

**READING THE ANTICHRIST IN “AT THE LEFT HAND OF GOD” BY
THE BEHEMOTH**

Submitted in partial fulfillment of the requirements for gaining the bachelor
degree in English literature



By:

Syidiq Syaiful Ardli

13150011

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

2018

Final Project Statement

I certify this research is the original work of my own work. As a writer in this thesis, I am completely responsible for the content of this research. Other researcher's opinions or finding included in this research are quoted or cited in accordance with ethical standards.

Yogyakarta, 24th January 2018

The Researcher,



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Syidiq Syaiful Ardli

Student No.13150011



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-113/Un.02/DA/PP.00.9/03/2018

Tugas Akhir dengan judul : READING THE ANTICHRIST IN 'AT THE LEFT HAND OV GOD' BY THE BEHEMOTH

yang dipersiapkan dan disusun oleh:

Nama : SYDIQ SYAIFUL ARDLI
Nomor Induk Mahasiswa : 13150011
Telah diujikan pada : Rabu, 21 Februari 2018
Nilai ujian Tugas Akhir : A

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Ulyati Retno Sari, S.S. M.Hum.
NIP. 19771115 200501 2 002

Penguji I

Danial Hidayatullah, SS., M.Hum
NIP. 19760405 200901 1 016

Penguji II

Dr. Witriani, S.S. M.Hum.
NIP. 19720801 200604 2 002

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Yogyakarta, 21 Februari 2018
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
PEKAM

Alwan Khoiri, M.A.
NIP. 19600224 198803 1 001



**KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
JURUSAN SASTRA INGGRIS**

Alamat: Jl. Marsda Adisucipto Telp/Fax. (0274) 513949 Yogyakarta 55281, email: si@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi

a.n. Syidiq Syaiful Ardli

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Yogyakarta

Assalamualaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Syidiq Syaiful Ardli
NIM : 13150011
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : **"READING THE ANTICHRIST IN 'AT THE LEFT HAND
OF GOD' BY THE BEHEMOTH"**

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terimakasih.

Wassalamualaikum Wr. Wb

Yogyakarta, 27 Februari 2018

Pembimbing,

Ulyati Retno Sari, SS, M. Hum

NIP. 197711152005012002

READING THE ANTICHRIST IN “*AT THE LEFT HAND OV GOD*” BY THE BEHEMOTH

Syidiq Syaiful Ardli

Abstract

Antichrist comes as an idea to show rejection of Christianity. Although it often appears in the form of movement, the Antichrist is also found in several literary works including the song lyrics. The theme antichrist itself is depicted in the song lyric *At the Left Hand Ov God* by Behemoth. The writer uses qualitative research as the method and combines with the interpretative approach to give more explanation about the song lyric as the object of research. *Close reading* method significantly has an important role in this research, especially when the writer collects the data and analyzes the lyric. By finding each little aspect or intrinsic element using close reading, the writer uses *new critic* theory to interpret the meaning of the lyric. The presence of literary theory, such as *New criticism* carries four (4) main concepts analysis of meaning like Ambiguity, Irony, Paradox, and Tension. Those elements are compulsory to discover the purpose and the meaning of the lyric. Regardless of the Antichrist controversy brought to Christianity, this analysis may give a closer look how the Antichrist is elaborated within 48 lines of lyrics and 11 stanzas. The outcome of this study is the writer finds the thematic unity understanding of Antichrist in much figurative meanings in irony mostly. The theme of Antichrist is often found in sarcasm and irony. This study may helps the future research or people that interested in either the object or the theme.

Key words: *Lyric, Antichrist, New criticism.*

READING THE ANTICHRIST IN “*AT THE LEFT HAND OV GOD*” BY THE BEHEMOTH

Syidiq Syaiful Ardli

Abstrak.

Antikristus merupakan paham untuk menunjukkan penolakan kepada agama Kristiani. Meski sering muncul dalam bentuk gerakan, Antikristus juga terdapat dalam beberapa karya sastra termasuk dalam lirik lagu. Tema Antikristus sendiri sudah terceminkan dalam lirik lagu *At the Left Hand Ov God* karya Behemoth. Penulis menggunakan penelitian kualitatif sebagai metode dan menggabungkannya dengan pendekatan intepretatif untuk memberikan penjelasan lebih banyak tentang objek penelitian, *At the Left Hand Ov God* dan tema utama Antikristus. Metode *close reading* atau membaca teliti dekat terutama memiliki peran penting dalam penelitian ini terutama saat penulis mengumpulkan data dan menganalisa lirik. Dengan menemukan setiap aspek kecil atau elemen intrinsik menggunakan metode *close reading*, penulis menggunakan teori *New Critics* untuk menafsirkan makna lirik. Kehadiran teori sastra seperti *New Critics* yang membawa empat (4) konsep utama analisis makna seperti Ambiguitas, Ironi, Paradoks, dan Penekanan adalah wajib untuk mengetahui tujuan dan makna dari lirik. Jadi, terlepas dari kontroversi antikristus yang dibawa ke dalam agama Kristen, analisis ini dapat memberi gambaran lebih dekat bagaimana tema antikristus diuraikan didalam lirik sepanjang 48 baris dan 11 bait. Hasil akhir dari penelitian ini adalah penulis menemukan adanya pemahaman kesatuan tema antikristus didalam karya lirik lagu *At the left hand ov God*. Tema Antikristus ini banyak ditemukan dalam ironi dan bagiannya yaitu sarkasme. Penelitian ini nantinya akan membantu peneliti di masa depan atau orang-orang yang tertarik entah itu didalam objek lirik lagu atau temanya

Kata kunci: *Lirik, Antikristus, Kritik Baru.*

Motto

“Push your Care, Push your Burden aside

Erase everything inside and leave just one thing on your mind

You only live once, so just go ***ing nuts!”

Mitch Lucker, *Suicide Silence*: You only live once

—Let us look each other in the face. We are **Hyperboreans**—we know well enough how remote our place is— Friedrich W. Nietzsche, *The Antichrist*

* The **Hyperboreans** were a mythical people beyond the Rhipaeen mountains, in the far North. They enjoyed unbroken happiness and perpetual youth.

“The only things all Humans are Equal in..... is Death”

Johann Liebert, *Monster*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

“In the End, Cherishing your life, will lead you to the true path of Happiness”

Anonymous

Dedication

I dedicated this final project to:

- ❖ My beloved mother and father
- ❖ My beloved brothers and family
- ❖ All people who feel the same vibes of music that I loved



Acknowledgement

Assalamualaikum Wr. Wb

Bismillahirrahmanirrahim

All praise to Almighty God Allah SWT who has created our universe, ours Eden called the Earth, and finally creates my life and soul so that I can finish this final thesis project. Also, Peace be upon the Prophet Muhammad SAW, the last true messenger from God who has guided us from the path of dark side to the light side, from ignorance era until we received enlightenment. During the time from processing until finishing this thesis work, I would like to express my greatest gratitude and appreciation for everyone who become the part of my legacy in this graduation paper:

- ❖ Rector of UIN Sunan Kalijaga, Prof. Yudian Wahyudi, M.A., Ph.D who gives me an opportunity to study in this University.
- ❖ Dean of Adab and Cultural Sciences Faculty, Prof. Dr. H. Khoiri, M.A who supports me to study in this faculty.
- ❖ Head of English Departments, Dr. Ubaidillah Bahisan who relentlessly supports students and often makes the need of student in this department becomes easier while processing their study.
- ❖ My sincere appreciation for my thesis advisor, Ulyati Retno Sari, M.Hum who guides my work from rough a sketch until becomes this paper.
“Thank you for all your guidance and what you share to me *Mam.*”
- ❖ Not forgetting my greatest gratitude to my examiner and lecturer Danial Hidayatullah, M.Hum who gives an unlimited enlightenment in processing

my final project. “I can not wait until we face in the same circle pit of the real world, Sir.”

- ❖ My big appreciation to my thesis examiner, Dr. Witriani who gives me best suggestions in my thesis works. “Also thanks to you, Mam, for the most unforgettable lecturer during my study in English Department.”
- ❖ Thank you to Bambang Hariyanto, S.S, M.A, as my academic advisor. “Thank you for your big heart during my study in this department.”
- ❖ And to all lecturers in English Department, my deepest sincere appreciation for all your knowledge and moments you share in my study from the beginning until this phase.
- ❖ My Mother who supports me mentally and spiritually not only in the thesis but everything I do in this world, also my deepest thanks to my father who teaches me how to face a reality in this cruel and beautiful world.
- ❖ My big brother and his family to support me so I can study in this University. All adventures that I have felt in this college happen because of their great heart.
- ❖ My fellow *Leechism* Arifah Fauziah, S.S, Istiqomah. Ade Nine Suryani, S.S and Fitrotul Khoiriyah, S.S as my thesis proofreaders, I give my thanks to you all. All of you have a great role for me to finishing this thesis.
- ❖ I also share this appreciation to my own ‘Bromances’: Aditya Eka Yuli Wahyu Putra, Muhammad Hadi Prayogo, Muhammad Resnu, Wahyu Wijaya, Hafid Anshori, Dicky Pratama. “Each of you has a great role not

only supporting this thesis work but also shaping me to become what I am now. I can't wait guys for many other adventures beyond this.”

- ❖ To all of my friends in English Department from chapter 2013 that I cannot mention one by one. This is our last fight, guys!
- ❖ My mentor and inspiration, Mr. Ranang Aji SP who introduces me to world of journalism, career and future, without him perhaps I will be forever in ignorance.
- ❖ My fellow field workers, that I also cannot mention one by one. Let us feel in everlasting romance and adventure in various worlds of media.
- ❖ Thanks to ones of greatest Black metal figures, Adam ‘Nergal’ Darski and Behemoth who make many masterpiece song lists for me.
- ❖ And finally to all metal head in the world who shares the same vibes as I do when we hear the drums, guitar, vocal played in our fragile body. Our rotten soul and spirit will never decease until the end of time.

Yogyakarta, 24 February 2018

The Researcher,

Syidiq Syaiful Ardli

Student No.13150011

Table of Contents

Title.....	i
Final Project Statement	ii
Approval	iii
Nota Dinas.....	iv
Abstrak.....	v
Abstract.....	vi
Motto	vii
Dedication	viii
Acknowledgement	ix
Table of Contents	xii
Chapter I Introduction	1
1.1 Background of Research	1
1.2 Research Question.....	13
1.3 Objective of Study.....	13
1.4 Significance of Study	13
1.5 Literature Review	14
1.6 Theoretical Approach	15
1.7 Method of Research	20
1.7.1 Type of Research	20
1.7.2 Data Sources.....	21
1.7.3 Data Collection Technique	21
1.7.4 Data Analysis Technique	22

1.8 Paper Organization.....	22
Chapter II Analysis.....	23
2.1 Song Lyric.....	23
2.2 Analysis.....	25
2.2.1 First Stanza.....	26
2.2.1.1 Ambiguity	27
2.2.1.1.1 Denotation.....	27
2.2.1.1.2 Connotation.....	27
2.2.1.2 Paradox.....	31
2.2.1.3 Irony	32
2.2.1.3.1 Sarcasm	33
2.2.2 Second Stanza	34
2.2.2.1 Ambiguity	35
2.2.2.1.1 Denotation.....	35
2.2.2.1.2 Connotation.....	35
2.2.2.2 Irony.....	39
2.2.2.2.1 Sarcasm	39
2.2.3 Third Stanza	40
2.2.3.1 Ambiguity	40
2.2.3.1.1 Denotation.....	40
2.2.3.1.2 Connotation.....	41

2.2.3.2 Irony	42
2.2.3.2.1 Sarcasm	43
2.2.4 Fourth Stanza	43
2.2.4.1 Ambiguity	44
2.2.4.1.1 Denotation	44
2.2.4.1.2 Connotation	44
2.2.4.2 Paradox	47
2.2.4.3 Irony	48
2.2.5 Fifth Stanza	49
2.2.5.1 Ambiguity	50
2.2.5.1.1 Denotation	50
2.2.5.1.2 Connotation	50
2.2.5.2 Irony	52
2.2.5.2.1 Irony Metaphor	52
2.2.6 Sixth Stanza	53
2.2.6.1 Ambiguity	53
2.2.6.1.1 Denotation	53
2.2.6.1.2 Connotation	54
2.2.6.2 Irony	57
2.2.6.2.1 Sarcasm	57
2.2.7 Seventh Stanza	57

2.2.7.1 Ambiguity	58
2.2.7.1.1 Denotation	58
2.2.7.1.2 Connotation	59
2.2.7.2 Paradox	62
2.2.7.3 Irony	63
2.2.7.3.1 Sarcasm	63
2.2.8 Eight Stanza	64
2.2.8.1 Ambiguity	64
2.2.8.1.1 Denotation	64
2.2.8.1.2 Connotation	66
2.2.8.2 Paradox.....	69
2.2.8.3 Irony	70
2.2.9 Ninetieh Stanza	71
2.2.9.1 Ambiguity	71
2.2.9.1.1 Denotation	71
2.2.9.1.2 Connotation	72
2.2.9.2 Paradox.....	75
2.2.9.3 Irony	76
2.2.9.3.1 Sarcasm	76
2.2.10 Tenth Stanza.....	78
2.2.10.1 Ambiguity	79

2.2.10.1.1 Denotation	79
2.2.10.1.2 Connotation	79
2.2.10.2 Paradox.....	83
2.2.10.3 Irony	83
2.2.10.3.1 Sarcasm	83
2.2.11 Eleventh Stanza.....	85
2.2.11.1 Ambiguity	85
2.2.11.1.1 Denotation	85
2.2.11.1.2 Connotation.....	86
2.3 Reading Tension : Antichrist vs Christianity	90
Chapter III Conclusion and Suggestion.....	94
Reference.....	97
Appendix	99
CURRICULUM VITAE	104

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

CHAPTER I

Introduction

1.1 Background of Research

Literature is a form of medium expression: it can form as an imaginative writing or an oral work to show the human idea or emotion. It shows an artistic work that combines imagination, art, and symbol. In simple term, literature is written artistic work especially the literary work with a high and lasting artistic value (Cambridge, 2008). Abrams in his book *A Glossary Literary Terms* says the works of literature is applied in works such as poetry, prose fiction, and drama. The works are used in literature to deliver its contents as the human medium expression.

“Literature has been commonly used since the eighteenth century, equivalently with the French belles letters (“fine letters”), to designate fictional and imaginative writings —poetry, prose fiction, and drama. In an expanded use, it designates also any other writings (including philosophy, history, and even scientific works addressed to a general audience) that are especially distinguished in form, expression, and emotional power (2009:177)”

Lyric poem is also a work of literature. The poem itself is a part of poetry section in the literature. This is because they share the idea of literature in forms of expression and emotion. Abrams says lyric is a kind of poem whose characteristics form is short and it is uttered by a single speaker who expresses a

state of mind. While in *Cambridge A Learner Dictionary* (CALD), “a lyric is a short poem which expresses the personal thoughts and feelings of the person who write it” (Cambridge, 2008). From these two ideas, the personal thought emphasizes lyric as something that must be shown to others and not conceal it as a personal consumption. The song lyric is also classified in this idea as a work of expression. Abrams adds again that the original Greek lyric signifies a rendered song an accompaniment of a lyre and it can be used as a hymn in the religious subject. In some current usages, the lyric still retains the sense of a poem and it is written in a set of music (2009: 180). Thus, the lyric or the song lyric shares the same idea which acts as a medium expression as seen in literature.

In addition, the song lyric can take the form in a free verse style writing. A free verse type style is printed in short lines instead of in continuous line of prose, but it differs from such verse by the fact that its rhythmic pattern is not organized into a regular metrical form- that is, into feet, or recurrent units weak- and strong-stressed syllables (M.H. Abrams, 129). H.R. Tizhoosh says a free verse type poem is categorized into modern poem. And most modern poems do not have rhyme and set meter (H.R Tizhoosh, 2006). The lyric often uses the direct use of language and the metaphorical language to deliver the meaning of the poem. Tizhoosh emphasizes that the art of poetry can be included with another concept like emotion, description, simile, alliteration, assonance, sound or comparison.

As it states above, the song lyric can be used to express any ideas or to declare a state of mind, for example, the idea of rejection Christianity as seen in the antichrist or the anti-Christ. The idea about antichrist can be expressed by a

lyricist as his or her own way to express his/her feelings. In addition of using the song lyric, this idea of antichrist by the lyricist makes emotion become stronger to be shared to the reader. The theme of antichrist becomes the main theme that the writer wants to analyze in this study. The writer wants to search about the general form of antichrist; not the antichrist as seen in atheism or the philosophy of antichrist in Friedrich W Nietzsche books, *The Antichrist* (Nietzsche, 1918).

In addition, the antichrist is a concept that has been brought since years ago and it relates to Christian belief. Often the antichrist is related to people who rejects Jesus Christ and Christian religion. Based on CALD, the antichrist is originally the main enemy of Jesus Christ who is expected to rule the world until Jesus Christ's Second Coming. The enemy of Jesus Christ or the Christian religion is always related to Antichrist (Cambridge, 2008). While in the Bible King James version (KJV) (set forth 1611), this Antichrist is one subject that often popped up in New Testament and is treated as a threat in religion like other subjects such as *Satan, Devil, and Sins*. The definition of general 'antichrist' in Bible is someone who rejects the trinity Gods and does blasphemies towards Christianity. In the New Testament, the first epistle of John (1 John) in the chapter 2 line 22, Antichrist is mentioned as as a person that rejects the existence of Christian God (Father) and Jesus Christ (Son). Furthermore, in the Second Epistle, Antichrist is called as a deceiver that enters the world, and the antichrist confesses that Jesus Christ is not attached in their body (flesh).

“Who is a liar but he that denieth that Jesus is the Christ? He is antichrist, that denieth the Father and the Son (1 John 2:22). For many deceivers are

entered into the world, who confess not that Jesus Christ is come in the flesh. This is a deceiver and an antichrist (2 John 1:7).”

Another section in the New Testament, the Books of Revelations, the Bible gives an indirect explanation about the antichrist worshipping a powerful existence besides God. Within a limited time being, the antichrist as pointed in word pronoun ‘he’, talks about great things and does blaspheme the God in Christian religion. For limited time, antichrists have power to open their mouths that contain blasphemy against God, blaspheme His name, His tabernacle, and all that dwell in heaven. Based on CALD, blasphemy means sayings or doings that show disrespectful towards God or a religion (Cambridge, 2008). Thus, the word of blasphemy becomes an interesting concept in this study. Blasphemy somehow shows some kinds of freedom of expression and unrestricted idea that break religious morality and law. It fits with the lyric definition.

“And they worshipped the dragon which gave power unto the beast: and they worshipped the beast, saying, Who is like unto the beast? who is able to make war with him? And there was given unto him a mouth speaking great things and blasphemies; and power was given unto him to continue forty and two months. And he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven.”(Revelations 13:4-6)

Other verse in the New Testament states Antichrist nature and characteristic that rejects all existence of God and Christian Religion. In the second epistle, Paul the Apostle to the Thessalonians states that Antichristian as a man of deceiver who reveals that their existence are above the God. Hence, they

(antichristian) are described as a sinner. Not only that, they display themselves as the one who sit on the throne of God.

“Let no man deceive you by any means for that day shall not come, except there come a falling away first, and that man of sin be revealed, the son of perdition, who opposeth and exalteth himself above all that is called God, or that is worshipped, so that he as God sitteth in the temple of God, showing himself that he is God (2 Thessalonians 2:3-4).”

Henceforth, the use of lyric gives clearer view about the portrait of the Antichrist. The song lyric can express and support the whole idea of antichrist in a context applied outside the Bible. The writer must find a song lyric that uses the theme of Antichrist. Not all music genre uses Antichrist as the main theme, but one genre has always used this concept. One genre of music that stands out always uses Antichrist as its main idea is a Black metal genre. Black metal is an extreme subgenre of Metal characterized by its snarled or shrieked vocal.

Lyrical black metal bands talk at least about violent the anti-christian. They often use a daring metaphor that criticizes God, Jesus, holy books, law in religion (www.chroniclesofchaos.com). In short, Antichrist things and rejections of religion are regular things in many black metal musicians and lyricists. Not only the Antichrists but many black metal musicians are also satanist, and they see satanism as key part of black metal. In Sam Dunn Documentary Metal: a Headbanger's Journey film, Sam Dunn has found out that black metal nature is fiercely opposed to Christianity, and other main institutional religions, Islam and

Judaism, in their ideology (Metal: a Headbanger`s Journey, 2005). The use of satanism, whether in their lives or in their works, is meant to react to the regulation of religions. Furthermore, satanist, demon, and devil are often associated with the work of evil in many religions.

All the above aspects must be attached to a band that has consistency to bring up black metal essence in its works. So, after searching many bands and references, the writer finds one band that fits enough with the aspect of consistency with the concept of black metal, antichristian and satanist. A blackened death metal that emerged from Poland in 1990 named Behemoth was chosen as the object of research because first, from 1990 until nowadays Behemoth has released 10 albums with a consistency of using the black metal theme in their albums (www.allmusic.com/artist/behemoth/biography). Second, each year Behemoth at least puts one antichrist theme in the song list of their album over and over again. It is different from other black death metal bands such as Vader (same Poland) or Morbid Angel (USA). Sometimes the Antichrist theme is not put in their album.

In 2000, Behemoth has made a song entitled *Antichristian Phenomenon*, in which from the title Behemoth has used Antichrist as the main theme of this song as part of their album called *Thelema. 6* (www.chroniclesofchaos.com). Other examples are in the *Conquer All* song lyric in the album of *Demigod*, 2004, *At the left hand ov God* and *Slaying the prophet ov Isa* in the album *The Apostasy*, 2007 and *Ov fire and Void* in the album *Evangelion*, 2009 (Behemoth>Charts and awards> Billboardalbums.Allmusic.com). Moreover, the lyricist and the leading

vocal Behemoth, Adam Darski “Nergal”, during his interview with MetalHammer magazine in the February 2014 edition, states that satan is part of his life and affects his works especially in the lyric (p.66). From this aspect, Behemoth as a black metal band fits enough to put a tag as a regular band using black metal concept, especially in Antichrist matter. One song lyric from Behemoth band that contains many aspects of Antichrist can be found in the song entitled *At the left hand ov God*. This song lyric contains 48 lines with 11 stanzas. *At the left hand ov God* is also considered as one of the longest lyrics in the Behemoth song lyrics that uses Antichrist theme.

However, the problem in the lyric occurs when the writer wants to describe about how the theme of Antichrist works within *At the left hand ov God* song. In this song lyric, the writer finds unique ways of using literary devices to show the antichrist theme. The Antichrist theme in a song lyric does not stop in the terms ‘Antichrist is the main enemy of Christianity’ or ‘Antichrist is someone who rejects Jesus Christ’, but this theme touches his/her ideology, his/her perspective of seeing Christianity, and his/her goal as the Antichrist. These are the example lines that the writer finds in the lyric which shows a unique way to relate the main theme.

O serpent and lion, I invoke thee

Line 1

The example in the first stanza line one, the writer finds this song lyric uses the noun word animal being to characterize a certain subject. The focus words in this line are in the words *serpents*, *lion*, *invoke*, and *thee*. At first section,

the first and second words are directly referred to animal being. Yet, in next section in word *invoke* and *thee*, this song lyric is not related to the being in the previous section. *Invoke* is meant to request or to use a power outside yourself, especially for a law or a God (in this case referred to *thee*), it does not fit with the meaning of *serpent* and *lion*. The words *serpent* and *lion* may make sense if they are focused on their character attachment, not the meaning of animal being. For example, *serpent* means evil and *lion* means power (Cambridge, 2008). In this line, the Antichrist message of rejection of God is well replaced with words like *serpent* and *lions*. Using the literary device of metaphorical words of animal being to show the theme, the writer finds the unique song lyric that avoids the negative and direct perception of showing the Antichrist.

Oh snake, thou art God

Line 13

Another case, the writer finds a unique way of the song lyricist in seeing God, a supreme being which created the universe, life, and people. In the fourth stanza line thirteen, the writer finds that God, a being never been seen by the living being, is seen as a snake. Yet in this line, the writer has not categorized this line as a part of an antichrist theme.

To Kali's womb, down to the earth

Line 33

As angels of Almighty God, chaos

Line 34

In other sections, the writer finds that the song lyricists do not categorize themselves as atheist. This song lyric seems to tell that the singer/lyricist still believes in the other presence of God besides in Christianity. For example, this can be seen in the nineteenth stanza line thirty-three and line thirty-four, the focus

words are *Kali* and *angels of Almighty God*. In line thirty-three, this song lyric somehow believes the existence of *Kali*, a Goddess in Hinduism and believes in the concept of *angels* in phrase *angels of Almighty God*. This does not fit with the concept of atheist which believes that God or Gods does/do not exist (Cambridge, 2008).

To touch our mother whore Line 37

That spits on the rotten cross Line 39

The writer finds that the Antichrist theme most likely can be seen indirectly in stanza nineteenth, line thirty-seven and line thirty-nine. The focus words or phrases in these lines are *Mother whore* and *rotten cross*. The word *mother* refers to female parent with similar synonym as *Mom*. However, in the Christianity, *mother* refers to Christian and Catholic belief as holy mother Mary, Jesus Christ's mother. Then, the word *whore* has similar meaning of prostitute who is no longer virgin. This meaning can be meant to provoke the Christianity. The same case happens in line thirty-nine, with phrase *rotten cross*. The *cross* itself is an object in the shape of a cross, a long vertical line with a shorter horizontal line across it, used as a symbol of Christianity. By adding *rotten* which has similar meaning with decay, it sounds like criticizing the Christian belief that is slowly fading (Cambridge, 2008).

The writer analyzes formal elements based on the theory used to know the theme of antichrist in song lyric *At the left hand of God*. It is related to four concepts of meaning, like ambiguity, paradox, irony, and tension to identify the theme. The way of understanding the theme focuses on text song lyric. Then, the

meaning can be seen with word composure or structure and connection of those four concepts of meaning in each part of the lyric. Mostly, the approach of analysis is in the interpretation of meaning by focusing the intrinsic elements only in text. Therefore, the theory fits with this classification in analyzing the song lyric is New Criticism theory. As stated by Abrams, the distinctive procedure of analysis in New critic is a close reading method or explication, stressing all kinds of information, whether internal or external, relevant to the full understanding of a word or passage. He also states:

“.... (In New Criticism) The essential components of any work of literature, whether lyric, narrative, or dramatic, are conceived to be words, images, and symbols rather than character, thought, and plot. These linguistic elements, whatever the genre, are often said to be organized around a central and humanly significant theme, and to manifest high literary value to the degree that they manifest *tension*, *irony*, and *paradox* in achieving a “reconciliation of diverse impulses” or equilibrium of opposed forces.” The form of a work, whether or not it has characters and plot, is said to be primarily a “structure of meanings,” which evolve into an integral and freestanding unity mainly through a play and counter play of “thematic imagery” and “symbolic action.” (Abrams, 2009:217).”

Thus, the writer takes a study in the song lyric *At the left hand ov God*, so the writer can show how the Antichrist theme is applied in the song lyric. In the outcome of this study, the writer can show the thematic unity of the Antichrist within the song lyric *At the left hand ov God*. Furthermore, the writer will not take side in the Antichrist controversy, since it only brings the theme Antichrist within

the lyric. This study may also help the future studies which focus on either the object black metal song lyric or the theme of Antichrist.

As in other religions such as Islam, Antichrist word never comes up in the verse of Holy Quran or Hadiths. However, some verses in the Holy Quran share the same idea about the banishment of certain angel when the first creation of human, Adam and Eve in Heaven. They become a being called fallen angel in Christianity and Iblis in Islam. In the song lyric, the fallen angel is mentioned in the eighth stanza line thirty-one in the phrase *forever fallen*. In Islam, the story of angel Iblis is mentioned in Surah Sad verse seventy-one until seventy-eight (Sad, 71-78). The Holy Quran explains about the story of Iblis who rejects the command from Allah to bow to human. Then, Allah banishes and curses the Iblis for his act of rejecting the command from Almighty God.

Or be forever fallen, we've finally arrived

Line 31

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

إِذْ قَالَ رَبُّكَ لِلْمَلٰئِكَةِ اِنِّیْ خَلَقْتُ بَشَرًا مِّنْ طِیْنٍ ﴿٧١﴾
فَاِذَا سَوَّيْتُهُۥ وَنَفَخْتُ فِیْهِ مِنْ رُّوْحِیْ فَقَعُوْا لَهٗ سٰجِدِیْنَ ﴿٧٢﴾

فَسَجَدَ الْمَلٰئِكَةُ كُلُّهُمْ اٰجَمْعُوْنَ ﴿٧٣﴾

اِلَّا اِبْلِیْسَ اَسْتَكْبَرَ وَكَانَ مِنَ الْكٰفِرِیْنَ ﴿٧٤﴾

قَالَ يٰٓإِبْلِيسُ مَا مَنَعَكَ أَنْ تَسْجُدَ لِمَا خَلَقْتُ بِإِيْدِي ۖ أَتَكْبَرُ ۚ أَمْ كُنْتَ
مِنَ الْعَالِينَ ﴿٧٥﴾

قَالَ أَنَا خَيْرٌ مِّنْهُ خَلَقْنِي مِنْ نَّارٍ وَخَلَقَهُ مِنْ طِينٍ ﴿٧٦﴾

قَالَ فَخُذْ مِنْهَا فَإِنَّكَ رَجِيمٌ ﴿٧٧﴾

وإِنَّ عَلَيْكَ لَعْنَتِي إِلَى يَوْمِ الدِّينِ ﴿٧٨﴾

“71. Behold, thy Lord said to the angels: "I am about to create man from clay:. "When I have fashioned him (in due proportion) and breathed into him of My spirit, fall ye down in obeisance unto him.". So the angels prostrated themselves, all of them together:. Not so Iblis: he was haughty, and became one of those who reject Faith. ((Allah)) said: "O Iblis! What prevents thee from prostrating thyself to one whom I have created with my hands? Art thou haughty? Or art thou one of the high (and mighty) ones? ". (Iblis) said: "I am better than he: thou createdst me from fire, and him thou createdst from clay". ((Allah)) said: "Then get thee out fromhere: for thou art rejected, accursed (Yusuf Ali, 1938)”.
STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

1.2 Research Question

Based on the background of study above, the research question is formulated as follows, “How is the Antichrist portrayed by the song of *‘At the left hand ov God’?*”.

1.3 Objective of Study

According to the research question, the objective of the study is to find Antichrist in the song lyric`s *‘At the left hand ov God’* using textual understanding and interpretation of meaning.

1.4 Significances of Study

This research has two kinds of significance of study, academically and practically. Academically, the theory of New Criticism is still relevant to find the meaning of lyric poem. This theory is necessary to find the meaning through formalist paradigm and focus on the text itself. It will make a ground basis for the next research and analysis in English literature department that focuses on the object of study or the thematic understanding of Antichrist.

Practically, this research also can enrich the discussion about how to find the meaning of *At Left Hand ov God’s*, Behemoth song lyric by using intrinsic elements of New Criticism such as multiple-meaning concept of ambiguity, paradox, irony, and tension. This song lyric may convey and explore the idea of Antichrist ideology within the lyric. The discussion of the lyric poem can be an additional contribution to literature and even black metal genre music enrichment.

1.5 Literature Review

The writer does not find the critical works related to the object of study *At the Left Hand of God*, but he has found three critical works that use the same theory or method of research. First is 2013 undergraduate student thesis written by Fahurrazi, a student of Islamic State University Sunan Kalijaga, entitled “Reading Death in D.H Lawrence’s *The Ship of Death*.” This thesis uses John Crowley Ransom New Criticism theory and theme of “Death” in his research.

The second is 2013 undergraduate student thesis written by Gunawan, a student of Islamic State University Sunan Kalijaga, entitled “War as Represented in Michael Heart’s *We Will Not Go Down*”. This thesis uses Cleanth Brooks New Criticism theory and uses the theme of “war” in his research.

The third is 2016 undergraduate student thesis written by Jehan Rizki Rakhmadani, similar to the two previous works, student of Islamic State University Sunan Kalijaga, entitled “Youth as Represented in the Song Lyric of *We are Young* by 3OH!3. This thesis uses Cleanth Brooks New Criticism Theory and uses the theme of “youth” in his research.

This study is different from those prior research. Here, the writer uses the theme of Antichrist. Even though the method of research and the three prior types of research are the same, that use the close reading method, but the process of each work in this study gives a new result. It is caused by these differences in each theme. That is why the result is different from others.

1.6 Theoretical Approach

New criticism is a theory or concept related to a critical approach to know the meaning of literature subject. It is a common thing for new criticism to analyze subject like poem. Meaning is the ground concept that new criticism is trying to search. Using textual concept and logical discourse, a new critic has tried to uncover the meaning of a poem. So, it makes the concept of new criticism similar to Formalism.

Instead of using the works of Crowley Ransom “New Criticism” or Cleanth Brook’s “Well Wrought urn”, the writer uses Geoffrey N. Leech “A Linguistic Guide to English Poetry” as the main theory. Some parts of the theory use other new critic concepts. While Geoffrey theory’s is be used majorly in the analysis of meaning in new criticism. Same as Ransom theory’s, textual understanding becomes the major point in new criticism. It is different from formalism or other theory approaches, new critic focuses on the text of the subject. In this case, the text of the poem is the key to the analysis. The reason is because new critic wants to search out about the decisive version of a poem (the reason what makes it different between poem and prose). Textual analysis here \does not mention about morality, expression or emotion concept. It focuses only to find meaning within the text.

Reading method in new critic is involved with the aspect of the reading poem. In new critic there is close reading which becomes the significance of new criticism study. Close reading is a kind of analysis that pays attention to the aspect

of the text. Even the smallest aspect like phoneme level must become one of the main focuses. After applying the reading method, the writer finds the four concepts of new criticism which are Ambiguity, Paradox, Irony or Tension. They are main concept of new criticism to emphasize the ground concept of new criticism.

In Ambiguity, Leech describes ambiguity the same as in linguistics where it has generally been used in a narrow sense which may represent more than one cognitive meaning in a same piece of language. Later, both ambiguity and the wider concept of multiple significances are manifestation of many valued characters of the poetic language.

“If an ambiguity comes to our attention in some ordinary functional use of language, we generally consider it a distraction from the message and a defect of style. But if it occurs in a literary text, we tend to give the writer the benefit of the doubt, and assume that a peaceful coexistence of alternative meanings is intended. in much the same way, if two levels of symbolism can be simultaneously read into a poem, we are often inclined to accept both, as contributing to the richness of its significance (as Cited in Leech, 1967:205)”

Abrams also states in ordinary usage that “ambiguity” is applied to a fault in the style that is, the use of a vague or equivocal expression when what is wanted precision (2009:12). The precision of Abrams means the method of using ambiguity in explaining the multiple meaning of works. There are two ways of explaining the ambiguity within the work, denotation and connotation meaning. Denotation means a word in its primary signification or based on the reference

using Cambridge Advanced Learner Dictionary (CALD). This can be used to determine the meaning of each word and phrase. The use of CALD will be major in further analysis, because the writer tries to become as general as possible to determine the exact meaning using the same reference as everyone does, that is dictionary. Most explanation of denotation is based on dictionary references, but the writer only cites some parts in the analysis using CALD. While connotation means a feeling or idea that is suggested by a particular word, although it is not a part of the word's meaning or something suggested by an object or situation (Cambridge, 2008).

The paradox based on Geoffrey Leech is a contradiction, it is an absurd statement caused by false self evidence (Leech, 1969: 132). Later, he describes that paradox as some equation of antonyms as the boldest and simplest form of paradox (p.142). For example, My Grandmother is a male, that lie is true, or War is peace and, Freedom is slavery, Ignorance is strength (George Orwell, 1984. Li). This paradox is needed to conjoin two terms or more to make a phrase, line or sentence which has paradox meaning. These two terms have a contradiction meaning as stated by Leech as an equation of antonyms. Hence, paradox can be found if there is such contradiction happens in the line or phrase of the lyric. This contradiction fits with Abrams Paradox's, as he says that paradox is a statement which seems on its face to be logically contradictory or absurd yet turns out to be interpretable in a way that makes sense (2009: 239).

While irony based Geoffrey Leech is a two-level response noted in litotes as a whole characteristics of linguistic irony (Leech, 1967;171). In the same

pages, by mentioning H. W. Fowler in *Modern English Usage*, Leech describes irony as a mode of expression which postulates double audience, one of which is in the knowledge and awareness of the speaker's intention, while the others are naive enough to take the utterance at its face value. On some pages, Leech also illustrates about the object of the mask as the idea of explaining the role of irony in Poetry. The notion of a disguise is particularly pertinent, as it brings out [a] the element of concealment of irony, and [b] the fact that what concealed is meant to be found out for (p.171). Furthermore, Leech explains the 'mask' of approval that may be called the Overt or Direct meaning, and the disapproval behind the mask as the Covert or Oblique meaning (Leech, 1969:171). For irony itself, it has multiple kinds similar with ambiguity. Here, irony can be known as irony in general term, sarcasm and irony metaphor.

Sarcasm for Abrams is sometimes used as an equivalent for all form of irony, but it is far more useful to restrict only to the crude and taunting use of apparent use praise for dispraise. Then, the clue to sarcasm is the exaggerated inflection of the speaker`s voice (Abrams, 2009:167). As for Leech, the term sarcasm consists of saying the opposite of what is intended: saying something nice with the intention that your heater should understand something nasty. A superficial absurdity points an underlying interpretation; and as with hyperbole, the initial interpretation may be rejected for one of two reasons, first because it is unacceptable in the situation, or second because it will be unacceptable in any situations (Leech, 1969: 172). Either of both terms, the two of them use the idea

of sarcasm as a method to show the intended meaning with sarcastic word forms which disapprove and criticize or even nasty words.

The last kind of irony is an irony metaphor. The definition of it is described by Leech. Leech stated that metaphor and irony can arise from the same linguistic source that is violation of co-occurrence conditions showing that they are both modes of interpretation; that is, they are not so much part of the text, but as part of the reader's response to the text (Leech, 1969: 174). In a simple explanation, the irony metaphor is made when the phrase is classified as irony metaphor and it tends to violate the linguistic and English grammatical. For example, Leech explains the use of irony metaphor in King Lear, and is spoken by Lear when he meets Edgar in the guise of a Tom o' Bedlam, and imagines him to have been brought to madness and destitution by his daughters. As in Lear's own case:

Is it the fashion that *discarded fathers*

Should have thus little mercy on their Flesh

[III.iv]

The violation of selection restrictions or words here is the clash between *discarded*, which requires an inanimate object, and *father* which is animate. It is possible to analyze line into overt and covert meaning on the pattern of analysis into the tenor and vehicle like what Leech mentions to knowing the irony.

OVERT: Is it the fashion that [rejected] fathers

COVERT: ,,,, , , , , , discarded [boots, etc.]

In this way, fathers are identified with outworn chattels (articles of dress, old boots), a morally outrageous implication that cannot be accepted. However, in the fictional situation, this is presumably an unconscious irony, as the demented Lear actually perceives, in the moral anarchy surrounding him, an aged father and an old boot to be equivalent (Father=Old Boots). The bitterness of the irony increases from the wording of Lear's question in such a way that discards one's father is represented as an entirely normal thing to do.

Tension is used as the final method of connecting the main theme of each verse in lyric or poem. According to Abrams when he cited Allen Tate as one of new critic proposed tension as a term to be made by “looping the prefixes off the logical term extension and intention” (Abrams, 2009: 363).

1.7 Method of Research

1.7.1 Type of Research

This research uses qualitative method-library research because the subject of this research is a text. This research also uses the interpretation of words and analysis of words that are based on new criticism theory. Due to the subject of research focuses on the text only and not the author, the approach of this research is objective approach. Most analysis uses interpretation to explain the object of research. The writer analyzes stanza per stanza in each part of the lyric. This method of analysis may become more comprehensive with interpretation approach and qualitative method-library research.

“ Objective criticism deals with a work of literature as something which stands free from what is often called an `extrinsic` relationship to the poet , or to the audience, or to the envioning world. Instead it describes the literary product as a self-sufficient and autonomous object, or else as a world-in-itself, which is to be contemplated as its own end, and to analyzed and judged solely by `intrinsic` criteria such as its complexity, coherence, equilibrium, integrity, and the interrelations of its components elements (as cited in Abrams, 2009:63)”

1.7.2 Data Sources

In this research, the main data and supporting data are both important. The main data is Behemoth band song lyric *At the Left hand ov God* and the supporting data in this research are books and articles supporting the theme of Antichrist.

1.7.3 Data Collection Technique

Collecting data in this research uses close reading method. The writer reads the lyrics many times to understand the main data and its relation to Antichrist theme. Marking several pieces of information helps the writer when making this paper. Then, the writer reads many references and example of the books that mostly from Bible KJV and articles related to the theme, i.e. Antichrist. Last, the writer uses references helping to explain the main data.

1.7.4 Data Analysis Technique

The data are analyzed by using descriptive analysis method. It means that all of the main data are analyzed and interpreted to get the results. There are some steps to be done in this research:

1. A Close reading must be done to pay attention to every little aspect of the text.
2. Categorizing words or verse in the lyric with the concept of new criticism concepts like irony, tension, ambiguity, paradox.
3. Relating those words with the same main theme which is Antichrist.
4. Draw a conclusion of the research based on the thematic unity.
5. Knowing how new criticism explains the meaning of the text.

1.8 Paper Organization

This paper consists of three chapters, and each chapter is subdivided into subchapter. It uses new criticism, therefore this paper focuses on the text. Every information related to the lyric is explained in the first chapter. Where in the first chapter, it consists of the background of research, research question, the objective of the study, the significance of the study, literature review, theoretical approach, method of research, and paper organization. The second chapter is direct to the analysis of the lyric. The meanings of song lyric *'At the Left hand ov God'* explanations in this study are shown in the second chapter. The last chapter is the conclusion of the analysis.

Chapter III

Conclusion and Suggestion

In the conclusion, the writer can conclude that all the finding of meaning in the Behemoth band song lyric *At the left Hand Ov God* is to find Antichrist theme within the lyrics. Using the four concepts of new criticism like ambiguity, paradox, irony, and tension, the writer focuses on these concepts to find various literary devices that lead to the theme antichrist. As for the theme of antichrist, the writer adds it with the description of antichrist in the verse line within the bible. While the basic verse and line seen in New Testament in Epistle of John it is mentioned that Antichrist rejects the God and Jesus existence. In addition, in the Revelation, it is mentioned that the nature of Antichrist is to blaspheme the name of God and all things related to Him, like religion, Jesus lesson, and His Armies of heaven.

“ Who is a liar but he that denieth that Jesus is the Christ? He is antichrist, that denieth the Father and the Son (1 John 2:22),
And he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven (Revelation 13:5-6).”

After the writer analyzes using the four concepts of new criticism meaning word by word, phrase by phrase, line by line and stanza by stanza, the writer finds a huge variety of literary devices within the lyrics. The result of analysis and the interpretation of Antichrist, the writer finds that the meaning of the lyric does not only touch the blasphemy and the denial, but also touches the Antichrist view, the

feature, the Goal, and the ideal. In conclusion, antichrist feature is not far from the sin of lust, pride and their goal as the antichrist.

Furthermore, the writer finds that all rejections made by antichrist towards Jesus Christ are mostly found in ironies in form of sarcasm. The sarcasm also becomes the main focus to show the provocation, the blasphemy, and the rejection of antichrist towards Christianity in the song lyric *At the Left Hand Of God*. The praise is meant to show a dispraise or to crude and to taunt Christianity within the line which becomes the main objective to show the portrait of main theme Antichrist in the lyric. Their ideology, perception, characteristics and even their goal are explained in the section of ambiguity, mostly in connotation, paradox and irony in general. While the tension is a key holder of those parts in the lyrics to show the main theme antichrist which can be found in sarcasm.

Suggestion for further research

As part of understanding the theme of Antichrist, in the beginning these four concepts of New Criticism can help and may share many interpretations and meanings in the lyrics. In addition, this analysis also enriches the meaning of the black metal lyric which is rarely researched in thesis work, especially the theme about antichrist. However, the writer realizes that this study only touches the grand basis of thematic understanding. So, the writer gives some suggestion for the next researcher or interpreter that is interested in using the same object of study or the same genre with these points:

- ❖ The writer hopes that the analysis of Black metal musician, Behemoth band to be precise, and does not stop in this thesis only. The enrichment of analysis is expected to everlast until the end of time.
- ❖ The writer suggests the future researcher or interpreter to continue this work, due to many possibilities that can be found in both the lyric and the main theme Antichrist. The example of similar analysis about Antichrist can related to the character that is similar with the deceiver in Islam Religion, Dajjal or the lyric *At the left hand of God* as the sound of minority in Religion perception.
- ❖ The writer hopes that the next researcher can compare the theme antichrist in Christianity with Islam Holy Quran, Surah Al-Maidah verse 73 of Islam because it shares the same idea with Antichrist who rejects Christ and Father of Heaven as Allah the Almighty God. The Holy Quran, even said that people who believe in Allah as one of Trinity God, are doing blasphemies. It will continue the discussion of the theme or object and not stop in this study only.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

لَقَدْ كَفَرَ الَّذِينَ قَالُوا إِنَّ اللَّهَ هُوَ الْمَسِيحُ ابْنُ مَرْيَمَ وَقَالَ
الْمَسِيحُ يَبْنِي إِسْرَءِيلَ أَعْبُدُوا اللَّهَ رَبِّي وَرَبَّكُمْ إِنَّهُ مَن يُشْرِكْ
بِاللَّهِ فَقَدْ حَرَّمَ اللَّهُ عَلَيْهِ الْجَنَّةَ وَمَأْوَاهُ النَّارُ وَمَا لِلظَّالِمِينَ مِنْ
أَنْصَارٍ ٧٣

“73. They do blaspheme who say: God is one of three in a Trinity: for there is no god except One God. If they desist not from their word (of blasphemy), verily a grievous penalty will befall the blasphemers among them, (Yusuf Ali, 1938)

Reference

Abrams, M.H. 2008. *A Glossary Of Literary Terms*.USA : Wadsworth Publishing.

Ali, Yusuf A. 1938. *The Holy Quran, Arabic Text, Arabic Pronunciation, English Text*. USA: The Islamic Bulletin.

Cambridge Advanced Learner`s Dictionary Third Edition. 2008. Cambridge: Cambridge University.

Dunn, Sam. 2005.”Metal: A Headbangers Journey”. *a Documentary film*.

Hawthorne, Nathaniel. 1878. *The Scarlet Letter*. Boston: James R. Osgood and company , Late Ticknoor & Fields ,and Fields, osgood.co.

James, King. 1611. *KJV (King James version) The Holy Bible*. Unknown.

Johnson, Paul. 1975. *A History of Christianity*. Buckinghamshire: UBook and alt.binaries.e-book (PDF).

Hardyck,C., & Petrinovich, L.F. (1977). “Left-Handedness”. *Psychological Bulletin*, 84, 385-404.

Kinsley, David R. 1988. *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition*. University of California Press.

Leech, Geoffrey. 1969. *A Linguistic Guide to English Poetry*. New York: Longman Group

Lawson, Dom. 2014. “Metal Hammer “. *Publisher monthly* 4 February.:66

Nietzsche, Friedrich W. 1918. *The Antichrist*. German : Alfred A.Knopeinc

Scott, James C. 1990. *Domination and the Arts of Resistance Hidden Transcripts*.

London: Yale University Press.

Tizhoosh and Dara. 2005. *On poem recognition*. London: Springer

<https://www.allmusic.com/artist/behemothmn0000789429/biography> (accessed on

October 16, 2017 at 21:44)

<http://chroniclesofchaos.com/articles.aspx?id=6-668> (accessed on October 16, 2017

at 21.30)

<http://www.jewishencyclopedia.com/articles/13055-samael> (accessed on

November 08,2017 at 23.54)

<https://www.poetryfoundation.org./poems/4472/the-humans-seasons> (accessed on

November 09,2017 at 02.20)

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Appendix At The left Hand Ov God — Behemoth

Stanza	Lyric	Denota tion	Connotation	Ambiguity	Paradox	Irony	Ten sion
FIRST	O serpent and lion, I invoke thee	X	X	X		X	X
	Inside the shrine called life	X	X	X	X	X	
	By seven wonders, by myriad mortals	X	X	X			
	That gone and are to come	X	X	X	X		
SECOND	Outside, outside desert of restriction		X	X		X	X
	In act of rebellion, on the sea of motion		X	X			
	Stability of matter, by serenity, strength and beauty	X	X	X			
	By the mighty chant of every breath		X	X			

THIRD	In serpentine dance of blood cells	X	X	X			
	In simplicity of spells	X	X	X			
	Divine names, meta-games	X	X	X		X	X
	I greet thy presence		X	X		X	
FOURTH	Oh snake, thou art God		X	X	X	X	X
	Coiled underneath my throne, with thee, I reunite	X	X	X		X	
	With blood we make this covenant, myself I redefine	X	X	X		X	
	Look in and above, there is more than the flesh	X	X	X	X		
FIFTH	Look careful and thou may see						

	The unextinguished flame		X	X			
FIFTH	The nectar of thy rage	X	X	X			
	I taste from the cup of fornication	X				X	
SIXTH	And woman by my side		X	X		X	
	And scarlet is her skin	X	X	X			
	She's eager to rise	X	X	X		X	
	And so eager to please		X	X		X	
SEVENTH	Another day, another eternity gone	X	X	X		X	
	On the stairway to salvation	X	X	X			
	I walk alone among the falling stars		X	X		X	
	Looking for	X	X	X			

	company						
	Where art thou? Lacerate ones	X	X	X	X		
EIGHTH	Arise, my sweetest friend		X	X		X	
	Or be forever fallen, we've finally arrived	X	X	X		X	
	From prison of this life	X	X,X	X		X	
	To Kali's womb, down to the earth		X	X			
	As angels of Almighty God, chaos	X	X,X,X	X	X		
NINETIETH	Tis our last fall		X	X			
	To touch our mother whore		X	X		X	X
	The harlot of the saints	X	X	X	X	X	X
	That spits on the rotten cross	X	X	X	X	X	X
TENTH	Incinerate the	X	X	X		X	X

	icon						
	The symbol of all loss		X	X		X	X
	To stand straight	X	X	X			
	At the left hand of God		X	X			
ELEVENTH	Samael, be thou my ally	X	X	X			
	Join me among the bright hosts	X	X	X			
	Wondering neither way of light		X	X			
	Nor darkness of which seed		X	X			
	Sprouts dispassionately		X	X			
	In the summer of my life		X	X			

CURRICULUM VITAE

Syidiq Syaiful Ardli

Address: Street of Wates Km 9,5, Pereng Dawe ,Balecatur

Sleman, Yogyakarta

Cell Phone: +62895326868071

e-mail: ardi.syaiful98@gmail.com

PERSONAL INFORMATION

Date of Birth: 5th of April 1995

Place of Birth: Jakarta

Citizenship: Indonesian

EDUCATION

2001-2007: State Elementary School of Rejodadi, Bantul

2007-2010: Islamic Private Junior High School of Mahad Al-Zaytun Indramayu ,
West of Java

2010-2013: First Islamic Private High school Gamping, Sleman, Yogyakarta

2013-2018: State Islamic University Sunan Kalijaga Yogyakarta

ACTIVITIES

The member of Koranopini and Proyeksi Indonesia Corperation, Yogyakarta

The member of HMJ English Literature Department

The member of HIMASI