

WAR AS SEEN IN BLACK SABBATH'S *WAR PIGS*

A Graduating Paper

**Submitted in Partial Fulfillment of the Requirements for Obtaining the
Bachelor Degree in English Literature**



By:

Linda Lutfiyatus Saadah

(11150010)

ENGLISH LITERATURE DEPARTEMENT

FACULTY OF LETTER AND CULTURAL STUDIES

ISLAMIC STATE UNIVERSITY OF SUNAN KALIJAGA YOGYAKARTA

2018

A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writer's opinions or findings included in this graduating paper are quoted or cited in accordance with the ethical standard.

Yogyakarta, 24 May 2018

The Writer



LINDA LUTFIYATUS SAADAH

NIM 11150010





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 : UIN.02/ DA /PP 00 9/ 1987 2018

Tugas Akhir dengan judul : WAR AS SEEN IN BLACK SABBATH'S WAR PIGS

yang dipersiapkan dan disusun oleh:

Nama : LINDA LUTFIYATUS SAADAH
Nomor Induk Mahasiswa : 11150010
Telah diujikan pada : Rabu, 30 Mei 2018
Nilai ujian Tugas Akhir : B-

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

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

Penguji II

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

Yogyakarta, 30 Mei 2018
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
D E K A N

Prof. Dr. H. Alwan Khoiri, M.A.
NIP. 19600224 198803 1 001



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

Jl. Marsda Adisucipto, Telp./Fax. (0274) 513949 Yogyakarta 55284, email: si@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi
a.n. Linda Lutfiyatus Saadah

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

Assalamu'alaikum Wr.Wb.

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

Nama : Linda Lutfiyatus Saadah
NIM : 11150010
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : "War As Seen In Black Sabbath's *War Pigs*"

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 terima kasih.

Wassalamu'alaikum Wr.Wb.

Yogyakarta, 23 Mei 2018

Pembimbing

Ulyati Retno Sari, M.Hum

NIP 19771115 200501 2 002

WAR AS SEEN IN BLACK SABBATH'S "WAR PIGS"

Oleh: Linda lutfiyatus Saadah

ABSTRAK

War pigs adalah sebuah lagu karya Black Sabbath. Lagu ini menggambarkan perang dari sudut pandang orang ketiga. Peran merupakan konflik yang terjadi ketika beberapa sebagian orang atau kelompok mempunyai beberapa pandangan, ideologi, atau kepentingan dengan beberapa kelompok. Perang menjadi menarik untuk di analisis karena masih terjadi sampai sekarang. Untuk mengetahui bagaimana gambaran perang ini digambarkan, penelitian ini menggunakan teori *New Criticism* oleh Cleanth Brooks sebagai alat untuk analisis. Penelitian ini menggunakan metode kualitatif. Close reaing digunakan untuk mengumpulkan data. Dari analisis penelitian, penelitian ini menemukan ide dari penulis sebagai sudut pandang orang ketiga yang di bagi menjadi tiga bagian yaitu, 1) awal terjadinya perang, 2) apa yang terjadi terhadap para pemimpin perang ketika perang sedang terjadi, dan 3) berakhirnya dunia, berakhirnya perang dan apa akibat yang di timbulkan setelah itu. Bagian- bagian tersebut menciptakan sebuah kronologi peristiwa untuk menunjukkan gambaran lagu melalui sudut pandang orang ketiga.

Kata kunci : perang, "War Pigs", New Criticism, sudut pandang

WAR AS SEEN IN BLACK SABBATH'S "WAR PIGS"

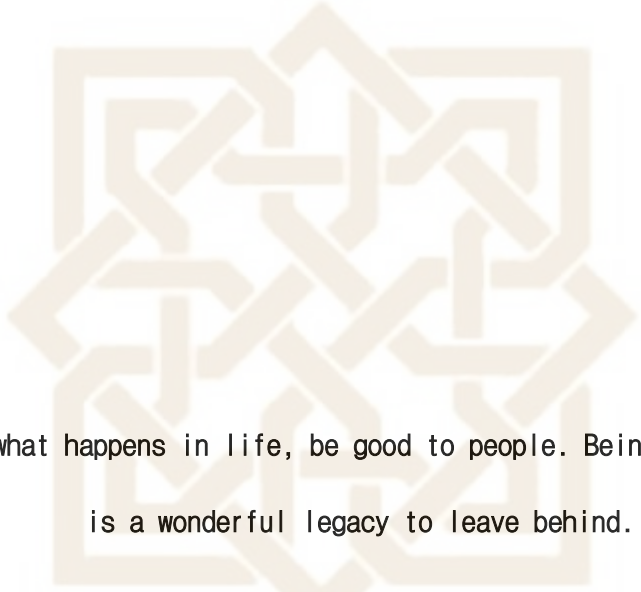
By: Linda Lutfiyatus Saadah

ABSTRACT

War pigs is a song by Black Sabbath. This song depicts a war by third point of view. War is a conflict that happens when a part have different view, ideologies, or interest with other parties. War becomes an interesting object to be analyzed because it still happens until now. The purpose of this research is to find out and to analyze more about depiction of war in the song. This research uses New Criticism by Cleanth Brooks. It uses qualitative research methode. Close reading technique is applied to collect the data. From the analysis, this research has founded the idea of the speaker as the third person point of view that is divided into three parts, 1) the begining of the war, 2) what happens to the leader of the war during the war, and 3) the end of the word, the end of the war and the aftermath of it. Those parts of the lyric build events chronologically uttering by the third person point of view to shoe the describtion of the war.

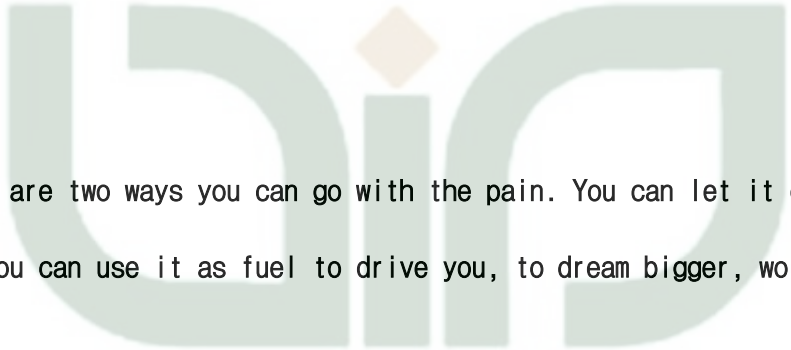
Keywords : war, "War Pigs", New Criticism, point of view

MOTTO



No matter what happens in life, be good to people. Being good to people
is a wonderful legacy to leave behind.

Taylor Swift



There are two ways you can go with the pain. You can let it destroy you
or you can use it as fuel to drive you, to dream bigger, work harder.

Taylor Swift

DEDICATION

I dedicate this graduating paper to:

My mother, father and my old brothers.



ACKNOWLEDGMENT

Assalamu'alaikum Wr. Wb

All praise is due to Allah SWT, the Lord of the whole human and the universe, who has been given His blessings and His grace to me to finish my final project entitled “War As Seen In Black Sabbath’s *War Pigs*” as a requirement for gaining the bachelor degree in English Department, State Islamic University of Sunan Kalijaga Yogyakarta. And also to Prophet Muhammad SAW, the true leader and role model of all Moslems forever.

In arranging this graduating paper, a lot of people have provided motivation, advice and support. In this valuable chance, I would like to express my sincere thanks and appreciation to all of them.

1. The Dean of Faculty of Adab and Culture Studies,
2. The Head of English Department, Dr. Ubaidillah S.S, M.Hum,
3. My thesis advisor, Ulyati Retno Sari, M.Hum. thank you for the guidance to finish this research.
4. The lecturers of English Department: Fuad Arif Fudiyartanto, S.Pd., M.Hum, Danial Hidayatullah, S.S., M.Hum, Arif Budiman, S.S., M.A., Bambang Hariyanto, S.S., M.A., Dwi Margo Yuwono, S.Pd., M.Hum, Dr. Ubaidillah, S.S., M.Hum, Dr. Witriani, S.S., M.Hum, Jiyah Fauziyah, S.S., M.Hum, Febriyanti Dwi Ratna Lestari, S.S., M.A.,
5. My parents, Mas’udi an Musannadah. Thank you for everything. Hopefully, we can be always together in the world and in the Hereafter.
6. My old brothers who always tell me the best jokes. Arwani, my first brother for always support me to finish this graduating paper. My second brother,

Mohammad Samsul Hadi who has a big heart and patience, and Ghufroon, my last brother, the first person who teaches me about photography and always tells his amazing experiences.

7. All of my friends of English Department of UIN Sunan Kalijaga Yogyakarta chapter 2011, especially A class: Eka, Yudith, Opick, Ningrum, Barru, Faqih, Duta, Fakhrun, Isti, Linda, Fendi, Aziz, Lulu, Alin, Umami, Nana, Bima, Deby, Riska, Lina, Risa, Hela, Nur, Rinda, Al Aziz, Isna, Najmi, Haida, Mega and Yudi for being my new family in Yogyakarta.
8. My reviewers: Haida, Riska Arisna, Khoirifatin Awwalina, Barru Rahman Hakim, Moh. Aziz Prasetyo and Rahmat Effendi.

And for those I can not mention in every single name, may Allah always bless you and love you dearly.

Waasalamu'alaikum Wr. Wb

Yogyakarta, 26 Agustus 2018

Linda Lutfiyatus Saadah

TABLE OF CONTENT

TITLE.....	i
FINAL PROJECT STATEMENT	ii
APPROVAL.....	iii
NOTA DINAS	iv
ABSTRACT	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS	xi
CHAPTER I: INTRODUCTION	1
1.1. Background of Study	1
1.2. Research Questions	5
1.3. Objectives of Study	5
1.4. Significance of Study	5
1.5. Literature Review	6
1.6. Theoretical Approach	8
1.7. Method of Research	14
1.8. Paper Organization	15
CHAPTER II: ANALYSIS	17
2.1. Song Lyric	17
2.2. Analysis of Stanza	19
2.3. The Intrinsic Element of Song Lyric	19
2.3.1. Rhyme	19
2.3.2. Imagery	22
2.3.2.1 Visual Imagery	23
2.3.2.2. Auditory Imagery	25
2.3.2.3. Kinaesthetic Imagery	26
2.4. The Basic Elements of New Criticism	27
2.4.1. First Stanza	27

2.4.1.1. Ambiguity	27
a. Denotation and Connotation	27
2.4.2. Second Stanza	32
2.4.2.1. Ambiguity	32
a. Denotation and Connotation.....	32
2.4.3. Third Stanza	34
2.4.3.1. Ambiguity	35
a. Denotation and Connotation	35
2.4.4. Fourth Stanza	37
2.4.4.1. Ambiguity	38
a. Denotation and Connotation	38
2.4.4.2. Paradox	41
2.4.4.3. Irony	41
2.4.4.4. Tension.....	42
CHAPTER III: CONCLUSION AND SUGGESTION	44
3.1. Conclusion	44
3.2. Suggestion	44
REFERENCES.....	46
APPENDIX.....	48
CURRICULUM VITAE	53

CHAPTER I

INTRODUCTION

1.1. Background of Study

War is a conflict that happens when a part has the different view, ideologies, or interest with other parties. According to *Merriam- Webster Dictionary*, war is a situation in which people or groups compete with or against each other. Conflict commonly occurs because human themselves are consciously and unconscious creatures. However, they have differences, conflicts, and disagreements with other. Rosana conveys that, in sociology, the conflict theory sees that social change does not occur through a process of adjustment of values that leads to change, but it is the result of conflict resulting in compromises that are different from the original conditions. Conflict theory is born as an antithesis of a functional structural theory that views the importance of regularity in society (Rosana, 2015:217). The existence of war itself until now still happens and associated with the human nature in the form of an aggressor. This is what makes war always interesting to discuss.

The war is discussed in many ways and one of them is in the field of literature. Literature itself becomes important as an heir to many cultures of mankind. According to Abrams, literature is (from the Latin *literaturae* or “writings”) 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.

Literature itself is divided into three, namely drama, poetry, and prose. Poetry is a literary work in the form of writing that uses the aesthetic quality or beauty of language that has meaning and expresses the feelings of the poet. Poetry contains elements like rhyme, rhythm, imagery, and diction. Poetry has special features not shared by other literary works. In literature, especially poetry, every word, and even punctuation have meaning, the use of a very dominant style of language in the poetry caused by the existence of a very limited media. The unity of poetry, called the verse, is a totality similar to that of short stories, novels, and plays. The difference is, one verse of poetry consists of one or two pages, while the novel consists of hundreds of pages and even thousands of pages. The poetry also can be actualized into songs lyric. If the music is taken from the songs, then there is a piece of creative writings that contains syllables, rhymes also metaphors.

One of the songs that talks about war are *War Pigs* song by Black Sabbath. Black Sabbath was an English rock band, formed in Birmingham in 1968, by guitarist and main songwriter Tony Iommi, bassist and main lyricist Geezer Butler, drummer Bill Ward and singer Ozzy Osbourne. Black Sabbath is often cited as pioneers of heavy metal music. The band helped define the genre with releases such as *Black Sabbath* (1970), *Paranoid* (1970) and *Master of Reality* (1971).
https://en.wikipedia.org/wiki/Black_Sabbath

The song was released and became the opening theme of Black Sabbath's second album, *Paranoid*. This song is composed in twenty-six (26) lines and divided into four (4) stanzas. The writer chooses this song because it tells the story about the journey of the war.

The “*War Pigs*” is interesting to analyze because this song represents about the devil's trickery that affects powerful people who make the poor as a tool to achieve something, how the process of the war and what happens after the end of the war. This song has the cause and effect story. If the speaker of war songs usually using the “begging sentence” to express the feeling of hopeless or there is the writer who using the spirit of fight (such as “*We Will Not Go Down*” by Michael Heart); then in “*War Pigs*” the speaker just be a “storyteller” position. The speaker tends to tell the readers what happen in the war as he knows. The use of the third person point of view (the word “they” in line number 11) makes the position of speaker is “knowing everything.”

The *War Pigs* lyrics also pairing the word *war* and *pigs* that is interesting to know the message behind it. The song also uses the figurative language that is simile in its lyrics. The example of the used of simile can be found in line number two: *just like witches at the black masses* and line number sixteen *treating people just like pawns in chess*. The speaker also uses the limitation of the testimony of a broken body (the injured skin, broken off the eyes or the gashed head) like other war songs. The speaker just uses *bodies burning* to mention the war victims.

In poetry, the message is dominant, which in turn triggers the author to make the selection of the most appropriate words to represent the messages. The messages entered are also obtained in a typical way, among them by finding the most optimal meaning among words that are considered to have synonyms (Ratna, 354-358).

It uses some poetic's devices such as rhyme, imagery, etc which are interconnected to portray the war. All of the poetic devices are interconnected to portray the situation of the war. The portrait contained in the lyric of the song that the author creates with the poet's emotions and thoughts. This is appropriate with what Anthony Sean said in the book entitled *Popular Music in Theory: An Introduction* (1996: 220) "lyric in a music operates on the intersection of the body and emotions, and can create 'affective alliances' between people which in turn can create the energy for social change and may have the direct impact on politics and culture."

The energy consisted in a lyric is possible because the lyrics or the words that used by an artist usually has a function of communication either implicitly by its denotative meaning or explicitly by its connotative meaning and the use of some poetic devices.

The writer as a Moslem finds a correlation between the war and what it is said in the verse of Al A'raf (7): 16-17

قَالَ فَبِمَا أَغْوَيْتَنِي لَأَقْعُدَنَّ لَهُمْ صِرَاطَكَ الْمُسْتَقِيمَ ﴿١٦﴾

ثُمَّ لَا تَجِدُ فِيهِمْ مِّنْ بَيْنِ أَيْدِيهِمْ وَمِنْ خَلْفِهِمْ وَعَنْ أَيْمَانِهِمْ
وَعَنْ شَمَائِلِهِمْ^ط وَلَا تَجِدُ أَكْثَرَهُمْ شَاكِرِينَ ﴿١٧﴾

Meaning: “Satan said: 'Since You have led me astray, I shall surely sit in ambush for them on Your Straight Path. Then I will come upon them from the front and from the rear, and from their right and from their left. And you will not find most of them thankful.’” (Al A’raf (7): 16-17).

<http://islamicstudies.info/reference.php?sura=7&verse=16&to=17>

In this verse, this verse implies that Satan will confront and seduce man from the four quarters: front, back, right and left, leaving only two safe directions, the upper direction the symbol of the presence of God Almighty, and the lower direction of the symbol of consciousness man will his weakness in the presence of Allah SWT. Man must be taking refuge in God, at the same time realizing his weakness as a creature, in order to survive the temptations and seduction Devil.

Considering the issues above, the writer chooses *War Pigs* by Black Sabbath to be analyzed and how the song by using some poetic’s devices reflects the situation of war that still happens nowadays.

1.2. Research Question

The writer formulates the problem based on the background of study as follow:
How is war described in *War Pigs* by Black Sabbath intrinsically?

1.3. Objective of Study

As seen from the background of study and the research question above, the objective of this research is as follow: to analyze how the war is described in *War Pigs* by Black Sabbath intrinsically.

1.4. Significances of Study

Theoretically, this research can be used as the reference in order to understand the content of *War Pigs* song and how the New Criticism is applied in this research. This research also can be used by the student, especially for English Department students, lecturers or those people who love literature.

Practically, this research can be used by academicians for some intentions. First, this research can encourage them to know more about a song and challenge them to analyze the song. Second, this research can also be used for further supporting sources for those who are interested in the song. Third, this research is expected that it entices them to analyze some similar songs or even a different song. Fourth, this research can engage them to read and contemplate the meaning of a song instead of listening to the song only.

1.5. Literature Review

The writer searched the critical works that use *War Pigs* song by Black Sabbath as an object in the library, the journal international, articles, and the internet but the writer did not find it. So this is the first research of *War Pigs* song. These are three critical works that have the same theory as the writer uses in this research.

The writer searched in the library of UIN Sunan Kalijaga, digital library, the journal international and other media, but there is no research that has the same material and object that is War Pigs song by Black Sabbath. So, this is the first research for this object. Meanwhile, there are critical works that have the same theory as the writer applies to analyze the object.

First is a 2013 Undergraduate Thesis written by Gunawan, a student of Sunan Kalijaga State Islamic University, Yogyakarta, entitled "*War as Represented in Michael Heart's 'We Will No Go Down'*". This research focuses on the analysis of the portrait of the Gaza war by using some poetics elements like rhyme, diction, etc.

Second is a 2015 Undergraduate Thesis by Taufiqurrahman, a student of Sunan Kalijaga State Islamic University, Yogyakarta, entitled "*The Portrayal of Son - Mother Relationship as Represented in Maher Zain's 'Number One for Me'*." This research focuses on the analysis of the character of the mother as the best figure by using basic elements of New Criticism.

The third is a 2016 Undergraduate Thesis by Sandra Duta Andriasta, a student of Sunan Kalijaga State Islamic University, Yogyakarta entitled "*Love Struggle As seen in Ed Sheeran's Photograph'*". This paper focuses on the analysis of how love is portrayed by using basic elements of New Criticism.

This research is different from all the prior researches. The first prior research talks about the war in Michael's song lyrics that analyze by the poetic elements such as rhyme and diction. The war that Gunawan's analyze is focused on the war that happens in Palestine. The second prior research talks about motherhood in Maher

Zain's "Number One for Me" using intrinsic unsure. And the third prior research talks about the struggle of love in "Photograph" by Ed Sheeran. While in this research, the researcher will discuss the meaning of war in "*War Pigs*" by Black Sabbath using some poetics elements like rhyme, diction, imagery and figurative language. The analysis uses New Criticism theory that wants to find the meaning of war describes in "*War Pigs*" by analyzing the ambiguity, irony, paradox, and tension of the poetry.

1.6. Theoretical Approach

Since this research is conducted to analyze the representation of war in Black Sabbath's *War Pigs* intrinsically, it thus uses New Criticism the tool to analyze. New criticism is a "close reading" to the work itself. It denies the culture, history, sociology, and psychology of the poet. It combines the text of the poem with the form of the poem itself. New Criticism tries to find the poem's meaning in "what the text says" and "how the text says it." Close reading is undertaken to show that a greater literary work, in the tight internal relations of its figurative and paradoxical meanings, constitutes a freestanding, bounded, and organic entity of multiplex yet determinate meanings (Abrams, 2009: 73).

New criticism considers the poem as the central concern and also as the object itself that cut from the author and the surrounding world (Carter, 2006: 26-27), so this object is really suitable to be analyzed by this theory. New Criticism appeared among American academy from the late 1940s until 1960s (Carter, 2006:26). According to Abrams, the distinctive procedure of New Criticism is close reading or explication

that is the detailed analysis of the complex interrelationships and ambiguities of the figurative language (2009: 217). It is stressing all kinds of information that relevant to a full understanding of a word or passage. Abrams summarizes,

"The distinction between literary genres, although acknowledged, does not play an essential role in the 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, is 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 an "equilibrium of opposing 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 counterplay of "thematic imagery" and "symbolic action" (Abrams, 2009: 217).

As the main object is the poem itself, the analysis of the interrelationship, the ambiguity of the words and figurative components must be emphasized. The first step must be done is close reading or "*explication de texte*" by reading the work repeatedly and deeply understanding any kind of information of the text. Thus, the essential of works in this theory is the words, images, and symbols rather than its character and plot (Abrams and Harpham, 2009: 217).

The main things to be analyzed in new criticism are four: ambiguity (multiple meaning), irony, paradox, and tension which are usually built by the rhyme, rhythm, imagery, and diction.

Ambiguity is a word, phrase or statement which contains more than one meaning. In ordinary usage "ambiguity" is applied to a fault in style; that is, the use of vague or equivocal expression when what is wanted is precision and particularity of reference (Abrams, 2009:12). Ambiguity is double meaning or when something has more than one possible meaning and therefore causes confusion. Scientific prose called it a mistake but in literature, it is considered as having complex interpretation and a mystery (Alternernd and Lewis, 1966: 25; Reaske, 1966: 26).

After analyzing the ambiguity, the researcher also searches the use of irony in this song lyrics. The irony is a statement whose meaning is very different from what is expressed, even the opposite (Abrams and Harpham, 2009: 165).

There are some kinds of irony as it is mentioned by Abrams and Cuddon: they are verbal irony, situational irony, structural irony, stable and unstable irony, sarcasm, Socratic irony, cosmic irony and romantic irony. The explanation of each irony is:

1. Verbal Irony: verbal irony is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed (Abrams, 2009:165).
2. Situational irony: situational irony occurs when, for instance, a man is laughing uproariously at the misfortune of another even while the same misfortune, unbeknown, is happening to him (Cuddon, 1999:430).

3. Structural Irony: in structural irony, that is, the author, instead of using an occasional verbal irony, introduces a structural feature that serves to sustain a duplex meaning and evaluation throughout the work (Abrams, 2009:166).
4. Stable and Unstable Irony: in stable irony, the speaker or the author makes available to the reader an assertion or positioning, whether explicit or implied, serve as a firm ground ironically qualifying or subverting the surface meaning (Abrams, 2009:166)
5. Unstable Irony: unstable irony, on the other hand, offers no fixed standpoint which is not itself undercut by further ironies (Abrams, 2009:166).
6. Sarcasm: sarcasm is sometimes used as an equivalent for all forms of irony, but is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise: “Oh you’re God’s great gift to women, you are!” (Abrams, 2009:167)
7. Socratic irony: Socratic irony refers to an act of dissembles by assuming a pose of ignorance, an eagerness to be instructed and a modest readiness to entertain opinions proposed by others: although these, upon his continued questioning, turn out to be ill-grounded or to lead absurd consequence (Abrams, 2009:167).
8. Dramatic Irony: dramatic irony involves a situation in a play or narrative in which the audience or reader shares with the author knowledge of present or future circumstances of which a character is ignorant (Abrams, 2009:167).

9. Cosmic Irony: cosmic irony is attributed to literary works in which a deity, or else fate, is represented as though deliberately manipulating events so as to lead the protagonist to false hopes, only to frustrate and mock them (Abrams, 2009:167).
10. Romantic Irony: romantic irony is a mode of dramatic or narrative writing in which the author builds up the illusion of representing reality, only to shatter the illusion by revealing that the author, as an artist, is the creator and arbitrary manipulators of the characters and their actions (Abrams, 2009:168).

Besides the irony, the paradox is also used to analyze this poem. It is a situation or statement which is contradictory, impossible, and difficult to understand logically, but it still can be interpreted in order to make sense (Abrams and Harpham, 2009: 239).

Another use of paradox is to make a surprise, the revelation which put the tarnished familiar word in a new light (Brook, 1960:7). This kind of use can be found in Romantic poets like Wordsworth and Coleridge appropriate with their style for using the common word to show that the common actually uncommon. Those intrinsic elements of a poem will be analyzed in this research.

In *The Well Wrought Urn*, Brooks is emphasizing the paradox which is complex. It is bright, hard, and witty until he said that the poetry language is a paradox (1960: 3). Brooks also says that poem's structure and meaning are united and he against the separation of both which means that poem cannot be a paraphrase, then it is called "the heresy of paraphrase" (Abrams and Harpham, 2009: 217). The structure here is the structure of evaluation, meaning, and interpretation; and structure

that makes unity like creating balance and harmonious connotation and meaning (Brooks, 1960: 178). When a poet chooses the certain diction, rhyme, ambiguity, and the other elements, there must be a certain structure and the meaning behind them. Through these elements, the researcher is trying to dig up the meaning.

The last one is searching the tension. Tension means the linking together of opposites. The complexity of a literary text is created by it. Tension is created by the integration of the abstract and the concrete images. Such concrete images and fictional characters that are meaningful on both the concrete level are considered a form of tension because they hold together the opposing realms of physical reality and symbolic reality in a way characteristic of literary language. Tension is also created by the dynamic interplay among the text's opposing tendencies, among its paradoxes, ironies, and ambiguities.

This song will be analyzed by intrinsic elements of poetry and those components of irony, paradox, ambiguity, rhyme, and diction to know the meaning of War Pigs. So, the writer will be able to classify those components in this song and the representation of war in this song will be known.

1.7 Method of Research

This section will explain about type of research, data source, data collection technique and data analysis technique. Each of them will be described briefly below.

1.7.1 Type of Research

This research uses a qualitative research. A qualitative research is concerned with developing explanations of social phenomena. It takes account of complexity by

incorporating the real- world context- can take different perspectives on board. It focuses on reports of experience or on data which cannot be adequately expressed numerically. This research also uses library research because it takes some texts as the object of study and other books to support the subject matter of the study (Ratna, 2013:39).

1.7.2 Data Source

The data in this research are divided into the primary data and the secondary data. The primary data are the main source used in this research and the secondary data are the supporting data used to help the research. The main data of this research are taken from the lyric of Black Sabbath's song's *War Pigs*.

The supporting data are obtained from the books and electrical sources that are related to the research. The written source includes books, journal and any references from the internet that are relevant and supporting the research.

1.7.3 Data Collection Technique

In this research, the writer uses the close reading method as a technique to collect the data. According to Abrams (2009:217), close reading is "the detailed analysis of the complex interrelationships and ambiguities (multiple meanings) of the verbal and figurative component within a work". It means that the writer should pay attention to the meaning of the lyrics to get the real meaning of the song in detail.

1.7.4 Data Analysis Technique

The data analysis technique of this research is a descriptive analysis. In analyzing data, the writer focuses on using the new criticism theory. After the data

has been collected from the data collection process, the data are analyzed to create a connection for obtaining meanings from each aspect of the song.

All of the main data are analyzed and interpreted to get the conclusion. In the process of analyzing data, the secondary data as supporting data are used to support the main data analyzed in order to get sufficient and necessary data. The analyzing data steps are:

1. Identify the data which are appropriate with the problem statements.
2. Classifying the data based on intrinsic elements of poetry such as imagery, diction, and rhyme.
3. Classifying the data based on the basic elements of the new criticism concept such as ambiguity, irony, paradox, and tension.
4. Analysis the data to obtain the portrayal of the war which exists in this song.

1.8 Paper Organization.

This research consists of four chapters. The first chapter consists of an introduction. It consists of the background of study, research question, the objective of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter discusses theoretical approach which is used to analyze *War Pigs* that is New Criticism theory presented by Cleanth Brooks. This chapter analyzes the content of the song which is built by the intrinsic

element of poetry including imagery, diction and rhyme and basic elements of new criticism such as ambiguity, paradox, irony, and tension.

The last chapter is the conclusion of the analysis. This chapter is to point out the result of the research.



CHAPTER III

CONCLUSION

3.1. Conclusion

There are some poetic devices used in *War pigs* song lyric. Those are imagery, ambiguity, paradox, and irony. The use of rhyme can be found in the first stanza from line 1 until line 18. It is also found in the fourth stanza, from line 18 until line 25. The imagery can be found in the first stanza, the third stanza, and the fourth stanza.

The use of ambiguity can be found in each stanza. The use of paradox found in the theme of the song and the use of irony can be found in line 4 of the first stanza, line 11 of the second stanza, line 12 of the second stanza and line 22 of the fourth stanza.

3.2. Suggestion

The writer realizes that the analysis of this research is still far from perfect. The shortcoming is caused by the limitation of time, source and the knowledge of the writer herself which for example make the writer unable to discuss all of the aspects of the song. This research employs the New Criticism by Cleanth Brooks to describe the portrait of war. This research is limited to the analysis of intrinsic elements of the song like diction, rhymes, and imagery. The future suggests for the future researchers,

if they want to analyze the lyrics of a song, they can use another theory such as semiotic theory, dynamic structuralism theory. It is useful to give more variation in analyzing song lyric because it does not only use intrinsic elements but also extrinsic elements.



REFERENCES

- Abrams, M.H., and Geoffrey Galt Harpham. 2009. *A Glossary of Literary Terms, Ninth Edition*. Canada: Michael Rosenberg.
- Alternbernd, Lynn, and Leslie L. Lewis. 1966. *A Handbook for the Study of Poetry*. London: Collier Macmillan Publishers.
- Brooks, Cleanth. 1960. *The Well Wrought Urn*. London: Dobson Books Ltd
- Carter, David. 2006. *Literary Theory*. Harpenden: Pocket Essential
- Cambridge Advanced Learner's Dictionary fourth edition. 2018. Cambridge University Press.
- Cuddon, J.A. 1999. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books.
- Leech, Goffrey. 1969. *A Linguistic Guide to English Poetry*. New York: Lingman Group.
- Merriam- Webster Dictionary.
- Ratna, Nyoman Kutha. 2013. *Stilistika Kajian Puitika Bahasa, Sastra dan Budaya*. Yogyakarta: Pustaka Pelajar.
- Ratna, Nyoman Kutha. 2013. *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Reaske, Christopher Russel. 1966. *How to Analyze Poetry*. New York: Monarch Press.
- Rosana, Elly. 2015. *Konflik pada Kehidupan Masyarakat*.

Sean, Anthony. 1996. *Popular Music in Theory: AN Introduction*. London: Sage Publications Ltd.

Hancock, Beverly and friends. 2009. *An Introduction to Qualitative Research: The NIHR RDS for the East Midlands/ Yorkshire & the Humber 2009 Qualitative Research*. Sheffield.

[https://en.wikipedia.org/wiki/Paranoid_\(album\)](https://en.wikipedia.org/wiki/Paranoid_(album)). Accessed 23 February 2018.

<http://islamicstudies.info/reference.php?sura=7&verse=16&to=17>



APPENDIX

Appendix of *War Pigs*

No	Line	Ambiguity	Paradox	Irony	Tension
1.	Generals gathered in their masses	✓			
2.	Just like witches at black masses	✓			
3.	Evil minds that plot destruction	✓			
4.	Sorcerer of death's construction	✓			
5.	In the fields the bodies burning	✓			✓
6.	As the war machine keeps turning	✓			✓
7.	Death and hatred to mankind	✓			
8.	Poisoning their brainwashed minds	✓			
9.	Oh Lord yeah				
10.	Politicians hide themselves away	✓	✓	✓	
11.	They only started the war		✓	✓	
12.	Why should they go out to fight?	✓	✓	✓	
13.	They leave that role to the poor	✓	✓	✓	
14.	Time will tell on their power	✓			

	minds				
15.	Making war just for fun	✓			✓
16.	Treating people just like pawns in chess	✓			
17.	Wait till their judgement day comes				
18.	Now in darkness world stops turning	✓			
19.	Ashes where the bodies burning	✓			✓
20.	No more war pigs have the power	✓	✓		
21.	Hand of God has struck the hour	✓			
22.	Day of judgement, God is calling	✓			
23.	On their knees the war pigs crawling	✓	✓		
24.	Begging mercies for their sins	✓			
25.	Satan laughing, spreads his wings	✓			

26.	Oh Lord yeah				
-----	--------------	--	--	--	--

The appendix of intrinsic elements of *War Pigs*

No	Line	Visual Imagery	Auditory Imagery	Kinaesthetic Imagery
1.	Generals gathered in their masses	✓		
4.	Just like witches at black masses			
5.	Evil minds that plot destruction			
4.	Sorcerer of death's construction			
5.	In the fields the bodies burning	✓		
6.	As the war machine keeps turning	✓		
7.	Death and hatred to mankind			
8.	Poisoning their brainwashed minds			
9.	Oh Lord yeah			
10.	Politicians hide themselves away			

11.	They only started the war			
12.	Why should they go out to fight?			
13.	They leave that role to the poor			
14.	Time will tell on their power minds			
15.	Making war just for fun			
16.	Treating people just like pawns in chess	✓		
17.	Wait till their judgement day comes			
18.	Now in darkness world stops turning	✓		
19.	Ashes where the bodies burning	✓		
20.	No more war pigs have the power	✓		
21.	Hand of God has struck the hour			
22.	Day of judgement, God is calling		✓	
23.	On their knees the war pigs crawling	✓		
24.	Begging mercies for their sins	✓		

25.	Satan laughing, spreads his wings	✓	✓	✓
26.	Oh Lord yeah			



CURRICULUM VITAE

Name : Linda Lutfiyatus Saadah

Date of birth : Pati, 07 Mei 1992

Gender : Female

Religion : Islam

Phone number : 0823-1371-0559

E- mail : lindalutfiyatus@gmail.com

Address : Waturoyo, RT/RW 07/02 Kec. Margoyoso, Kab. Pati

Educational Background:

1. SD N Waturoyo (1998-2004)
2. MTs Salafiyah Kajen (2004-2007)
3. MA Salafiyah Kajen (2007-2010)
4. Universitas Islam Negeri Sunan Kalijaga Yogyakarta (2011-2018)