These lyrics illustrate Slank's effort to represent Indonesia, showcasing the country's cultural fusions from Sabang to Merauke, exemplified by songs such as 'Atjeh' and 'Good Morning Papua.' The lyrics also touch on themes of Western globalization and the extensive social dynamics embedded in Indonesian history. The research findings suggest that in creating music, Slank draws inspiration from power relations ingrained in social dynamics. The lyrics within Slank's albums revolve around resistance efforts, sensitivity to injustice, and challenges to dominant powers. These lyrical expressions serve as a means for Slank to resist and rebel against the narratives propagated by the ruling 'tools.'

Keywords: Slank, Postmodernism, Critical Discourse, Existence, Exotic

1. INTRODUCTION

Lyrics are just one of the many fragments that flow through Slank's songs throughout the band's existence. Like the song 'Jakarta Meledak Lagi' from the album 'PLUR' released in 2004 with the lyrics "...*Jakarta meledak lagi.. Kemarin ada bom lagi.. Apakah demokrasi seperti ini? ...Orang bebas berbuat sesuka hati...*" ("...Jakarta exploded again... Yesterday there was another bomb... Is this what democracy is? ...people are free to do whatever they want...") clearly illustrates the conditions that occurred at that time when there was a bombing in Jakarta. Of course, there are still many Slank songs full of criticism and satire that are not only about politics and the authorities. But these songs also imply a form of resistance to domination and the turmoil of social dynamics in Indonesia.

Lyrics are also one of the instruments to explain how the relationship between power and music occurs so that it can reveal the episteme at that time. According to Foucault's view, music is an integral part of many people who are also cultural initiators. For example, jazz music has nuances and fans from certain circles, and punk music has unique accents, such as clothing styles, 'mohawk' hairstyles, and critical lyrics that seem to rebel against the establishment have become their identity. While in other parts of Germany, punk music carries a different identity with a shaved head (skinhead) hairstyle. According to Annuar (2016), punk music is rooted in alternative music, which has a strong tradition of anti-establishment politics and resistance to the dominant capitalist system.

From the description above, it will bring up ontological problems that have the intricacy and complexity of this phenomenon. While the communication problem is a critical form that seeks to dismantle and construct it, how communication will give meaning and re-describes the correlated elements that build 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. The phenomenon described above illustrates an intriguing reality to examine in this research.

Foucault also pays special attention to science and power, stating his central premise that power is not 'something' owned or controlled by a particular individual or group but is a network of relationships scattered in society and

covers all aspects of life. According to Foucault, power exists not only at the level of political or governmental institutions but also in social institutions such as families, schools, and workplaces. Power exists in every social relationship and shapes our emotions, thoughts, and behaviors. The lyrics are just an instrument to explain how the relationship between power and music occurs so that it can translate the social conditions at that time.

2. METHOD

"Without music, life would be a mistake," said Friedrich Nietzsche (Mazzola, 2016:v). It implies how music has many connections that are not only illustrations of social phenomena but also have many links between music and various other things. However, the historical approach related to music and culture will lead to a different view in revealing reality with all its interrelationships. In other words, music is able to change, build an identity, and become popular culture. Emphasizing the many elements at play in this research, which is also in line with what has been described in the previous background, the research urgently seeks to uncover the interrelationship of these elements using Michel Foucault's perspective.

Implementing the postmodernism paradigm, a philosophical and cultural movement that emerged in the middle of the 20th century in opposition to modernism, emphasizes rationality, certainty, and unity. According to Liliweri (2018: 57), one of the fascinating themes of the postmodernist thinking paradigm is emphasizing the role of language and power relations, seeking and questioning accepted ways of thinking, and giving voice to marginalized alternative views. Therefore, the postmodernism paradigm may apply flexibly to real-world objects pertaining to language, power dynamics, or other social connections.

Thus, this research has three main objectives. The first is positioning the intervention as an elaboration and defense of Foucault's broad approach to cultural sociology. Michel Foucault is a primary reference point in debates about the relationship between culture and society. It openly acknowledges that he is also a controversial figure who animates different kinds of opponents, including many who see themselves as cultural sociologists. Yet, he does not seek to defend his specific arguments about the nature of cultural capital but rather for a broader understanding to explain the relational approach he outlines through his interest in the 'field' metaphor.

Second, it champions a 'relational' perspective as central to the vision of the sociology of art and culture. Instead of seeking to define the subject in terms of interactions between 'variables' or pre-defined domains (such as 'art', 'society', or 'social class'), it explores the interactions between diverse and heterogeneous practices and how specific cultural forms emerge from such dynamic flows. It focuses on immanence or the concept of being an entity that gives rise to cultural forms from the covert interactions and dynamics of social life.

Third, to see this relational perspective as a break from linear conceptions of sociology and enabling a more advanced way of connecting theory and method - one that views aesthetics as essential to explaining the relationship itself. In practical terms, this relational perspective supports an approach to art and culture that emphasizes the examination processes of production, consumption, and mediation. As such, his studies engage between agents and structures, whose findings are regarded as a middle ground, Foucault reminds us of the critique that power is never reducible or very close to the individual.

3. RESULT AND DISCUSSION

Of course, music is not only about musicality or aesthetics that are always tied to nuances of beauty for enjoyment when consumed by the public. Ultimately music becomes a medium of commodification for capitalists, so that it becomes an industry that also talks about business and entertainment. Then comes standardization or normalization, which according to Foucault, normalization is an effort to perpetuate power. Meanwhile, power has a hand in organizing everything in social life through its discourses to build truth. According to him, power is not in the form of repression, or coercion but accumulates in knowledge that has an effect on the ruler. Therefore, power is also accumulated in the music industry, indirectly becoming a patron in determining systematization in the music industry, which in the end becomes the main goal for capitalists in business.

This power strongly influences the systemically determining the business market in the music industry. The eligibility of a musical work for public consumption is regulated in such a way that causes some sense of domination and dominated. This is why everywhere there are genres of music that represent marginalized groups. Generally, punk rock music is considered negative, aggressive, rebellious, and anti-establishment. Kurt Cobain described it as musical freedom in 'Music: The Definitive Visual History' (2013:398).

3.1 Political Dynamics and Development of the Music Industry in Indonesia

In Indonesia, according to Sumrahadi (2017), the development of rock music is divided into at least two historical periods. The first chapter is about the old-order period. Soekarno's leadership, who carried out anti-Western politics, caused all kinds of art products affiliated with Western culture to be restricted. He even emphasized that Western music, especially rock, was considered as music that sounded perfunctory. The band Koes Plus is one example of how political power can influence freedom in music.

Furthermore, in the second half, during the New Order period, the Soeharto regime was the opposite, which was pro-western, thus opening up as widely as possible to the influx of Western cultures. The New Order regime, which was adaptive to globalization, fostered the quick growth of rock music. The wide-open channel also expanded the music industry in Indonesia, allowing Western music products to flood the Indonesian market. Private radio stations also played Western music in their broadcast hours.

At first glance, the New Order regime gave Western culture the space to rule over Indonesian culture, foreign cultures manifested a wider network than spaces for local culture to exist. Radio stations, including private media, had more freedom in cultivating the music industry. But not only Western music that increasingly exists, from lifestyles to Western ideologies are easily conveyed from generation to generation, making society consumptive and a culture of imitation. This is where capitalist power seems to work hand in hand for mutual benefit, thus illustrating how the veil of power has a hand in creating a wide and deep 'niche' for profit.

Jeremy Wallach, in his book 'Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2000', provides an overview of the development of music in Indonesia in the late 90s, which also describes patterns of consumption, distribution, business and the influence of western music. The following table is excerpted from the book,

No.	Artist	Album Title	Description
1	The Corrs	<i>MTV Unplugged</i>	Western, quasi-Celtic Pop
2	Celine Dion	<i>All the Way: A Decade of song</i>	Western sentimental pop ballads
3	Westlife	<i>Self-titled</i>	Irish "boy band"
4*	Rossa	<i>Tegar</i>	Pop Kelas Atas
5*	Chrisye	<i>Badai Pasti Berlalu</i>	New arranged songs from a classic 1970s pop album
6*	Various	<i>Hard Rock FM Indonesia Klasik</i>	Compilation of Indonesia
7*	Padi	<i>Lain Dunia</i>	Pop alternatif
8*	Dewa 19	<i>Best of Dewa 19</i>	Pop alternatif
9	Boyzone	<i>By Request</i>	Irish "boy band"
10*	Melly	<i>Self-titled</i>	Pop alternatif
11	Bryan Adams	<i>The Best of Me</i>	Western mainstream rock
12	Various	<i>Everlasting Love Song 2</i>	Western sentimental pop ballads
13*	Sheila on 7	<i>Self-titled</i>	Pop alternatif
14	Metallica	<i>S&M 2</i>	Western hard rock/metal backed by a symphony orchestra
15*	Bunglon	<i>Biru</i>	Smooth jazz-influenced pop
16	Sheila Majid	<i>Kumohon</i>	Malaysian jazz-influenced pop
17	Alanis Morissette	<i>Unplugged</i>	Western alternatif rock
18	Richard Clayderman	<i>Chinese Garden</i>	Western pop-classical crossover
19	Korn	<i>Issues</i>	Western "hip metal" (hip hop + metal)
20	Various	<i>'99: The Hits</i>	Western Top 40 compilation
21	Rage Against the Machine	<i>The Battle of Los Angeles</i>	Western "new school" hardcore/hip metal
22*	Sherina	<i>Andai Aku Besar Nanti</i>	Children's pop (pop anak-anak)
23	Various	<i>Forever</i>	Western sentimental pop ballads
24*	Dian Pramana Putra	<i>Terbaik (Best)</i>	Pop kelas atas
25*	Syahrani	<i>Tersiksa Lagi</i>	Vocal jazz
26	Savage Garden	<i>Affirmation</i>	Western mainstream pop
27	George Michael	<i>Song from the Last Century</i>	Western mainstream pop
28	Metallica	<i>S&M 1</i>	Western hard rock/metal
29	Santana	<i>Supernatural</i>	Western Latin-crossover pop rock
30*	Rita-Sita-Dewi	<i>Satu</i>	Pop kelas atas
31*	Romeo	<i>Self-titled</i>	Pop kelas atas
32*	Ruth Sahanaya	<i>Kasih</i>	Pop kelas atas
33	Various	<i>L Is for Love</i>	Western sentimental love ballads
34	Foo Fighters	<i>There Is Nothing Left to Lose</i>	Western alternative rock
35	Eric Clapton	<i>Chronicles</i>	Western mainstream rock
36*	Purpose	<i>Tiger Clan</i>	Ska
37	Various	<i>The End Of Days</i>	Hollywood movie soundtrack
38	Guns 'n' Roses	<i>Live Era '87-93</i>	Western hardrock
39	Various	<i>American Pie</i>	Hollywood movie soundtrack
40*	Noin Bullet	<i>Bebas</i>	Ska

Note*: Indonesian Title

40 best-selling albums on Aquarius Musik weekly, of January 22, 2000

(Source: Wallach, 2008:83)

The table above compares Indonesian music and Western music, with pop dominating the music market in general. It shows how the dominance of high-end music genres, relatively, implies how the music industry commodity perfectly built in Indonesia as an industry with huge profits. Meanwhile, to be able to enter and sell at a large music store like Aquarius is not easy because in addition to being a music store, Aquarius is also a large record company in Indonesia that houses many musicians and bands, so only record companies that are equivalent (major labels) or have specific networks can easily shape the music industry market in Indonesia, which influenced by global music industry trends.

3.2 History of Potlot and Slank

Potlot is the name of a street with a lot of history in the Indonesian music scene, which became a destination for the 90s generation interested in music. Located in the South Jakarta area, it faces Kalibata Raya road, intersecting with the road that connects Pancoran and Pasar Minggu.

Borrowing the term 'arena' from Bordiue, Potlot is the place where Slank grew up and is also an arena where various interests meet, whether music, business, or other interests. Some make the place a social arena to interact and gather, others want to become musicians, meet their idols, or just chit-chat to do 'wild' things. Because in this place, anyone from any circle is free to enter the area, like a place of social interaction without caste, without knowing the time limit that is always open to stop by.

Potlot was an organic arena that grew beyond the original intention of Mother Iffet (Bimbim's parent), who wanted to provide a space for Bimbim and his friends to gather and make music freely. Perhaps it can be interpreted as a symbol of 'freedom' for the younger generation. Potlot was not only about a place for music but also about socializing and the polemics of band kids and teenagers of the 1990s generation. Many musicians were born in Potlot, but there are also many tragic stories that originated from that place.

Freedom is an entity needed by every human being. Free or independent is the dream of all parties, from individuals to countries that want their own sovereignty. It ends up in the objectification of freedom based on its understanding and ideology. Therefore, in the teenage years, when they really want freedom, which they will not be able to get from their personal environment, Potlot is the way to achieve it. Inevitably, apart from music, the place is also full of promiscuity, alcohol, and drugs.

Many of the confessions of musicians and celebrities who grew up with Potlot/Slank are also influenced by relationships and drugs because the place is a space where activities and interactions intersect with many negative things according to general rules and truths. In fact, in Slank's 13th formation, which is considered by some to be Slank's best formation, all of its personnel were drug users. It has become a 'myth' for musicians to achieve creativity or as part of a 'band' life, which is also the same in the West or the world in general. For many of today's musicians, Potlot is not only historic for Slank and Slankers, but also for their careers. Ari Lasso revealed, "A place that is not only historic for Slank, but also historic for the 90s music scene and also historic for me," Ari Lasso said as quoted by *kompas.com* from his YouTube channel. This means that Potlot is not only part of Slank's history but more broadly part of Indonesia's history, especially Indonesian music.

As a group band, its existence is unquestionable during its work in the music industry over three decades, given its own style to Indonesian music. With dozens of albums and hundreds of songs Slank has proven its existence. The album 'Vaccine' released during the pandemic, gave a statement that Slank still exists today. However, Slank is not free from various kinds of polemics such as other big bands, rock and roll styles, and the lives of musicians who are seen negatively by adherents of 'truth' from other perspectives into fragments that fill the ups and downs of the band's career during its work in Indonesian music, splits, being banned from holding concerts, threatened with disbandment and the presence of Abdee Negara and Ridho Hafidz made Slank into the last formation that lasted until now, formation 14. With members Kaka (vocalist), Bimbim (drummer), Ivanka (bassist), Abdee Negara (guitarist), and Ridho (guitarist), Slank started with the release of the album 'Tujuh' on January 20, 1998.

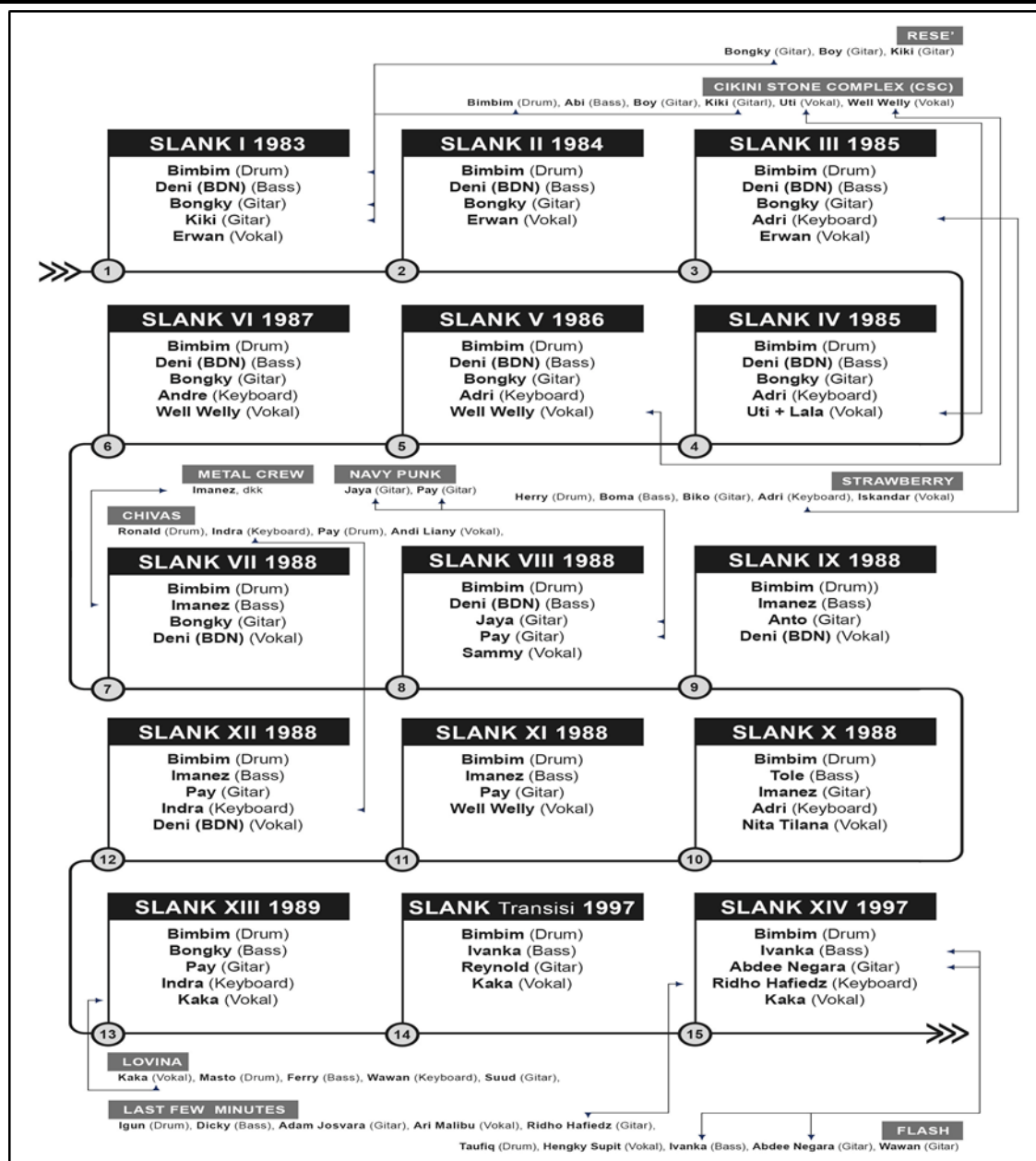


Figure 1. Figure of Slank lineage prepared by researchers (Arafat, 2020:42-43)

3.3 The Relation of Song Lyrics, Meanings, and Slank

Eliot, in his book 'The Sacred Wood: Essays on Poetry and Criticism' (1950), lyrics are complex and fragmented expressions of human thoughts and feelings. Usually, lyrics reflect the story or theme that the writer or singer wants to convey. In the book 'The Mirror and the Lamp: Romantic Theory and the Critical Tradition' (Abrams, 1971), lyrics are verbal utterances that summarize and express the feelings, thoughts, and subjective experiences of the author. Therefore, lyrics are a series of words or texts used in songs or poems to convey messages, expressions, and emotions to listeners or readers, emphasizing the importance of rhythm, tone, and word structure in lyrics to create a strong aesthetic effect.

According to the expert's perspective above, lyrics contain symbols and metaphors that offer a deeper and more complex dimension to convey human experience. So lyrics are not only texts in the form of writing but also have a depth and breadth of dimensions reinforced by the elements of voice or sound that contribute to building these dimensions. Lyrics are also the experience, imagination, and subjective meaning of the creator, who is reflective

of a phenomenon, so lyrics make them a means to convey discourse to others. Likewise, the lyrics spread in Slank's albums tell many things about social conditions.

This chaotic phenomenon was not spared by Slank with its song entitled 'Birokrasi Complex' with its typical satire,

"Mau bikin usaha... Harus lewat sini lewat sana... Meja sini meja sana... Sogok sini sogok sana... Izin sini izin... Complex birokrasi complex.. Mau punya jabatan... Pake topeng ini topeng itu... Sikut sini sikut situ.. Bual ini bual itu... Jilat sini jilat...Complex birokrasi complex... Complex birokrasi complex... System memang system... Tapi jangan ngerepotin... System memang system... Tapi jangan ngerepotin... Mau menuntut hak... Dibelokin sini belok sana... Lempar sini lempar sana... Blokir sini blokir sana... Ngadu sini ngadu"

("Want to make a business... You have to go this way and that way... This table that table... Bribe here bribe there... Asking for permit here and there... Complex bureaucratic complex... Want to have a position ... Wear this mask, that mask... Nudge here nudge there... Brag this brag that... Lick here lick there... Complex bureaucratic complex... Complex bureaucratic complex... System is system... But don't be inconvenient... System is system... But don't be troublesome... Want to demand rights... Turn here turn there... Throw here throw there... Block here block there... Complain here complain there")

Institutions are the intersection of knowledge and power. To be in an institution requires knowledge that carries academic symbols to correlate with positions and standings. The higher the academics symbol, the higher the authority and responsibility; it is the truth that the community believes. Every institution runs based on a system, especially in the all-digital era where the majority is executed by computers, which will soon be AI (Artificial Intelligence) that will operate many jobs, and humans are just operators. Just look at the time when the change of officials had no significant effect.

While in other lyrics entitled 'Mars Slankers' with lyrics,

"Di sini tempat cari senang, Salah tempat kalau kau cari uang, Di sini orang-orang penuh kreativitas, Tempat orang-orang yang survive"

("This is a place to have fun, if you're looking for money, you're in the wrong place, this is a place for creative people, a place of people who survive")

It is a form of production to manipulate previous truths, but it also implies a message that gathering together and interacting will foster creativity that will be able to survive. The song is not an empty word because Slank is proof of this, some people may see that they are just musicians who are just having fun but survive with creativity, which certainly makes money. The manipulation here at least shifts the orientation about money but moves the order to prioritize fun and creativity in order to survive.

Slank always has a way of interpreting a phenomenon and expressing it in their own way. A long career journey and having visited almost all places in Indonesia provides a wealth of absorption of cultural symbols. So, the cultural element is a strong variable in many Slank songs. This also proves that Slank exists because it is consistent with Indonesian culture that appears in song titles, such as; Anyer 10 Maret (1992), Bang Bang Tut (1994), Punk Java (1998), Alas Roban (2001), Atjeh-Investigation (2004), SBY-Sosial Betawi Yo'i (2005), L.A.P.I.N.D.O (2007), Sumba Humba (2019), Solo Balapan (2019), Alon-alon asal kelakon (2007), Naengan Manuk (1998), Bali Bagus (1991), Tepi Campuhan (1992), Poppies Lane Memory (1998), Party di Bali (2017), Lembah Baliem (2001), Good Morning Papua (2012), that represents a geographical stretch from Aceh to Papua, regardless of the context of the song.

While some of the songs also symbolize elements of Indonesian history and legends, for example; Nina Bobo (1991), Tut Wuri Handayani (1996), Naik Naik ke Puncak Gunung (1998), Mars Pemilu (2004), Juwita Malam (2004). All things considered, it is impossible to dissociate their songs from politics, society, history, culture, or criticism. Due to the blending and expanding social issues in society, Slank indicates a strong accent and recognizes specific components and variables.

The lyrics from the albums that have been released contain snippets of text that may be related to the political dynamics that surround Slank. Word choices in song lyrics reflect the relationships that exist between eras of power. The lyrics were critiques of the New Order government written during that time. Slank has a relationship with power, so even though they frequently criticize the new order regime, they are free to speak out without facing the same consequences as Koes Plus or Iwan Fals. This is an unavoidable factor. Soemarno Sosroatmojo, Bimbim's grandfather, oversaw DKI Jakarta as governor from 1960 to 1966 (Arafat, 2020:60).

3.4 Foucault's Technology of the Self

Foucault views language as a means of conveying messages and as a tool for shaping social and political reality. In this case, language is not only a reflection of reality but can also influence that reality. This concept also emphasizes the importance of context in understanding language. Language cannot be separated from the socio-political and cultural context in which it is used. Hence, Foucault's analysis of discourse delves into the socio-political backdrop influencing language and the societal and cultural norms shaping linguistic expressions. This method encourages us to scrutinize the stories constructed by language and media, prompting an inquiry into the entities wielding the authority to shape these narratives. This approach aids in identifying the inherent biases and vested interests within language, promoting a discerning and well-informed comprehension of socio-political truths.

The analysis comprises various stages, such as pinpointing the text or discourse for examination, scrutinizing the socio-political and cultural milieu shaping language usage, and investigating the impact of power and ideology on the language employed. This method is crucial for comprehending the relationship between language and power in society, offering insights into socio-political structures through linguistic examination. It encourages a more critical and introspective comprehension of socio-political realities.

First, concerning production technology, Slank generates narratives that it selects and deems captivating, with the intention of transforming or influencing audiences, particularly its fanbase, the Slankers. Like one of the songs 'Mawar Merah' whose lyrics are "Memang penampilanku, juga rupaku selengean, Memang cara hidupku tak teratur, Pengangguran (kata orang sih!), Tapi kuyakin dia bahagia, Karena dia mawar merahku". ("It's true my looks, and my appearance is selengean, it's true that my way of life is irregular, I'm unemployed (that's what people say!), But I'm sure she's happy, Because she's my red rose."). This lyric gives the meaning of justification that manipulates the previous truth, but this does not mean that the discourse presented is wrong because, in reality, happiness is a myth that has always been associated with one's position and job to get happiness. Slank has also proven that their success is not only due to its position and ways of earning money by being outside the general music industry.

Second, the technology of any sign system, meaning, or marking, such as the use of the terms Piss, PLUR, Generasi Biru, or in the lyrics, is a form of mastery in interpreting and highlighting something. Lyrics in poetic songs always have different meanings for each person, and Slank always presents in every song how they describe the behavior of politicians, one of which is in the song 'Gossip Jalanan'; or the song 'Kampus Depok' provides a sign of intellect, or the song 'S.O.S Cinta' about the urgency of concern that has touched the point of morality.

Third, Power technology relates to determining individual behavior and subordinating it to certain goals or domination, which is an objectification of the subject. In this case, manipulation is one of the techniques to change the mindset through disseminated songs or discourses. Slank provides themes or discourses that they wrap in songs to invite listeners or slankers to follow their train of thought. By doing so, it means that Slank has subjugated others and objectified the subject into a 'market'. Slankers are a form of subject objectification that has always been a business niche for Slank.

The large and scattered number of slankers proves Slank's dominance over its fan community in Indonesia. Slankisme contains 13 imperfect teachings. Mars Slank, Piss, and PLUR are like symbols of power over sovereignty that have ideologies, principles, and anthems for Slank and slankers.

Lastly, self-technology is the ability of individuals to perform certain activities for others. Slank's albums and hundreds of songs are a form of mastery of self-technology, proven by their existing work in society, especially Slankers. Artwork is the most honest expression. The honesty in every song lyric is the truth absorbed by the listener base. For over three decades, Slank has become a big brand, a profitable business for many parties. Politics also benefits, especially in the current regime of power where Slank is a band that participates in helping government programs such as during a pandemic or tourism.

Slank's mass base is also an added value to make them participate in helping government programs. It seems that Slank deserves to be involved in the tourism program. Some of their songs raise Indonesian culture and nature, such as the title 'Bali Bagus', 'Poppies Lane Memory', 'Anyer 10 March', 'Jakarta Pagi Ini', 'Party in Bali', 'Alas Roban', 'East Timor', 'Good Morning Papua', 'Atjeh' and other songs, not to mention the titles that use cultural terms such as, 'Alon Alon asal kelakon', 'Tepi Campuhan', 'Neangan Manuk' or as in the song 'Punk (Java)' is a folk song 'Cublak-cublak suweng', this wealth is not owned by bands or musicians in Indonesia. Not to mention

that during their career, Slank often held performances in many regions of Indonesia, providing an advantage for the government to convey messages to the public.

4. CONCLUSION

Slank has never been in direct conflict with authorities; instead, they position themselves as individuals facing intimidation. Their criticism serves as a discourse intended to counter the authoritative discourse of truth. Slank's deep understanding of music empowers them to consistently uphold their discourse. The songs embody a fusion of Slank's self-technology and ideas directly absorbed from the daily 'Potlot' environment. While Slank is not entirely free from industry influence, having been subject to social discourse control, their strong manifestation prevents them from becoming dependent on the industry or personnel. The discourse grows organically, perpetuating Slank's power. Direct interaction with the social environment shapes Slank's personality, rendering them sensitive to societal nuances. Contrary to politicians treating countrywide travel as a political safari before elections, Slank, departing with its interests, has consistently positioned itself within Indonesian society. Unbeknownst to them, Slank functions as a creative aspiration space accommodating Indonesian cultures amidst chaotic social issues. Slank transcends the dichotomy between idealism and aesthetics, aligning with social changes to advance music maturity in Indonesia. In essence, adopting Derrida's view that texts should evolve to generate new meanings, Slank employs lyrics, meanings, and symbols to wield the power of knowledge creatively. This dynamic process not only subdues the capitalist music industry but allows Slank to navigate and shape the music market in tandem with changing times and accelerating digitalization. To sum up, the intersection of power dynamics and music occurs within the framework of the capitalist music industry, encompassing institutions, evolving media, and changing consumption patterns. Slank's collision with capitalist goals, linguistic challenges in lyrics, and clashes with the ruling regime and popular culture highlight the complexity of their position. Despite this, Slank, with its characteristics, navigates a middle path outside the capitalist music industry, achieving similar interests without direct opposition. This ability stems from their power relations and community capital, enabling them to assert control in the Indonesian music industry arena.

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