THE DECONSTRUCTIONAL MEANING OF JAMES HETFIELD’S “MASTER OF PUPPETS”

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By

Yulianus Febriarko
Student Number: 091214002

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
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Approved by

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20 June 2014
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Defended before the Board of Examiners
on 24 July 2014
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Yogyakarta, 24 July 2014
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,

Kohandi, Ph.D.
“What’s the message in Metallica? There is no message, but if there is a message, it really should be look within yourself. Don’t listen to me, don’t listen to James, don’t listen to anybody, look within yourself for the answers.”
—Lars Ulrich—

“There is SOMETHING there”
—Hilly Kristal—

I dedicate this thesis to

My family, my friends, and all of Metal Militia all over the world

In their hopes and prayers
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 24 July 2014
The writer,

Yulianus Febriarko

091214002
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Dibuat di Yogyakarta

Pada tanggal: 24 Juli 2014

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(Yulianus Febriarko)
ABSTRACT

Febriarko, Yulianus. 2014. The Deconstructional Meaning of James Hetfield’s “Master of Puppets”. Yogyakarta: English Language Education Study Program. Department of Language and Arts Education. Faculty of Teachers Training and Education. Sanata Dharma University.

This deconstruction study analyzes song lyrics entitled “Master of Puppets” written by James Hetfield. This song tells about drug addiction. In the song, Master of Puppets as the analogy of drugs controls the puppets as the analogy of the drugs addicts. The puppets are oppressed and controlled by the master of puppets.

The aim of this study is to seek for the literal and deeper meaning of “Master of Puppets” song lyrics. There are two formulated problems in this study: (1) What is the literal or surface meaning of James Hetfield’s “Master of Puppets” song lyric? (2) What is the deeper meaning of James Hetfield’s “Master of Puppets” song lyric than can be perceived through deconstruction study?

There were two sources used in this study. The primary source of this study was song lyrics itself, “Master of Puppets” written by James Hetfield, the vocalist-guitarist of a well-known heavy metal band Metallica. The secondary sources were books, related texts, and internet. The most prominent theory employed to answer the problems formulation is Barry’s theory of deconstruction from his book Beginning Theory, Guerin et al theory in A handbook of critical approaches to literature, and Bressler’s theory of deconstruction from his book Literary criticism: an introduction to theory and practice. The approach used in this study was post-structuralism approach.

Based on the analysis, there were two findings. The findings were (1) “Master of Puppets” literal meaning is about slavery and oppression done by the master of puppets (heroin, cocaine) to the puppets (the drugs addicts) and (2) “Master of Puppets” song lyrics possessed two binary oppositions: master/slave and slavery/freedom. These binary oppositions were reversed and made the two less privileged binaries which were slave and freedom became more privileged in the text. Besides, the lyrics also possessed some contradictions, gaps, fissures, breaks, and discontinuities. They are in forms of change in viewpoint, person, tenses, times, tone which led to a new interpretation or deeper meaning of the lyrics which was freedom seeks by people in a slavery situation. Moreover, this study also delivered some suggestions for the further researchers and teachers in relation with education.

Keywords: Master of Puppets, deconstruction, literal meaning, deeper meaning
ABSTRAK


Tujuan dari studi ini adalah untuk mencari makna literal dan makna mendalam dari lirik lagu “Master of Puppets”. Ada dua hal yang menjadi permasalahan utama dalam studi ini, yaitu: (1) Apa makna literal dari lirik lagu “Master of Puppets”? dan (2) Apa makna mendalam yang dapat diambil dari lirik lagu “Master of Puppets” melalui studi dekonstruksi?


Berdasarkan analisis, terdapat dua temuan. Temuan-temuan ini adalah (1) makna literal dari “Master of Puppets” adalah tentang perbudakan dan penindasan yang dilakukan oleh master of puppets (heroin, kokain) terhadap puppets (pecandu obat-obatan terlarang) dan (2) lirik lagu “Master of Puppets” mengandung dua oposisi biner, yaitu master/slave dan slavery/freedom. Dalam proses dekonstruksi di studi ini, dua oposisi biner ini dibalikkan dan membuat slave dan freedom, dua biner yang tak menonjol di teks, menjadi menonjol di teks. Disamping itu, lirik ini juga mengandung beberapa gaps, fissures, breaks, dan discontinuities dalam bentuk perubahan sudut pandang, orang, tenses, waktu, dan suara yang menghasilkan interpretasi baru dari lirik ini yaitu tentang kebebasan yang dicari orang dalam situasi perbudakan. Lebih lanjut lagi, studi ini juga memberi beberapa saran bagi peneliti selanjutnya dan kepada pendidik dalam dunia pendidikan.

Kata kunci: Master of Puppets, deconstruction, literal meaning, deeper meaning
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Lastly, I would like to dedicate this thesis to all Metalhead in this world, especially Metallica fans. May this thesis speak on behalf of the fan I am. I also dedicate this thesis to Metallica for their gallant and inspiring music that fill my daily life.

Yulianus Febriarko
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CHAPTER I

INTRODUCTION

In this chapter, the writer provides five parts, namely Background of the Study, Problem Formulation, Objective of the Study, Benefit of the Study, and Definitions of Terms. The Background of the Study describes why the writer chooses the song and the topic. In the Problem Formulation part, the writer provides formulated problems that will be answered and discussed in this research. The Objective of the Study describes the goal of this research. The Benefit of the Study provides some advantages of this research both for the writer and the readers. In the Definitions of Terms, the writer provides some definitions of keywords in this research to avoid misunderstanding by the readers.

A. Background of the Study

“Master of Puppets” is a Metallica’s song from their third album entitled the same as the song. The song’s lyric is written by James Hetfield, Metallica’s vocalist-guitarist. The song presents the ideas of drug addiction and alcoholism along with their consequences. Ingham (2009) in his book argues that “Master of Puppets is not only a masterful exercise in observing an addict’s behavior, it also turns the typical junkie-state-of-mind song on its head to speak from the point of view of the drug itself” (p. 65). The song used the point of view of drug itself in order to portrays the consequences of drug addiction.

The interesting thing is that James Hetfield does not have any experiences in drug addiction. In an interview with MTV ICON as cited in Engelen (2010),
Hetfield says, “It’s pretty interesting, because I’d be writing about stuff I’d never tried—heroin or cocaine. But, the stuff I was dealing with I wasn’t writing about” (p.30). Hetfield is the only Metallica’s member who does not use drugs. By writing “Master of Puppets” lyrics, he clearly portrays other people’s experiences. Hetfield and his fellows in Metallica also have always been associated with alcohol. It becomes part of their legend as they have got name from their fans and journalists: Alcoholica. Even though “Master of Puppets” shares the idea about drug addiction, the lyrics, as Engelen argues, “can shed some light on alcoholism.” Engelen adds that “the lyrics clearly suggest addiction’s pernicious effects on the ways otherwise rational individuals come to act, believe, and desire” (p.30). From this statement, it is obvious that the song suggests the bad effects of drug addiction in the drug addicts’ daily life.

James Hetfield has done a good work on literature through “Master of Puppets”. He wrote lyrics as he knew that literature could be the reflection of human’s experiences in this world. Through his work, Hetfield enters the world of poetry by depicting life experiences in words. Poetry, as a kind of genre in literature, has a function to reflect the human’s life through words. According to Perrine (1969), “poetry can be used as a gear for stepping up the intensity and increasing the range of our experiences and as a glass for clarifying it” (p. 554). Poetry can bring us to sense other people’s experiences and sharpen our mind to the reflection of life. Perrine (1969) adds that “as human being, we all have an inner need to live more deeply and fully and with greater awareness, to know the experience of others and to know better our own experiences” (p. 554). In other
words, poetry can bridge us in digging our own experiences and knowing other
people experiences in order to live our life deeply.

The reason in selecting “Master of Puppets” is because the lyrics depict
the theme and story which happened in a real life, especially in the life of
youngsters. The lyrics are the perfect examples of how drugs exist in our real life
and trigger many consequences, especially death. The lyrics have triggered an
interpretation about drug addiction among the people since the lyrics clearly state
about taking drugs and its consequences as stated above. However, this study tries
to explore and analyze the lyrics by employing theory of Derrida’s deconstruction.
Deconstruction study deals with meaning. Guerin, et al, (2011) state that
“deconstruction involves taking any meaning to reveal contradictory structures
hidden within” (p. 177). In other words, this study tries to reshape the lyrics’
meaning in order to find the hidden meaning in it. By deconstructing the lyrics,
the writer will find the other point of view in interpreting “Master of Puppets”.

B. Objective of the Study

The objective of this study is to find the meaning of James Hetfield’s
song “Master of Puppets” song lyrics through deconstruction study.

C. Problem Formulation

In this study, the problem of this study can be formulated into two questions
as follows:
1. What is the literal or surface meaning of James Hetfield’s “Master of Puppets” song lyrics?

2. What is the deeper meaning of James Hetfield’s “Master of Puppets” song lyrics that can be perceived through deconstruction study?

D. Benefit of the Study

Since this thesis provides the meaning of James Hetfield’s “Master of Puppets” through deconstruction study, this study is beneficial for the readers who are interested in knowing deeper about the Metallica’s song. Moreover, this thesis also encourages the readers to find meaning and inspiration from lyrics even though the lyrics come from the heavy metal band. Regarding the world of teaching literature, this study is useful to enrich the student’s knowledge about using deconstruction theory to analyze poetry. For future researchers, this thesis is also useful as a reference in conducting the deconstruction study.

E. Definitions of Terms

1. “Master of Puppets”

“Master of Puppets” in this study is the title of Metallica’s song from their third album produced in 1986 with the same title. The lyric of this song is written by their guitarist-vocalist, James Hetfield. “Master of Puppets” tells about drug addiction where Master is the analogy of drugs and Puppets are the analogy of drug addicts.
2. Deconstruction

Deconstruction is a concept of reading a text proposed by Jacques Derrida, a French philosopher. Deconstruction deals with meaning. Guerin, Morgan, Reesman, and Willingham (2011) state that “deconstruction describes the text as always in stage of change, furnishing only provisional meanings” (p. 176). Therefore, deconstruction aims to seek meanings and as what Guerin, et al (2011) states, “to reveal contradictory structures hidden within” (p. 177). In this study, deconstruction is used as a reading strategy to reveal the hidden meaning of James Hetfield’s “Master of Puppets” lyrics.

3. Literal Meaning

Literal means following the original words. Case and Marshall in Deep and Surface Approaches in Learning (2009) note that a literal approach in learning is the tacit acceptance of information and memorization and does not promote understanding for long-term retention of knowledge (pp. 9-18). The literal meaning means the meaning that can be seen or noticed from the original words, or in another words it is called basic meaning.

In this study, the literal meaning is defined as meaning that can be seen and noticed from the surface of “Master of Puppets” song lyric. Thus, after reading the lyrics, the writer can directly draw the literal meaning of the lyrics.

4. Deeper or True Meaning

Frederick in Adventures in Fiction (1969) notes that “deeper meaning is a meaning which has value for the readers” (p. 75). This idea is supported by Barnet (1994) in his book An Introduction to the Literature. He says that deeper/true
meaning is “the meaning that told for our sake because it is implicit” (p.28). According to Case and Marshall (2009), deeper learning involves the critical analysis of the new idea and promotes the application for life (pp. 9-18). From the statements above, it can be said that deeper meaning is the meaning that is implicit or hidden in the text and promotes the application for life.

In this study, deeper meaning is the meaning that hidden in the “Master of Puppets” song lyrics. Since it is implicit and hidden, the deeper meaning in this study is found by employing deconstruction study.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of three parts, namely Review of Related Theories, Context of The Study, and Theoretical Framework. The Review of Related Theories presents the theories and approach used in this study. The Context of The Study presents the review of the object of the study and the subject matter in it. Theoretical framework consists of the contribution of the theories and reviews applied in this study to answer the problem formulations.

A. Review of Related Theories

In this part, the writer presents the approach and theories employed in this study. They are Decorum, Post-Structuralism Approach and Theories of Deconstruction. The theory of decorum is used to clarify the lyrics and its relation to poetry. The Post-Structuralism Approach and Theories of Deconstruction are related to each other as an underlying approach and theory to this study. These theories are important to be applied because these theories are related to the main discussion of this study; to find the meaning of James Hetfield’s lyrics of the song “Master of Puppets” through deconstruction study.

1. Decorum

Decorum derives from Latin which means “that which is proper or fitting” Myers and Simpson (1989) state that decorum is “the principle of suiting the style to the subject” (p. 76). In poetry, decorum is crucial to be used by the poets.
Simpson (1967) clarifies that it is important for the poets to consider decorum, or “suiting the style to the subject” (p. 10). Based on this sentence, the poets must modify his style and tone to fit the subject matter and mood in his/her poems. Thus, the poet’s style fits his/her purpose in writing the poem. Simpson and Myers also add that “the style is also determined by the necessity to make the reader see and feel” (p. 10). It means that the style should be appropriate to the speaker, the occasion, and the subject matter. In this study, this principle is used to clarify James Hetfield’s decorum in suiting his “Master of Puppets” song’s lyrics.

2. Post-Structuralism Approach

Understanding post-structuralism needs a consideration on its predecessor, structuralism. It is crucial to understand first about structuralism. Structuralism emerges from the structural linguistics and has a function to bridge the study on textual structure. Guerin et al (2011) state that structuralism “identifies structures, systems of relationships, which endow signs (e.g., words) or items (e.g., clothes, cars, table manners, rituals) with identities and meanings, and shows us the ways in which we think” (p.169). It means that structuralism focuses on the textual structure study as what Guerin et al. add “text is only a system that poses the question of how such a construct of language can contain meaning for us.”(p.169). From this statement, it is clear that structuralism seeks what is visible from the text. Structuralists tend to find order and meaning in the text.

On the contrary, the approach of this study, post-structuralism focuses on the rhetorical rather than the grammatical (Guerin, et al, 2011, p.176). Both
structuralism and post-structuralism seek for meaning, but structuralism focuses on how meaning is found out of underlying structures. However, post-structuralism does not oppose it. Post-structuralism only clarifies that meaning is not produced only from meaning, but also produces from other factors as Culler (1997) explains below:

In fact, post-structuralism does not demonstrate the inadequacies or errors of structuralism so much as turn away from the project of working out what makes cultural phenomena intelligible and emphasize instead a critique of knowledge, totality, and subject. It treats each of these as problematical effect. The structures of the systems of the signification do not exist independently of the subject, as objects of knowledge, but are structures for subjects, who are entangled with the forces that produce them (p. 121)

Moreover, post-structuralism is related to philosophy. Barry (2009) states that post-structuralism “derives ultimately from philosophy” (p. 61). It means that post-structuralism always has relation with a discipline which always tends to emphasize the difficulty of achieving secure knowledge about things. Post-structuralism seeks meaning or philosophical idea within the text. According to Culler (1997), one of the procedures in seeking it is to describe “how texts create meaning by violating any conventions that structural analysis locates” (p. 121). For post-structuralists, it is impossible to describe a complete or coherent signifying system since, as Culler notes, “systems are always changing” (p. 121).

3. Theories of Deconstruction

Barry (2009), in his book Beginning Theory, notes that “the post-structuralist literary critic is engaged in the task of deconstructing the text” (p. 68).
Thus, in this study, post-structuralism focuses on deconstruction theory proposed by Jacques Derrida in analyzing “Master of Puppets” song lyrics. Speaking its background, Guerin, et al (2011) states that “deconstruction arises out of the structuralism of Roland Barthes as a reaction against the certainties of structuralism” (p. 176). According to Derrida, deconstruction cannot easily be defined, whether as a “set of rules transposable procedures”, analysis, and act or operation (as cited in Coyle, et al, 1990, 781). However, Barry notes that deconstruction, which can be called “applied post-structuralism”, is a process of “deconstructing the text” (p. 68). According to Eagleton (1996), this process is ‘a critical operations by which such oppositions can be partly undermined or by which they can be shown partly to undermine each other in the process of textual meaning” (p. 115). Later on, Barry concludes that deconstruction is a process of “deconstructing the text” by “reading the text against itself, with the purpose of knowing the text as it cannot know itself” (p. 68). In Of Grammatology, Derrida states about this process called deconstructive reading:

“must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of language that he uses....[it] attempts to make the not-seen accessible to sight” (as cited in Barry, 2009, p. 69).

According to Derrida, the process of deconstruction has an aim to create new idea out of the first one. It seeks the hidden meaning in the text, but not to consider the result as the final meaning available. In short, it concerns to seek the unseen rather than the obvious one. Meanwhile, Culler (1997) defines deconstruction as “a critique of the hierarchical oppositions that have structured
western thought: inside/outside, mind/body, literal/metaphorical, speech/writing, presence, absence, nature/culture, form/meaning” (p. 122).

Texts in deconstruction are “open-ended constructs” that always change. It means that meaning in the text can only lead to other meanings (Guerin et, al, 2011, p. 176), as described below:

Deconstruction views texts as a subversively undermining an apparent or surface meaning, and it denies any final explication or statement of meaning. It questions the presence of any objective structure or content in a text. Instead of alarm or dismay at their discoveries, the practitioners of deconstruction celebrate the text’s self-destruction, that inevitable seed of its own internal contradiction, as a never ending free play of language (p. 176).

Therefore, the object of deconstruction is not like the object of formalism which is seeking one final meaning in the text. Belsey, in Critical Practice (1990), notes that the object of deconstruction is “to examine the process of its production—not the private experience of the individual author, but the mode of production, the materials, and their arrangements in the work” (p. 104). It strengthen the statement that the texts in deconstruction are open ended constructs and its object, as Guerin, et al (2011) advises, is to describe “the text as always in a state of change, furnishing only provisional meanings” (p. 176). Barry (2009) also adds that the aim of deconstruction is “to show the disunity which underlies its apparent unity” (p. 69).

Regarding its practices, deconstruction, as Barry proposes, involves “textual harassment or oppositional reading with the aim of unmasking internal contradictions or inconsistencies in the text” (p. 69). In Guerin et, al (2011) term, this practice is mentioned as “taking apart any meaning to reveal contradictory
structures hidden within” but “since there is no possibility of absolute truth, deconstructionist seek to undermine all pretensions to authority, or power systems, in language” (p. 177). Thus, as Culler (1997) argues, deconstruction does not mean to destroy, but rather to give “different structure and functioning” (p. 122). Widdowson and Brooker (1997) add that “deconstruction can begin when we locate the moment when a text transgresses the laws it appears to set up for itself” (p. 173) or in Barry (2009) terms, “to show the text is at war with itself: it is a house divided and disunified” (p. 69).

Speaking of the steps taken in deconstruction analysis, Barry (2009) proposes that “the deconstructionist looks for evidence of gaps, breaks, fissures and discontinuities of all kinds” (p. 70). In detail, Barry adds that the deconstructionist seeks “contradictions/paradoxes, shifts/breaks in tone, viewpoint, tense, time, person, and attitude; conflicts, absences/omissions, linguistic quirks, and aporia” in order to show “textual disunity” (p. 70). Furthermore, according to Barry (2009), the deconstructionist focuses on several things as follows:

a. Reading the text against itself so as to expose what might be thought as the ‘textual subconscious’, where meanings are expressed, which may be directly contrary to the surface meaning (p. 70).

b. Fixing upon the surface features of the words – similarities in sound, the root meanings of words, a ‘dead’ (or dying) metaphor – and bringing these to the foreground, so that they become crucial to the overall meaning (p. 70).
c. Seeking to show that the text is characterized by disunity rather than unity (p. 70).

d. Concentrating on a single passage and analyze it so intensively that it becomes impossible to sustain a ‘univocal’ reading and the language explodes into ‘multiplicities of meaning’ (p. 70).

e. Looking for shifts and breaks of various kinds in the text and seeing these as evidence of what repressed or glossed over or passed over in silence by the text. These discontinuities are sometimes called ‘fault lines’, a geological metaphor referring to the breaks in rock formations which give evidence of previous activity and movement (p. 71).

The several things above are used to do the practice of deconstruction in analyzing “Master of Puppets” song lyrics in this study. However, the step in conducting the deconstruction study is begun by discovering the binary opposition. Bressler (1997) argues that “the first stage in a deconstructive reading is to recognize the existence and operation of binary oppositions in our thinking” (p. 126). Binary oppositions itself, as Chandler (2002) notes, is “a pair of mutually-exclusive signifiers in a paradigm set representing categories which are logically opposed” (p. 224). The concept of binary opposition originates from Saussure’s structuralism theory. Derrida develops the theory by proposing the idea of hierarchy. Derrida concludes that “western metaphysics is based on a system of binary operations or conceptual oppositions. For each center, there exists an opposing center (God/humankind, for example)” (as cited in Bressler, 1997, p. 125). In addition, in each binary opposition, Bressler (1997) argues, “one
concept is superior and defines itself by its opposite or inferior center” (p. 125). It means that we can understand the meaning of good when it is contrasted or opposed to bad. Bressler also adds “by identifying the binary operations that exist in the text, deconstructionist can then show the preconceived assumptions on which most of us base our interpretations” (p. 130). Thus, discovering the binary opposition in the text is very important for the deconstructionist. Furthermore, Bressler (1997) provides some steps to follow in order to employ this strategy of reading a text as follows:

a. Discover the binary operations that govern a text
b. Comment on the values, concepts, and ideas beyond these operations
c. Reverse these present binary operations
d. Dismantle previously held worldviews
e. Accept the possibility of various perspective or levels of meaning in a text based on the new binary inversions
f. Allow meaning of the text to be undecidable (p. 131)

Deconstruction in this study is done by finding the binary oppositions on the surface level of the lyrics and reversing it as what Bressler suggests. After that, the steps proposed by Barry (2009) are employed. This is done in order to take the meanings to the next level of understanding the lyrics since the interpretation of meaning in literary work, as Stockwell argues, can be found in the mind of the readers or as Guerin, at al underline “deconstruction leaves meaning open for the reader” (p. 178).
4. Theory of Ambiguity

Empson (1955) in his book *Seven Types of Ambiguity* states that “an ambiguity, in ordinary speech, means something very pronounced, and as a rule witty or deceitful” (p. 3). Ambiguity can be found in the text, thus it can be analyzed. For instance, as Empson mentions, “the statement ‘the brown cat sat on the red mat’ may be split up into some series” (p. 3) Empson also adds that in a text, “a simple statement may be translated into a complicated statement which employs other terms” (p. 3).

In the practice of analyzing ambiguity in the text, Empson (1955) provides seven types of ambiguity which can be taken into consideration. In this study, these types are used to analyze the contradiction found in the “Master of Puppets” song lyric. These seven types are described as follows:

a. First Type

The first type ambiguities arise when a detail is effective in several ways at once (p. 4)

b. Second Type

The second type occurs when two or more meanings are resolved into one. (p. 57)

c. Third Type

The third type of ambiguity is considered as a verbal matter, occurs when two ideas, which are connected only by being both relevant in the context, can be given in one word simultaneously (p. 117)

d. Fourth Type
An ambiguity of the fourth type occurs when two or more meanings of a statement do not agree among themselves, but combine to make clear a more complicated state of mind in the author (p. 151).

e. Fifth Type

An ambiguity on the fifth type occurs when the author is discovering his idea in the act of writing, or not holding it all in his mind at once (p. 175).

f. Sixth Type

An ambiguity of the sixth type occurs when a statement says nothing, by tautology, by contradiction, or by irrelevant statements; so that the reader is forced to invent statements of his own and they are liable to conflict with one another (p. 199).

g. Seventh Type

An ambiguity of the seventh type occurs when the two meanings of the word, the two values of ambiguity, are the two opposite meanings defined by the context, so that total effect is to show a fundamental division in the writer's mind (p. 217).

B. Context of The Study

1. Review on James Hetfield and Metallica

James Alan Hetfield was born in Downey, California, United States of America on August 3, 1963. He is well-known as the vocalist-guitarist of Metallica, the thrash metal band from San Francisco, California, USA. When
talking about Metallica, people always relate it with James Hetfield since he is one of the founders of the band alongside the drummer, Lars Ulrich.

James Hetfield is the main song writer in Metallica. Born to a truck driver and an opera singer in a Catholic Science religious plays a huge part of his life, especially in the way James writes Metallica’s song lyrics. His musical background can be traced from his mother who was an opera singer. Later on in his childhood, he first took piano lessons when he was 9 years old before taking on his brother, David's, drums and finally picking up a guitar. (as retrieved on March 6th 2014 from http://www.metallica.com/band/band-bio-james.asp).

Regarding the band, James Hetfield is one of two original members alongside Lars Ulrich, who is still in the formation of Metallica now. Metallica was formed in 1981 when James Hetfield met Lars Ulrich after they talked on the phone, considering about starting a new band. Later on, they jammed together with the bassist, Ron Mc Govny, the original bassist of Metallica. Together they recorded “Hit The Lights” song in order to be put in the Metal Massacre album compilation. With the influence of The New Wave of British Heavy Metal Band like Iron Maiden and Motorhead, they combined the musical style with the influence of the American Hardcore Punk music in “Hit The Lights”. The song attracted many people who thought that the song was a kind of “bringing the metal genre to the next level, heavier and faster”. The formation of Metallica changed with Dave Mustaine and Cliff Burton stepped in for guitar and bass position. Considering Dave Mustaine’s alcoholic problem, the band finally kicked him out and replaced him with Kirk Hammet for lead-guitarist position. After
recording three albums which change the metal music in the world, sadly, bassist Cliff Burton died in an accident during the band tour in Sweden. The band then replaced Cliff with Jason Newsted. Jason Newsted was also out from the band in 2001 and was replaced by Robert Trujillo. Therefore, now the Metallica formation is James Hetfield on vocal and guitar, Lars Ulrich on drum, Kirk Hammet on lead guitar, and Robert Trujillo on bass.

Metallica until now has released nine studio album: Kill ‘em All, Ride The Lightning, Master Of Puppets, …And Justice For All, The Black Album, Load, Reload, St. Anger, and Death Magnetic. They have been awarded for their works on music. The peak of it is when Metallica was included in the Rock and Roll Hall of Fame.

2. Review on Master of Puppets

The song’s lyrics discussed in this study are written by James Hetfield, the vocalist-guitarist of Metallica. The first one is Master of Puppets. Since it debuted on December 31 1985, the song has been performed live by Metallica 1439 times until this time (as retrieved on March 6, 2014 from http://www.metallica.com/songs/master-of-puppets.asp). In short, it tells about drug addiction and its effect on human. Hetfield puts the analogy of the addicts as puppets controlled by the master which is drug itself in portraying the image of the lyrics.

Ingham (2009) in his book Metallica: The Stories Behind The Biggest Metallica Songs argues that “Master of Puppets is not only a masterful exercise in observing an addict’s behavior, it also turns the typical junkie-state-of-mind song
on its head to speak from the point of view of the drug itself” (p.65). Meanwhile, Dome and Wall (2010) in *Metallica: The Music and The Mayhem* argue that “Master of Puppets” lyrics “were layered with meaning. It could be read as a straight passion play, a plea for sanity in control-freaked world” (p. 65). Clearly, the song provides the lyrics about drug addiction and its effect for the addicts. This similar on what Engelen (2010) says “the lyrics clearly suggest addiction’s pernicious effects on the ways otherwise rational individuals come to act, believe, and desire” (p. 30). Even though Hetfield made such lyrics, he himself never took drugs before. In an interview with MTV ICON as cited in Engelen (2010), Hetfield says, “It’s pretty interesting, because I’d be writing about stuff I’d never tried–heroin or cocaine. But, the stuff I was dealing with I wasn’t writing about” (p. 30). This is interesting since Hetfield does not make the lyrics out from his experience like other people commonly do. He simply makes the lyrics out of other people experience. Hetfield wrote the Master of Puppets from the point of view of the drug as Ingham (2010) states that James Hetfield ‘sings from a first-person point of view” (p. 126). However, in this study, the writer only focuses on the text of the two lyrics to be interpreted using deconstructive reading strategy.

3. **Review on Jacques Derrida and Deconstruction**

Jacques Derrida was born in a town near Aljazair in 1930. According to Bressler (1997), as a French philosopher and a teacher, he is well-known as a founding father of deconstruction which emerged in 1966 (para. 1). Although he is called the founding father of deconstruction because of his works in deconstruction, his works cannot be separated from structuralism figures like
Husserl, Levi-Strauss, and Saussure. Derrida uses the material on structuralism to do his deconstructive reading strategy. He uses the term ‘binary opposition’ from structuralism as what Eagleton (1996) argues “deconstruction has grasped the point that the binary oppositions with which classical structuralism tends to work represent a way of seeing typical ideologies” (p. 115). This theory of deconstruction, then, becomes a vital pulse for the modern literature.

Therefore, this theory allows the reader to do a freedom reading. The readers have freedom to analyze the text in order to find the contradiction within the text. It aims to look beyond the text, to make the unseen emerges. Derrida once states in The Ear of Other “I am very fond of everything that I deconstruct in my own manner; the text I want to read from deconstructive point of views are texts I like, with that impulse of identification which is indispensable for reading” (as cited in Attridge, 1992).

C. Theoretical Framework

Based on the formulated problem, this study aims to find out the meaning of James Hetfield’s song lyrics of “Master of Puppets” through deconstruction study. Thus, the writer employed Jacques Derrida’s deconstruction theory as the main operational concept in analyzing the lyrics. The deconstruction theory itself is related to post-structuralism approach in analyzing literary works. Post-structuralism approach is used in order to lead the writer in understanding the basic concept of this approach which is searching for meanings in context.
Regarding the deconstruction theory which looked for contradiction in meaning, the writer employed the understanding of surface and deeper meanings of the lyrics. The theories on binary opposition proposed by Saussure and Derrida are used to find out the contradictions in the texts. The steps in finding the binary oppositions are taken from the theories as proposed by Bressler (1997). Furthermore, the writer used the steps in deconstructing the text proposed by Barry (2009). In analyzing contradictions found in the text, the writer used theory of ambiguity proposed by Empson (1955). The idea of deconstructing poetry from Shklovsky and Stocwell was also taken into consideration since the subject matter of this study was poetry. At last, the steps above led to the expected results of deconstructed meaning of “Master of Puppets”.
CHAPTER III

METHODOLOGY

This chapter consists of three parts. The first part is Object of the Study which presents the objects being analyzed in this study. The second part is The Approach of the Study which presents the literary approach employed to analyze the poems. The third part is The Method of the Study which discusses how this study is conducted.

A. Object of the Study

The main objects of this study is the song lyrics written by Metallica’s vocalist-guitarist, James Hetfield entitled “Master of Puppets”. It is a seven-stanzas song which produced by Metallica and Flemming Rasmussen. It is the second single song in the third Metallica’s studio album entitled the same with the song, “Master of Puppets”. The album was released in United states on March 3rd 1986 via Elektra Record and published worldwide by Polygram Music Publishing. According to Wall and Dome in their book Metallica: The Music and The Mayhem (2010), Metallica “will doubtless feel duty-bound” to play this song in their live performances since “it's classic; one of the greatest heavy metal numbers of all time” (p.64).

“Master of Puppets” lyrics share the theme about drug addiction. James Hetfield wrote the lyrics brilliantly by using the point of view from the drugs itself which he named “Master of Puppets”. Ingham states that the song is “a masterful exercise in observing an addict’s behavior” (p. 65). Moreover, Ingham adds that
the song also “turns the typical junkie-state-of-mind song on its head to speak from the point of view of drug itself” (p. 65). In short, the song tells how the drugs and alcohol control their addicts as the lyric in the sixth stanza says “I will occupy/ I will help you die/ I will run through you/ Now I rule you too”.

B. Approach of the Study

The approach of this study is post-structuralism approach. As its name suggests, this approach is related to its predecessor, structuralism approach. Guerin, et al (2011) state that for structuralists “text is only a system that poses the question of how such a construct of language can contain meaning for us”(p.169). From this statement, it is clear that structuralism focuses on how meaning found out of underlying structures. However, post-structuralism does not oppose it. Culler (1997) explains that

In fact, post-structuralism does not demonstrate the inadequacies or errors of structuralism so much as turn away from the project of working out what makes cultural phenomena intelligible and emphasize instead a critique of knowledge, totality, and subject. It treats each of these as problematical effect. The structures of the systems of the signification do not exist independently of the subject, as objects of knowledge, but are structures for subjects, who are entangled with the forces that produce them (p. 121)

From the statement above, it can be concluded that post-structuralism clarifies that meaning is not just produced only from meaning, but also produced from other factors, especially the subject.

Post-structuralists seek the meaning within the structural text. One procedure in searching it, as Culler (1997) suggests, is to describe “how texts create meaning by violating any conventions that structural analysis locates” (p.
121). Barry (2009), in his book *Beginning Theory*, adds that the post-structuralists “seek to show that the text is characterized by disunity rather than unity” (p. 70). They believe that “the meaning words have can never be guaranteed one hundred per cent” and always “contaminated by their opposites” (p. 62). This statement is supported by Guerin et al by stating that post-structuralists “describe the text as always in a state of change, furnishing only provisional meanings” (p. 176). It can be concluded that for post-structuralists, it is impossible to describe a complete or coherent signifying system since, as Culler notes, “systems are always changing” (p. 121).

This approach is chosen since it is highly related to the topic of this study, namely deconstruction. Guerin, et al (2011) state that “post-structuralism and deconstruction are virtually synonymous” (p. 176), while Bertens (2003) describes deconstruction as “applied pos-structuralism” (p. 70). Deconstruction is a theory which views texts, in this case is James Hetfield’s “Master of Puppets”, as subversively undermining an apparent or surface meaning, and it denies any final explication or statement of meaning. Guerin, et al adds that in deconstruction, “texts are found to deconstruct themselves rather than to prove a stable identifiable meaning” (p. 176). From this statement, it is clear that meaning is not constant, it is may change since there is no final meaning. Bertens (2003) adds that “before deconstructionist arrive at that point, it has first uncovered the structure that operate in a text and shown us how these structures can be dismantled by making use of elements of text itself” (p. 133).
Having known the meaning of post-structuralism approach and the meaning of deconstructive reading, it is clear that post-structuralism can be applied in this study since it is a way to observe a text from different perspective and reveal the hidden meaning in the texts.

C. Method of the Study

In conducting this study, the writer chose library research. The primary data was “Master of Puppets” song lyrics written by James Hetfield, the vocalist-guitarist of the greatest heavy metal band in the world, Metallica. The song lyrics were taken from Metallica’s album entitled “Master of Puppets”. The secondary data were theories about post-structuralism, deconstruction, and some data related to the two songs. They were collected from printed books, online articles.

There were several steps taken by the writer in conducting this study. The first step that the writer took was listening to the song and reading its lyrics. Then, the writer re-read the lyrics again in order to get better understanding about the lyrics. Having an understanding about the lyrics, the writer began the second step which was searching and collecting related theories in order to support the writer in answering the problem formulation. The theories were post-structuralism approach and deconstruction proposed by Jacques Derrida. In addition, the writer also searched for some information about “Master of Puppets” from printed books, website.

Having a clear understanding about the song and the related theories, the writer started the third step which was making an analysis on the lyrics. In this
step, at first the writer looked for the literal or surface meaning of “Master of Puppets”. After achieving the literal or surface meaning of the two songs, the writer started to employ the deconstruction theory in answering the problem formulation which was finding the meaning of the two songs’ lyrics through deconstruction study. The writer mostly used the techniques of deconstructive reading activity in this step as suggested by Barry (2009) in his book *Beginning Theory* and Bressler (1997) in his book *Critical Practice*. The writer employed the steps in conducting the deconstruction process on the lyrics as proposed by those two experts. Besides, in order to support the findings, the writer used the theory of ambiguities as proposed by Empson (1955) in his book *Seven Types of Ambiguity*. After several steps taken, the writer came to the last step which was making conclusion based on the result of analysis. In order to validate the result, the writer shared the findings and result with his colleagues who had also done the thesis about deconstruction.
CHAPTER IV

ANALYSIS

This chapter discusses the two major part of discusses as mentioned in the framework. Firstly, it discusses the literal meaning of James Hetfield’s “Master of Puppets” song’s lyrics. Secondly, it discusses the deeper meaning of “Master of Puppets” song lyrics through deconstruction study.

A. The Literal Meaning of “Master of Puppets”

“Master of Puppets” basically is a song from thrash metal band legend, Metallica. The lyrics itself were written by Metallica’s vocalist-guitarist James Hetfield. Regarding its structure, “Master of Puppets” consists of 7 stanzas. James Hetfield employed the decorum or in Simpson (1967) words “suiting the style to the subject” (p. 10). James Hetfield has modified his style and tone to fit the subject matter and mood in his poems. Here, the subject matter is the theme in his poem which is drug addiction. Since he is a musician, he combined his mood in making song lyrics or his poem and fitted it to be a song in order to be sung. It is clear that his purpose in writing the lyrics is to make the lyrics to be sung since he is a musician. Thus, his style of being musician fits his/her purpose in writing the poem. According to Simpson and Myers,“the style is also determined by the necessity to make the reader see and feel” (p. 10). It means that as a musician, James Hetfield needs to make the reader see and feel what he has been writing in his lyrics through singing the “Master of Puppets” lyrics. Therefore, based on his position as a musician and a poet, he needs to suit “Master of Puppets” in a song.
As mentioned in the introduction part, “Master of Puppets” is a song about drugs and alcohol addiction. In a nutshell, it tells about drugs that control its addicts. The writer of this song’s lyrics, James Hetfield has put such a good analogy in portraying the drugs, alcohol, and the addicts. The drugs and alcohol in the song are portrayed as a master while the addicts are portrayed as puppets. Thus, the title “Master of Puppets” simply shows the connection between the master and the controlled puppets. The connection between the “master” and the “puppets” then is depicted in line per line of the lyrics. The “master” starts to tell the “puppets” what he has done and what he has promised in order to control them. In a part of the lyrics, the “puppets” tells that the “master’s” promises are just lies. The lyrics simply can be interpreted as a message not to take drugs and alcohol because of its destructive effects.

In order to make a clear understanding about the lyrics and to find its literal meaning, the writer provides stanza-by stanza analysis on the lyrics as follows:

The First Stanza

End of passion play, crumbling away
I'm your source of self-destruction
Veins that pump with fear, sucking darkest clear
Leading on your deaths construction
Taste me you will see
More is all you need
You're dedicated to
How I'm killing you

The first stanza tells about something or someone (in this case drugs) who told the listeners about him. James Hetfield, as the lyric writer, uses the first point
of view as shown in the line “I’m your source of self-destruction”. The word “I” here refers to the subject of this lyric which is the master of puppets itself or drugs and alcohol. The word “your” is simply used as a portrayal of puppets which is the addicts. The whole song lyrics basically are similar to a speech from a preacher to his listeners. It leads to an imagination that master of puppets is giving a speech to the puppets in order to control and to command them to do what he wants them to do.

The subject of the lyrics, master of puppets, starts to describe who he is by stating the first two lines “end of passion play, crumbling away, I’m your source of self-destruction”. At first the writer does not know who or what does “I” refers to. What comes to mind is that “I” refers to the title of this song “master of Puppets”. However, the story of the song clearly means that Master of Puppets is a source of self-destruction who will make the victims crumble or break away at the end if they play this “source of self-destruction”. Here, there rises a following question questing what or who master of puppets actually is. There are no such clues stating that master of puppets is really drugs and alcohol like presumption that saying this song is about drugs and alcohol. Even in the entire song, there are no such clues. This question is answered in the next lines. The line “veins that pump with fear, sucking darkest clear, leading on your death construction” refers to the state of mind that drugs and alcohol are the master of puppets. This consideration emerges because of common knowledge that drugs and alcohol control people by entering their veins and poisoning their blood. More description about who is master of puppets actually is on the following lines. Master of
puppets start to command its puppets to consume them more and more. The phrase “taste me” and “more is all you need” clearly point out an idea of how drugs and alcohol controls the addicts. The more the addicts obey their master, the more the master success in making the addicts died.

**The Second Stanza**

Come crawling faster  
Obey your Master  
Your life burns faster  
Obey your Master  
Master  
Master of Puppets, I'm pulling your strings  
Twisting your mind and smashing your dreams  
Blinded by me, you can't see a thing  
Just call my name, 'cause I'll hear you scream  
Master  
Master  
Just call my name, 'cause I'll hear you scream  
Master  
Master  

The second stanza portrays pretty much about command given by the master of puppets. It shows how powerful side occupies the powerless side. After series of horrible description about the master of puppets in the first stanza, master of puppets starts to give command to the puppets. He pulls the strings in order to control the puppets. It shows that drugs surely twist the addicts mind and blind them. Total confusion and oppression are the goals of it. When they consume too much drugs, they cannot control their mind and body. They just start to ask for more. Here, the master wants full control of the puppets. He wants to shows the puppets that he is the one who rules them all as mentioned in the lines “obey your master…your life burns faster…obey your master”. The most likely explanation is
that slavery can be created by drugs. The addicts become slaves of drugs which in this case is the powerful side. The worse thing is that the addicts who are the powerless side still can do anything but scream to their master. The master is more powerful than its slaves. Indeed, screaming is just the way but does not make any differences to the most powerful master.

**The Third Stanza**

Needlework the way, never you betray
life of death becoming clearer
Pain monopoly, ritual misery
Chop your breakfast on a mirror
Taste me you will see
More is all you need
You're dedicated to
How I'm killing you

The third stanza tries to tell how drugs as master of puppets work. The more the addicts consume the drugs, the more the addicts play with their life. The addicts’ life will be full of pain and misery. Even their breakfast will be drugs and alcohol. Here, the master shows the way the addicts use drugs. The line “needlework the way” obviously portrays the way the addicts use the drugs which is by injecting the drugs through syringe. The other way is by chopping the drugs (cocaine and heroin) on the mirror and breathing them through the nose as the line “chop your breakfast on a mirror” conveys. The speech of master of puppets goes deeper. The sense of possession becomes vivid. The line “needlework the way, never you betray” portrays the possession of master of puppets or drugs towards the puppets or the addicts. It emerges a sense of threatening feeling as “never you betray” line suggested. It is even worse when the line “life of death becoming
clearer” follows the line. The addicts are threatened by death offered by the drugs. Once again, the master shows its power to control, oppress, and occupy its powerless slaves, the addicts. Death seems to be the final goal that the drugs has as a mastermind of what he says before in the previous stanza.

Offering death seems uncommon since death is in the hand of God. Only God knows when we die. However, still, master of puppets offers death to the addicts. Master of puppets vividly describes how the puppet will die through the line “pain monopoly, ritual misery, chop your breakfast on a mirror.” As explained before, the more the addicts consume drugs, the more pain they get. As they get the pain, death becomes so vivid before their very eyes. The master shows that only death is the end of the addicts’ journey, but it is not a gallant death, but the painful one. After series of misery life and pain, the master also shows through his speech that death comes alive for the addicts.

Following the series of threatening feeling and terror, the master once again offers the addicts to taste drugs more and more since the addicts is the project of his masterpiece works on behalf the death.

The Fourth Stanza

Come crawling faster
Obey your Master
Your life burns faster
Obey your Master
Master
Master of Puppets, I'm pulling your strings
Twisting your mind and smashing your dreams
Blinded by me, you can't see a thing
Just call my name, 'cause I'll hear you scream
Master
Master
Master
Just call my name, `cause I'll hear you scream
Master
Master

Repeating what happens in the second stanza, the fourth stanza tells about the master who controls the puppets (drug addicts) to do what he wants. In the end, master of puppets (cocaine and heroin) will destroy their dreams and life. The master strengthens his purpose on the addicts. He simply shows that he is the one to be obeyed despite the others. He is inside the puppets. He controls the puppets through his speech and command. He makes the addicts slaves of him.

The Fifth Stanza:

Master, Master, Where's the dreams that I've been after?
Master, Master, You promised only lies
Laughter, Laughter, All I hear and see is laughter
Laughter, Laughter, laughing at my cries
Fix me!

The fifth stanza presents the question of the addicts for master of puppets. The addicts who are controlled by master of puppets ask where their dream is. They say that master of puppets’ promises are just only lies because human do not find any happiness. Only misery and cries they got from consuming drugs (heroin and cocaine). They just hear master of puppets’ laugh on their cries. Here, in the pathetic situation, the oppressed and powerless side can only scream for a help to the powerful side. This indicates that there is still hope lies beyond the addicts as a slave of the drugs.

There is a change on point of view of the lyrics. After series of misery, pain, and threatening terrors emerge out from master of puppets, suddenly the
puppets or the addicts come to a begging attitude. The begging seems so hard as the addicts seem have no more power even for talking. In the first line, the addicts raise question to the master or the drugs about their dreams they have been after, the dreams they want to achieve by consuming drugs. It has to be taken to consideration that drugs offers pleasure for the addicts. However, the addicts feel tricked by the drugs as the line “you promised only lies” suggested. There are only misery and pain in that condition which lead to death. Even worse, they are laughed by the master of puppets or the drugs who supposed to give them pleasure. By the end of the stanza, the addicts, gathering the rest of their power, roar “fix me”. There is such a kind of hope that after series of misery and pain, the addicts are aware that they need a fixation on themselves. Unfortunately, there is a question: who will fix them? Is it the drugs or other people? There are no clear clues about it, but the writer can conclude that the drugs are what the addicts refer to help them. What happens next is clear that the drugs can only fix them by convincing them that they should consume the drugs more and more until death comes after the addicts. Only death waits before their eyes. Only death can cure them which means that the works of the master of puppets will successfully end.

The Sixth Stanza

Hell is worth all that, natural habitat
just a rhyme without a reason
Neverending maze, drift on numbered days
Now your life is out of season
I will occupy
I will help you die
I will run through you
Now I rule you too
The sixth stanza tells about master of puppets’ answers for the puppets’
(drug addicts) questions. Master of puppets says that only hell is worth for human
(you). It is the only habitat for human who are addicted to drugs and alcohol.
Their will find confusing mazes and will start counting days to die. Drugs and
alcohol will help them die. The master’s response to the addicts’ beg certainly
implies death. The line “hell is worth all that, natural habitat” simply portrays the
death itself. By reading a word “hell”, what comes to the state of mind is a place
where bad people go after they died. Thus, the correlation is the master wants to
underline that the addicts is living in a hell even though they have not die yet. Hell
is a situation where all of the life is wasted up and going wrong. In other words,
the addicts are alive but their souls are dead. They are trapped in a hellish life,
consuming the drugs. They will find many difficulties escaping from that bad
situation as the line “never ending maze, drift on numbered days.” The never
ending maze portrays confusion where the addicts will face. They want to run
away, but the ways are all the same, like in a labyrinth. Despite showing mercy
for the addicts, the drugs prefer to take a chance to have a full control by telling
those words above. Moreover, the drugs once again also tell the addicts that it is
too late to comeback, he will fully occupy and rule them.

The Seventh Stanza

Come crawling faster
Obey your Master
Your life burns faster
Obey your Master
Master
Master of Puppets, I’m pulling your strings
Twisting your mind and smashing your dreams
Blinded by me, you can't see a thing
Just call my name, 'cause I'll hear you scream
Master
Master
Just call my name, 'cause I'll hear you scream
Master
Master

In the last stanza, again the master shows its power in controlling the puppets. The master wants to show it by telling again and again the same words that the puppets should obey them since the master is the one to be obeyed, not to forget, the master also tells the way it commands the puppets by saying “come crawling faster, obey your master..your life burns faster, obey your master”. From this line, it is clear that the faster the puppets or the addicts do what the master commands, the faster they die. The master implies that it is the most powerful ruler of the puppets and that means the puppets are his powerless slaves. It shows he is the powerful side and the addicts are the powerless side.

Based on the explanation above, it can be drawn that the song “Master of Puppets” tells a story of drug controls its addicts where drug is symbolized by master and the addicts are symbolized by puppets. This analogy shows pretty much about an oppression. It deals with acts of oppressing and occupying which ends up in a situation called enslavement. Therefore, the surface meaning of this song is about the oppression of master of puppets to the puppets in the acts of enslavement. In the song, the puppets are depicted as the powerless who cannot defense themselves from the master powerful threat and oppression.
B. The Deeper Meaning of “Master of Puppets” through Deconstruction Study

After an analysis on the surface meaning of Hetflied’s “Master of Puppets” song, this study takes “Master of Puppets” into conclusion that it is a song about a master of puppets who controls his puppets by doing acts of oppression and enslavement to the puppets. Since this study deals with deconstruction, the writer conducts the analysis on deeper meaning by applying the steps to deconstruct a text as proposed by Barry (2009) and Bressler (1997). The aims of the deconstruction here is not to destroy the text but as what Culler (1997) says, it rather to give “different structure and functioning” (p. 122). However, before employing the steps provide by Barry, the steps on deconstructing the text proposed by Bressler (1997) are done firstly, especially in finding the binary opposition and reversing it.

According to Bressler (1997), “by identifying the binary operations that exist in the text, deconstructionist can then show the preconceived assumptions on which most of us base our interpretations” (p. 130). Thus, firstly the writer will shows some binary opposition found in the “Master of Puppets” text. The first binary opposition to appear is master and slave. “Master” refers to “a man who has people working for him, esp. servants or slaves” or it can also refers to ‘a person who has dominance or control of something” (McKean, 2005: 1043). On the other hand, “Slave” refers to “a person who is the legal property of another and is forced to obey them” or “a person who is excessively dependent upon or controlled by something” (McKean, 2005: 1594). In the lyrics, master is
represented by master of puppets and slave is represented by the puppets. The examples of this opposition can be seen from the lyrics itself which depicts the story of slavery done by the master of puppets, especially in the words spoken by master of puppets and puppets in the lyrics. In the second, fourth, and seventh stanza, master of puppets roars:

Come crawling faster  
Obey your Master  
Your life burns faster  
Obey your Master  
Master  
Master of Puppets, I'm pulling your strings  
Twisting your mind and smashing your dreams  
Blinded by me, you can't see a thing  
Just call my name, 'cause I'll hear you scream  
Master  
Master  
Just call my name, 'cause I'll hear you scream  
Master  
Master

From the words above, it is clear that master of puppets speaks as a master who has dominance and control on something, in this case, the puppets. He speaks to the puppets as he owned and controlled the puppets. It is also shown in the sixth stanza in the lines “I will occupy/I will help you die/I will run through you/Now I rule you too”. The words spoken by master clearly imply that master of puppets is the master of the slave which is puppets. The master has full dominance and control on the puppets. On the contrary, slave who is represented by the puppets is not dominant in the lyrics. The puppets only speak in the fifth stanza:

Master, Master, Where's the dreams that I've been after?  
Master, Master, You promised only lies
Laughter, Laughter, All I hear and see is laughter
Laughter, Laughter, laughing at my cries
Fix me!

From those words in the fifth stanza spoken by the puppets, it is obvious that the puppets in the lyrics have a position as slaves. The puppets speak in order to get freedom, as what slaves do in common world. Besides, in the second, fourth, and seventh stanza, the puppets are also forced to obey the master. This obviously refers to the condition of slave who is controlled and forced to obey the master. In the lyrics, the master is dominant rather than its opposition which is slave. This binary opposition shows that master is more privileged than slave in the lyrics or in other words, the master is more superior than the slave, who is the inferior one.

The second binary opposition that figures prominently in the “Master of Puppets” lyrics is slavery/freedom. Slavery refers to “the state of being slave” or “a condition compared to that of a slave in respect of exhausting labor or restricted freedom” (McKean, 2005: 1594), while freedom refers to “the power or right to act, speak, or think as one wants without hindrance or restraint” or “the state of not being imprisoned or enslaved” (McKean, 2005: 670). This binary opposition can be seen also in the story depicted in the lyrics. For instance, the act of slavery is obviously a dominant story in the lyrics as the master takes control on the puppets to do what he commands. Some examples are in the second, fourth, and seventh stanza described as follows

Come crawling faster
Obey your Master
Your life burns faster
Obey your Master
Master
Master of Puppets, I'm pulling your strings
Twisting your mind and smashing your dreams
Blinded by me, you can't see a thing
Just call my name, `cause I'll hear you scream
Master
Master
Just call my name, `cause I'll hear you scream
Master
Master

Based on the stanzas above, it is clear that imperative acts are done by the master of puppets to the puppets. It shows that slavery is a basic idea of what is written in the lyrics. In addition, in the sixth stanza, the master states directly that he has full control on the puppets by saying “I will occupy, I will help you die, I will run through you, now I rule you too”. Besides, the responses of the puppets depict a thought that the puppets are slaves who are being controlled by the master of puppets on a slavery situation. This can be seen in the fifth stanza as follows

Master, Master, Where's the dreams that I've been after?
Master, Master, You promised only lies
Laughter, Laughter, All I hear and see is laughter
Laughter, Laughter, laughing at my cries
Fix me!

The stanza definitely shows that the puppets are slaves controlled by the master. The act of begging is shown here by the puppets. This similar to the real world where the slave always beg for promise and freedom to the master.

On the other hand, freedom as the binary opposition of slavery that figures prominently in the lyrics can be seen in the fifth stanza as described above. The lines in the stanza do not only show that the puppets is in the slavery condition, but also show that freedom is something expected by the puppets. The line “Master, Master, You promised only lies” shows that before the puppets enslaved
by the master, the puppets were promised something good by the master. The line “Fix me” then depicts an expectation to be free which could be something good that have been promised by the master. Here, the expectation makes sense that freedom is implicitly depicted in the lyrics although it is more inferior than slavery.

Based on the analysis on the binary opposition in the Master of Puppets song’s lyrics above, it can be drown that there are two binary oppositions operate in the lyrics. They are Master/Slave and Slavery/Freedom. Master and Slavery are superior than Slave and Freedom as what has been said above. In this thesis, these two binary oppositions are used in order to show the basic concept of the interpretation on the lyrics. Bressler (1997) argues that “by identifying the binary operations that exist in the text, deconstructionist can then show the preconceived assumptions on which most of us base our interpretations” (p. 130). Thus, the two binary oppositions here are very important to do the next step proposed by Bressler which is reversing the binary oppositions to make the inferior one emerges in the surface. Thus, “Slave” and “Freedom” as the inferior center to the superior center, which are “Master” and “Slavery”, are then emerges as the basic concept of the interpretation despite of the two superior centers. The new interpretation of the text then can be drawn from the concept of “Slave” and “Freedom”.

However, the interpretation is not only drawn from the inversion of the binary opposition, but also from the steps that Barry proposes in deconstruction process. Barry (2009) provides the steps in deconstructing the text which aimed to
“show the disunity which underlies its apparent unity” (p. 69) or in Guerin et, al (2011) term, this practice is mentioned as “taking apart any meaning to reveal contradictory structures hidden within” (p.177). Thus, in this thesis, the steps are taken to look “for evidence of gaps, breaks, fissures and discontinuities of all kinds” (p. 70). In detail, Barry adds that those things can be found by looking for “contradictions/paradoxes, shifts/breaks in tone, viewpoint, tense, time, person, and attitude; conflicts, absences/omissions, linguistic quirks, and aporia” in order to show “textual disunity” (p. 70). The writer will deconstruct “Master of Puppets” song lyrics by finding those mentioned things to prove that the text is at war with itself.

Having done with the steps proposed by Barry, the writer finds several gaps, breaks, fissures, and discontinuities in the “Master of Puppets” song lyrics. The results are as described as follows:

1. Paradoxes/Contradiction

In “Master of Puppets” song lyrics, the story of Master who fully controls the puppets seems so perfect, but there is a contradiction in the text. In the second, fourth, and seventh stanza, the puppets apparently call the master by saying: Master/Master. This contradicts the general idea about total oppression and control owned by the Master. In the story, it is obvious that the Master has fully control on the puppets. The puppets still keep calling his name although the master wants to dedicate all things he has done to kill the puppets. Logically, the oppressed side would run away from the threat of the oppressor, in this case the master, since the master wants to kill them. Based on the seven types of
ambiguity, this contradiction belongs to ambiguity of the sixth type. In the sixth type, Empson (1955) states that this type “occurs when a statement says nothing, by tautology, by contradiction, or by irrelevant statements, so that the reader is forced to invent statements of his own and they are liable to conflict with one another” (p. 199).

The next contradiction can be found in the first stanza line 3 which is “Veins that pump with fear, sucking darkest clear”. The phrase darkest clear contradicts itself. Logically, the word “darkest” has a strong relation with black, which means someone cannot see anything in such condition while in a clear condition, someone can obviously see what lies before his eyes. The two words are the opposite of each other. In this phrase, it is difficult to know what Hetfield trying to convey because the phrase contradicts itself. This type of contradiction is an example an ambiguity of seventh type. Empson clarifies that seventh type “occurs when the two meanings of the word, the two values of ambiguity, are the two opposite meaning” (p. 217). Similarly, it also happened in the phrase “life of death becoming clearer” in the third stanza line 24. The phrase “life of death” seems illogical since the two words are contradictive. Death means the end of life, but in this text, it seems that death has a life inside it. Once again, this shows that the phrase contradicts itself. These two contradictions clearly are ambiguities of the seventh type since Hetfield used two opposite in one phrase which shows, in Empson argument, “a fundamental division in the writer’s mind” (p. 217).

The contradiction in the “Master of Puppets” song lyrics is also shown in the second stanza in the line “Blinded by me you can see a thing” and in the fifth
stanza in the line “All I hear and see is laughter”. Here, in the second stanza, the
Master states that he makes the puppets blind, but later in the fifth stanza, the
puppets still can see the master’s laughter. This contradicts what has been said by
the master before and shows that the text is inconsistent. It means that the master
actually does not make the puppets blind. Based on this analysis, it can be drawn
that this contradiction can be included to an ambiguity of fifth type, as Empson
(1955) states “an ambiguity of the fifth type occurs when the author is discovering
his idea in the act of writing, or not holding it all in his mind at once” (p. 175).
Hetfield is trapped into somekind of language he uses in the lyrics. If in the first
he writes that the master blinds the puppets, he should make it consistent for the
rest of the stanza by not stating that the puppets can still see.

Another contradiction can also be found in some words which end up with
no clear explanation and conclusion. For example the word dreams in second,
fourth, and seventh stanza: “twisting your mind and smashing your dreams” and
also the word ‘dream’ in the fifth stanza: “where’s the dream I’ve been after”.
There is no clear explanation about it. It raises question ‘what kind of dream?’ or
‘which dream does it refer to?’ There is no clear conclusion about it. This
ambiguity are included in the second-type ambiguity. Empson (1955) states that it
“occurs when two or more meanings are resolved into one” (p. 57). This
ambiguity clearly contradicts the reader to interpret the meaning of the lyrics far
beyond what is expected.
2. Shifts/Breaks in Tone

One step in conducting deconstruction is to find the shift and breaks in tone as Barry (2009) states that the deconstructionist seeks “shifts/breaks in tone” (p. 70). The shift/break in tone can be seen in the fifth stanza. After a series of oppression shown by the master in the first until the fourth stanza, suddenly in the fifth stanza, the tone changes to be smooth one when the puppets ask about the dreams they have been after. Even, the puppets ask the master to fix them in an act of begging. In the song, the tone or voice in this fifth stanza is also smooth and not as loud and hard rather than the other stanza. It means that in this part, there is an inconsistency in using tone in the case that the story of the song is to show the power of the master in controlling the puppets.

3. Shifts/Breaks in Viewpoint and Person

Barry (2009) also clarifies that deconstructionist also seeks for “shift/breaks on point of view, and person” (p. 70). Shifts/Breaks in point of view and person can be seen in the part of second, fourth, and seventh stanza when suddenly the puppets call the master “Master! Master!” twice in each of those stanzas. This indicates that the point of view suddenly changes from the master’s point of view to the puppets’ point of view or from the first point of view to the third point of view. This also means that the person speaks in the text changes at least three times in the lyrics and the changes are not in a smooth chronological progression. Again, inconsistency in focus on what main subject told in the story exists in this lyrics. In spite of focusing on the master and his slavery, Hetfield shows the reader the existence of the oppressed sides, which are the puppets. This
could mean something for the reader as such shift appears in the lyrics since the
focus of this song lyrics are on the slavery done by the master to the puppets.

Another shift/break in the point of view and person is on the fifth stanza.
The change of viewpoint is when the puppets start to ask for help to the master, as
follow:

Master, Master, Where's the dreams that I've been after?
Master, Master, You promised only lies
Laughter, Laughter, All I hear and see is laughter
Laughter, Laughter, laughing at my cries
Fix me!

Although in the song this change is in a smooth chronological progression, once
again there is an inconsistency in using a viewpoint and person here.

4. Shifts/Breaks in Tense and Time

Barry adds that the deconstructionist seeks also for
“contradictions/paradoxes, shifts/breaks in “tense” and “time” (p. 70). Shift/break
in tense and time can be found in the sixth stanza in the following lines:

I will occupy
I will help you die
I will run through you
Now I rule you too

The story in the lyrics from the first to the fifth stanza actually implies that the
master has already ruled the puppets. However, in the lines above, the master still
says that he ‘will occupy, will help, and will run. This is also an inconsistency in
using tense. Even, in the last line, the master states ‘now I rule you to’. This
implies also that now he is ruling the puppets. Broadly speaking, to rule definitely
consists of occupying. In the lyrics, it is not only occupying, but also how the
master does some works to controls the puppets which lead the puppets to death.
Hence, the use of future tense is irrelevant here since the master has already ruled the puppets.

Based on the findings on the gaps, fissures, and discontinuities above, it is clear that in “Master of Puppets” song lyrics there is a textual disunity. The fifth stanza contributes a great amount of contradictions and shift/breaks in the text. Thus, it captivates the writer since the subject in the fifth stanza, which is the puppets can be the focus on the lyrics rather than the general subject, which is the master. If Hetfield wants to convey that the meaning is about slavery done by the master, he does not need to insert the fifth stanza in the lyrics. From here, it can be drawn that Hetfield wants the reader to grasp the idea of the powerless one in an oppressed situation. The fifth stanza, then, shows a great deal that this song could be interpreted as freedom seeks by the puppets. It contradicts the surface meaning of this song which is slavery done by the master. In the context of slavery, people will automatically dream for freedom. This song then can be a good example for people to seek freedom in a slavery situation since freedom is a right for them. In the text, although the puppets are oppressed and controlled by the master, they still can say something to the master, even asking to fix them. Hence, the fifth stanza is not only there to depict the slave, but also it is intended to show that freedom is the answer to slavery. This also has a relation then to the new inversion of the binary opposition discussed above. The new inversion is that Slave is more privileged rather than Master and Freedom is more privileged rather than Slavery. It matches with the findings on the gaps, fissures, and discontinuities above.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two parts, namely Conclusion and Suggestions. Conclusion presents the points and final remark retrieved from the analysis. Suggestions present some suggestions for the future researchers and for teachers.

A. Conclusions

Having analyzed the meaning of James Hetfield “Master of Puppets” song lyrics in chapter IV, this deconstruction study has come to an end. The writer has come to the conclusion of this study. This study deals with meaning and it has two formulated problems. Those are “What is the literal or surface meaning of James Hetfield’s “Master of Puppets” song lyrics?” and “What is the deeper meaning of James Hetfield’s “Master of Puppets” song lyrics than can be perceived through deconstruction study?” The answers of those two formulated problems are the conclusion of this study.

The first answer deals with the literal meaning of the James Hetfield “Master of Puppets” song lyrics. As described in chapter IV, the literal meaning of the lyrics is about the oppression of master of puppets which is drug (heroin) to the puppets (the heroin addicts) in the acts of enslavement. The analogy of drug addiction in this song is brilliantly depicted by James Hetfield as a relation between master of puppets and his puppets. The master is the analogy of drugs (heroin, cocaine) and the puppets are analogy of the drugs addicts.
In the song, the puppets are depicted as the powerless who cannot defend themselves from the master powerful control and oppression.

The second answer deals with the deeper meaning of James Hetfield’s “Master of Puppets” song lyrics. It involves the deconstruction process in order to get the deeper meaning of the lyrics. The deconstruction process on the lyrics results on a finding that the lyrics can be interpreted as a freedom seeks by the puppets or the drugs addicts. Freedom is a right for everyone living in this world from high class to the lower class. This can be seen from some gaps, fissures, breaks, and discontinuities found in the lyrics. The change of view point, person, tenses, time, tone, and person in the fifth stanza make it clear that this lyrics has a meaning to make the reader grasp the idea of freedom seeks by the puppets though dominantly oppressed and controlled by the master. The changes and contradictions found in the lyrics also depict the disunity in the text, which is the aim of deconstruction study. Moreover, the inversion on the binary opposition found in the lyrics also shows that slave and freedom are two hidden things that should be more privileged in the binary operation on the lyrics. Thus, the meaning obviously contradicts and breaches beyond the text since the surface meaning of “Master of Puppets” song lyrics are generally interpreted as a powerful oppression of the master or the drugs to the puppets or the addicts in an act of mental slavery.

B. Suggestions

In this part, the writer would like to suggest some recommendations. Having analyzed the “Master of Puppets” song lyrics, the writer believes that this study can still be developed. There are two aspects to suggest, namely:
1. For the future researchers, upon employing the deconstruction theory

Deconstruction study is not an easy task to do. First, the researchers have to master its approach which is post-structuralism approach. Then, the researchers should employ the theory to the study carefully since the deconstruction study looks for contradiction to find the hidden meaning. However, steps in conducting deconstruction study as proposed by Barry (2009) are perfect references for the study since Barry also gives examples on employing the steps.

2. For the future researchers on “Master of Puppets” song lyrics

Upon conducting the research on “Master of Puppets” song lyrics, the writer suggests the future researchers use the Marxism approach in order to find the deeper meaning of the lyrics. Marxism approach deals with high social classes and low social classes. In the lyrics, the two classes are described in the character of master of puppets and the puppets. Moreover, the future researcher can go deeper by analyzing the social struggles of the puppets.

3. For fellow teachers, on using “Master of Puppets” song lyrics

In the education field, “Master of Puppets” song can be used by the teachers to conduct a learning on deconstructing the text. Moreover, it can also be used to develop students’ critical thinking on the slavery, oppression, and freedom, especially in the context of education. The teachers can relate it to Paulo Freire and Mangunwijaya’s concept of education which is education as a practice of freedom in order to build a dialogical education in school.
REFERENCES


APPENDICES

Appendix A: James Hetfield’s “Master of Puppets”

Master of Puppets
Lyrics by: James Hetfield  Performed by: Metallica

End of passion play, crumbling away
I'm your source of self-destruction
Veins that pump with fear, sucking darkest clear
Leading on your deaths construction
Taste me you will see
more is all you need
you're dedicated to
how I'm killing you

Come crawling faster
obey your Master
your life burns faster
obey your Master
Master
Master of Puppets I'm pulling your strings
twisting your mind and smashing your dreams
Blinded by me, you can't see a thing
Just call my name, 'cause I'll hear you scream
Master
Master
Master
Just call my name, 'cause I'll hear you scream
Master
Master

Needlework the way, never you betray
life of death becoming clearer
Pain monopoly, ritual misery
chop your breakfast on a mirror
Taste me you will see
more is all you need
you're dedicated to
how I'm killing you
Come crawling faster
obey your Master
your life burns faster
obey your Master
Master
Master of Puppets I'm pulling your strings
twisting your mind and smashing your dreams
Blinded by me, you can't see a thing
Just call my name, `cause I'll hear you scream
Master
Master
Just call my name, `cause I'll hear you scream
Master
Master
Master, Master, Where's the dreams that I've been after?
Master, Master, You promised only lies
Laughter, Laughter, All I hear and see is laughter
Laughter, Laughter, laughing at my cries
Fix me!

Hell is worth all that, natural habitat
just a rhyme without a reason
Neverending maze, drift on numbered days
now your life is out of season
I will occupy
I will help you die
I will run through you
Now I rule you too

Retrieved March 6th 2014 from:
Appendix B: Reflection

CUTTING EDGE TEACHER:

Reflecting Freire’s and Mangunwijaya’s Concept of Education on James Hetfield’s Master of Puppets

“Master of Puppets”, a song from well-known thrash metal band, Metallica, clearly depicts a story of drug addiction. Ingham (2009) in his book Metallica: The Stories Behind The Biggest Metallica Songs states that “Master of Puppets” is not only a masterful exercise in observing an addict’s behavior, it also turns the typical junkie-state-of-mind song on its head to speak from the point of view of the drug itself” (p. 65). The interesting thing is that the song’s lyrics writer who is Metallica’s vocalist-guitarist, James Hetfield, does not have any experiences in drug addiction. He just portrays other people experience to his lyrics. The study of this song’s lyrics reveals its literal meaning which is oppression and slavery done by the master of puppets (heroin and cocaine) to its puppets (drug addicts) by controlling them to consume drugs more and more. Furthermore, the study also finds out the deeper meaning of the song through deconstruction study. After the deconstruction process, “Master of Puppets” has a deeper meaning as freedom seeks by the puppets (people) in a slavery situation. Freedom becomes an important topic as a meaning of this song. As the lyrics writer, Hetfield wants the people who read and listen to this song grasp an idea of a freedom. Surely, he wants to convey a message that freedom is the only way out
from slavery and we have to fight against slavery practice since slavery is something that against law, wherever and whenever it happens.

Having gained the topic about slavery, oppression, and freedom from the study and also regarding my position as a teacher training student, I am reminded of two great men who have given fantastic contribution about those topics to the education field. They are Paulo Freire and Y.B. Mangunwijaya. Both of them dream about education as a practice of freedom. Yunus in his book *Pendidikan Berbasis Realitas Sosial* states that according to Freire and Mangunwijaya, education should be able to create spaces for identification and free analysis. In other words, the aim of education is to humanize human who experienced dehumanization because of the unfair system and structure. Thus, their education model which called problem posing of education is expected to be useful for the education in Indonesia (p. 7).

Mirroring “Master of Puppets” deconstructional meaning, I believe that the story between the master of puppets and the puppets in the song can contribute a meaningful lesson in relation with the works of Freire and Mangunwijaya. Thus, through this reflection, I try to relate the song’s literal and deeper meaning in dealing with Freire and Mangunwijaya’s concept of education to the teachers’ attempts in implementing it in schools.

**EDUCATION AS THE PRACTICE OF FREEDOM: A SHORT VIEW**

Yunus (2004) argues that basically, education is held in order to free human from any problems in their life (p. 1). While according to Freire, education
is one of many ways to bring back the function of human as human in order to avoid oppression and slavery (pp. 12-13). Since human becomes the center of education, human have to make education as a practice of freedom. The works of Paulo Freire in dealing with education as the practice of freedom is called problem posing of education. He did the works to the oppressed people in his country, Brazil. He proposes the concept because he criticized the education model in Brazil at the time. He criticized the education concept which called ‘bank model’ where teachers just transfer knowledge to students. In this kind of concept, the teacher has a position as a subject, while the students are objects. The teacher teaches, the students are taught. The teacher knows everything, the students don’t. The teacher thinks, the students are thought. The teacher tells, the students are told, and so on (Freire, 1995:57). Freire (2002) adds that “in this system, ther is no communication between the students and the teacher” (p. xi).

Similar to Freire, Mangunwijaya has also given great works to the education field, especially in Indonesia. The education concept proposed by Mangunwijaya is quite similar to what Freire proposed regarding the condition and situation of Indonesia as a third world country as Brazil is. For Mangunwijaya, education in schools should be open and become a place for each person to share love and build a partnership, not to tame them. By building a good interaction between them, they will create a good brotherhood (1999:105). Mangunwijaya implemented his statement by building SDK Mangunan, an elementary school where he employed his concept of education which is similar to Freire’s problem posing education.
The aims of the concept proposed by Freire and Mangunwijaya actually are to free people from any kind of slavery and oppression. The concept of problem posing education was implemented by employing dialogic education which sets its basis on compassion. This surely contradicts the ‘bank model’ education which becomes the teacher’s monopoly against the students in school. Freire underlines that teachers and students have to be dialog partners in solving any problems. There should be no barrier between teachers and students because if there is a barrier, there is also oppression happens to the students. Freire adds that humanizing education should be the key in a dialogic education. Similar to Freire’s concept of dialogic education, Mangunwijaya also adds that dialogic education will happen if there is compassion between teachers and students. A dialog will never happen if there are no love, caring, and deeper compassion from teachers to students. Thus, teachers have an important role and also challenges in building the dialogic education in order prevent domination, monopoly, oppression, and to the students.

CUTTING EDGE TEACHER: A NEW PARADIGM

Relating the Master of Puppets’s literal and deeper meaning to Paulo Freire and Mangunwijaya’s concept of education is an interesting thing to do since the song is a heavy metal song which commonly has nothing to do without education. However, there is always something there that I can dig up in the song. The song deconstructional meaning which is freedom has a same topic with the concept of education proposed by Paulo Freire and Mangunwijaya. The story of the song which is tells about the master of puppets who controls the puppets can
be the analogy of the situation in ‘bank model’ education concept. The master who knows everything transfers words to the puppets in order to control them. It is similar to the ‘bank model’ education concept where teachers just transfer knowledge to the students. The teacher has a position as a subject, while the students are objects. The teacher teaches, the students are taught. The teacher knows everything, the students don’t. The teacher thinks, the students are thought. The teacher tells, the students are told, and so on (Freire, 1995:57).

The deconstructional meaning of “Master of Puppets” which dealing with freedom seek by the puppets also has a relation with the education as the practice of freedom proposed by Freire and Mangunwijaya in order to criticize the ‘bank model’ education. As what Freire says that education is one of many ways to bring back the function of human as human in order to avoid oppression and slavery (pp. 12-13), the deconstructional meaning of “Master of Puppets” can be used as an example and analogy how education can be the practice of freedom for human. The question is: How we, as teachers, implement such concept in our country?

To be cutting edge teacher is a realistic answer if we want to implement the education as a practice of freedom. Freire and Mangunwijaya have set up a very good basis which is dialogic education. I ever experienced how the ‘bank model’ is still happen in school. When I was doing my teaching practice in a school, I witnessed that there were a practice of ‘bank model’ education done by the teacher in that school. The students were like objects the teachers just transferred the knowledge without any dialog to the students. Thus, becoming
cutting edge teacher which means to be different and making breakthrough in
teaching, not just transferring knowledge to the students may be the best answer to
implement the dialogic education in Indonesia.

I think to be a teacher is to connect with other people, to dive inside
students to understand them. In order to do that, we first have to love the students
which means we have to put our compassion in them. Then, a communication
skill must be developed in our characteristic as a teacher. Remember, mastering
our field is important, but it is more important to develop our communication and
dialog skill. It would be nothing if we master our field, but we cannot share it to
the students because we do not have good communication skill. If we do it, surely
the dialogic education will follow as well. Freire and Mangunwijaya have given
such a great example on their works to develop their concept of education and I
think it is very good to be implemented in third world country like Indonesia,
especially in this modern era where we talk much about democratisation. As teachers,
we should be partners for our students. Therefore, we need to cut the edge that
prevents the dialogic education to happen in order to do the problem posing
education as proposed by Freire and Mangunwijaya. Freedom is a right for
everyone and education is the way to achieve it. We may think that Master of
Puppets is just a song about drugs addiction, but we should look beyond it that the
heavy thrash metal song can contribute such a gallant vision to education in order
to get freedom. As what Metallica did in their early career which is becoming a
cutting edge band who change the music in the world, we, as teachers, should also
become a cutting edge teacher to implement the dialogic education. AND FREEDOM FOR ALL.