

EXPLORING DARK DESIRES IN AVENGED SEVENFOLD'S *A LITTLE PIECE OF HEAVEN*: A PSYCHOANALYTIC AND PHILOSOPHICAL READING

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Abstract

Research on dark themes in literature and music often focuses on narrative or aesthetic form, leaving a gap in understanding how psychological and philosophical dimensions shape artistic expression. This study aims to explore how dark desires are represented in Avenged Sevenfold's *A Little Piece of Heaven* through psychological, sociological, and philosophical perspectives. Employing a qualitative descriptive method with thematic analysis, the research identifies symbolic patterns of unconscious drives, moral conflict, and emotional duality within the song's narrative. The analysis applies Freud's concepts of the id, ego, and superego alongside Jung's theory of the shadow self to uncover repressed impulses, while Nietzsche's philosophy is used to interpret how destructive instincts are transformed into creativity and moral reflection. The findings reveal that *A Little Piece of Heaven* embodies the duality of affection and violence, suggesting that dark desires function as both destructive and creative forces within human consciousness. This study contributes to literary and cultural studies by demonstrating how psychological repression and moral conflict in heavy metal music can be interpreted as a creative articulation of human emotion, offering insight for both literary analysis and cultural pedagogy.

Keywords: *Avenged Sevenfold; dark desires; Freud; heavy metal music; literary analysis; psychoanalysis; repression.*

1. Introduction

One of the most fundamental human instincts is the need to seek. It acts almost like a primal urge, motivating people to find joy, closeness, and inspiration. Life is organized around the need to seek, and the range can be as elementary as a need for company or as deeply satisfying as the need for self-actualization. Yet, when the need to seek becomes excessive, the result can be potentially immoral, prohibited, and socially unacceptable. Psychologists describe situations like these as 'dark desires'; they are excess desires resulting from the tension between morality and primal instincts. To illustrate, literature, film, and music explore these impulses within the accepted boundaries of culture and ethics. Absent these controls, society would be forced to confront the violence, obsession, and immoral acts embedded within the narratives.

The study of dark desires is more than psychological; it is also literary and cultural. Every piece of literature and art creates a vent for the attention of the imagination. Repressed emotions can pass through a medium and gain expression. Freud (1923) argues that the consciousness of every human is made up of three parts: the id, the ego, and the superego. The id contains the base instincts which require immediate gratification, the ego mediates between desire and reality, and the superego is the moral consciousness which stems from the social order. When the base instincts of the id are held back by the superego, they find expression in a symbolic and creative form in art, music, or dreams. The Eros and Thanatos (1920) of Freud explain the driving emotions of love and hate, which are juxtaposed. These primary instincts co-exist in the human psyche.

Jung (1964) continued to elaborate upon Freud's ideology of the concept of the shadow self, which is essentially referred to as those hidden aspects of a person's personality that he tries to forget, deny, or even reject entirely. According to Jung, it is imperative to recognize the presence of this shadow self in order to achieve self-actualization; otherwise, this leads to mental chaos in people's minds. As symbols of such hidden emotions, literary works provide individuals an avenue to express those pent-up emotions, conflicts, and issues in a very safe manner, as per Jung's theory. According to this ideology, an individual's dark side in his/her artwork is in no manner an encouragement for darkness, but a cathartic experience to deal with this hidden darkness that is denied by people in general. According to Jung's theory, the Shadow Self encompasses a person's negative as well as those untapped facets of their personality, which implicitly shows that dealing with darkness in people leads to positive outcomes

From a sociological view, dark desire also engages with power, morality, and cultural control. According to Durkheim (1897) and Foucault (1978), social institutions manage and define the acceptable moral parameters, and then shape behaviors within the constructs of belief systems. Foucault pointed out that desire is not eliminated, and even repression, discourse simply directs it elsewhere. Society, therefore, condenses and reproduces the very impulses it seeks to control. Hence, art that expresses the social taboo of violence or death becomes a sign of social hypocrisy. It reveals morality is not absolute and is shaped, interrogated, and redefined through a value experience. Nietzsche (1887) similarly assailed the dichotomy of good and evil, arguing that moral bounds restrain human positive impulses. For him, one's instincts must be confronted, and the more one struggles with one's instincts, the more one gain authenticity. From such a perspective, darkness is a positive source of creative energy rather than destructive.

Avenged Sevenfold's A Little Piece of Heaven (2007) is an intriguing text for analysis of dark desires because of its controversial message of love, death, and resurrection in lyrics. The song features theatrical composition accompanied by heavy music, which articulates prohibited desires in an aesthetics-based, rather than morality-based, manner. The message of obsessed love, death, and forgiveness makes this song an important cultural artifact for analysis of how destructive desires are expressed artistically in music.

Related literature has explored dark issues in literary works, poems, and songs, but little is known about the combination of psychological and philosophical approaches in relation to heavy metal music. According to Kristiawan et al. (2024) and Evelyn et al. (2024), heavy metal songs contain aggression, dominance, and hidden emotions, which serve as figurative representations of human struggles. Additionally, psychoanalyzing Edgar Allan Poe's *The Tell-Tale Heart* using Freudian psychoanalytic principles by Hartono (2021) views

guilt, shame, and paranoia as products of repression of desires, thus providing fundamental insights into psychological harms as products of human desires. Likewise, exploring Billie Eilish's song *Bury a Friend* by Andini (2022) identifies hidden meanings of anxiety, identity crises, and self-destruction, which contribute to psychological issues of music enthusiasts in this manner, but little work, at best, has explored how Freudian, Jungian, Nietzschean approaches combine in creating dark desires as both destructive impulses and powerful creativity.

This is what gives rise to this study's theoretical gap. Even today, little research has gone into how this concept of dark desires exists as an interplay between destruction and creation in a single form of art, such as in heavy metal music lyrics itself, although several previous studies involve concepts of repression, fear, as well as moral conflict between different desires in art.

This research explores multiple fields and applies Freud's psychoanalytic theory, Jung's archetype of the shadow, and Nietzsche's philosophy of morality to Avenged Sevenfold's *A Little Piece of Heaven*. Research on this song centers on explaining the meaning of the lyrics or the psychological conflict, and, unlike other works, this study interprets the dark desire in terms of the psychological, moral, and philosophical entirety. With the integration of these theories, this research seeks to demonstrate the idea of art capturing the process of transformation of repressed and destructive impulses and emotions into something constructive and positive. This study makes a fresh contribution to the fields of literary studies and cultural studies in that it proposes that *A Little Piece of Heaven* is more than merely a dark song, suggesting that it is a symbolic manifestation of human emotion, morality, and introspection.

Therefore, this study seeks to examine how Avenged Sevenfold's song entitled *A Little Piece of Heaven* explores psychological repression and moral conflict via the concepts of Freud, Jung, and Nietzsche, respectively, by identifying how this song converts negative impulses into a positive work of dark desire. This study seeks to lead to literary/cultural studies by providing insights into how heavy metal music actualizes psychological/moral reflection in relation to human emotion via an amalgamation of psychological and moral concepts devised by Freud, Jung, and Nietzsche, respectively.

2. Literature Review

Sigmund Freud's (1936) psychoanalytic theory is an imperative explanation for the manifestation of dark impulses and emotions that get repressed. Freud (1923) argued that the human mind is compartmentalized into three parts, which include the ego, id, and superego. Man's id is symbolic of his primitive impulses for sex, aggression, and instant gratification of his desires. Man's ego is driven by what is referred to as the reality principle, which is responsible for balancing those impulses originated by the id with those laid down by his superego, which is symbolic of society's norms for what is acceptable. For instance, when people's impulses get repressed by their superego, they appear in their dreams, in their daydreams, in art, music, as well as in literary work as an unconscious psychological manifestation of impulses for sex, aggression, and instant gratification of desires.

His later work (1920) brought about his concepts of Eros (life instinct) and Thanatos (death instinct) because he believed that creation and destruction appear to coexist in human actions, causing emotional duality in people's morality.

Jung, in his work (1964) in psychotherapy, progressed from Freud's thoughts by articulating that of the shadow self, which is an unconscious source of desires, emotions, and impulses, which, in turn, is rejected by the conscious mind as impolite, repugnant, ugly, evil, etc. Jung further explained that to attain psychological completeness, people must incorporate their shadows into themselves, rather than merely rejecting them, which implies that people should atone for what they find disgusting in themselves by expressing them in an aesthetic form of catharsis, as in literature, music, to convert darkness into creativity.

Freud sees repression as an internal psychological conflict, but Nietzsche (1888) perceives it as a productive challenge. Nietzsche's philosophy states that morality's restriction of people to either good or evil is limiting to human potential, whereas his *Übermensch* (Overman) ideology overcomes traditional morality by finding potential in instinctual impulses for greater creativity and strength. Nietzsche's philosophy, in conjunction with psychoanalytic theory, might state that morality's conflict between instinct and desire leads to art, as black desires aren't psychological problems but productive ones, achieving liberty in sinful artwork.

Foucault (1978) brings a more sociological analysis by looking at how society controls desire by regulating desire via power and discourse. For Foucault, religion, family, and even education do not suppress desire but merely divert it, changing how individuals express them instinctively. According to this analysis, art is an act of defiance, a manner of expressing those prohibited emotions from society's regulation by norms of morality, as in Avenged Sevenfold's song *A Little Piece of Heaven*, whose lyrics express in an eerie manner those prohibited emotions of love, death, and violence as an antagonistic statement to society's hypocrisy in relation to morality and desire.

The dynamic between all of these theories shows a common thread, which is the conflict between instinct versus control, repression versus expression. While Freud's id is all about seeking uninhibited pleasure, Nietzsche's *Overman* is able to convert repression into creativity, Jung's Shadow integrates darkness by acknowledging it, and Foucault reveals how society maintains this repression of desire by creating control systems.

For contemporaneity, current research has begun to apply psychoanalytic and philosophical concepts to popular culture as well as music. For instance, in more recent studies, Kristiawan et al. (2024) as well as Evelyn et al. (2024) illustrate how heavy music represents human aggression as well as hidden emotions. Sari & Handoyo (2023) discuss psychoanalytic approaches to trauma in song lyrics in relation to emotional healing, in addition to Nugraha (2022) who links Nietzsche's ethics to heavy music's rejection of social conformity (1966).

Miller & Gomez (2021) examine Freud's concept of sublimation in relation to music as a psychological outlet. As such, this study welcomes an integrated, multi-disciplinary study of psychoanalytical, philosophical, as well as sociological perspectives, in which this study seeks to provide an analysis of *A Little Piece of Heaven*, explained not only as a song of violence and affection but also as an experience of psychological repression as well as moral transgression, facilitated by an integrated study of Freud's concept of repression, Jung's concept of his Shadow, Nietzsche's concept of Self-overcoming, as well as Foucault's critique of moral regulation, which seeks to uniquely examine, for the first time, how darkness itself serves as a source of creativity, which seeks to mediate between destruction as well as redemption in itself.

3. Research Method

This study employs a qualitative descriptive approach to capture and interpret the representation of dark desires in Avenged Sevenfold's *A Little Piece of Heaven*. The primary data source consists of the song's official lyrics as published by Avenged Sevenfold (2007). To uncover the psychological dimensions of the lyrics, the analysis draws upon Freud's structural model of the psyche—comprising the id, ego, and superego—along with his theory of repression, to explore how unconscious desires and moral conflict are articulated within the song. In addition, Jung's concept of the shadow archetype and Nietzsche's philosophy of moral transgression are incorporated to broaden the interpretive framework and deepen understanding of the song's portrayal of dark human impulses (1974). The analysis utilizes a close reading methodology grounded in psychoanalytic literary criticism to examine the lyrical content. The analytical framework integrates Freudian, Jungian, and Gothic theoretical perspectives, enabling a multi-layered interpretation of psychological and symbolic meaning. The lyrics were systematically analyzed to identify thematic patterns, psychological symbolism, and narrative structures that reflect the workings of the unconscious and moral tension. Each lyrical segment was coded according to its alignment with specific psychological constructs, and interpretations were developed through established psychoanalytic and philosophical frameworks.

The process of analysis involved using the framework for thematic analysis of meaning as outlined in a study by Braun & Clarke (2006) to pick out recurring themes of desire, guilt, violence, and redemption expressed in the lyrics of the song. The research procedure also involved frequent listening to this song to grasp meaning in terms of emotional intent, symbolism, and depth of meaning expressed in this song, as well as picking out significant segments of lyrics pertinent to desire, morality, and repression.

In order to maintain credibility in the study as well as to control subjectivity, researcher reflexivity is utilized in this analysis for objective results. The researcher reflects upon his/her tendency to interpret in order to maintain grounded analysis in lieu of projection in order to bring authenticity to this study. As per this study's aim, this research methodology is preferred for its potential to explore the complex link between emotion, morality, and the human mind in a musical text (Creswell, 2014; Moleong, 2017).

4. Results and Discussion

The psychoanalytic analysis of Avenged Sevenfold's *A Little Piece of Heaven* reveals three distinct psychological dimensions of dark desire as manifested through the song's narrative structure: (1) primal impulses articulated through possessive violence (id), (2) rationalization of transgressive acts that challenge moral boundaries (ego), and (3) moral reconciliation achieved through forgiveness (superego). These findings demonstrate that the song employs Gothic literary tropes to externalize internal psychological conflict, creating a metaphorical landscape where desire, death, and forgiveness are intricately intertwined.

Textual evidence further supports the correspondence between these lyrical expressions and Freud's structural model of personality (Freud, 1923). Each psychological component emerges through distinct linguistic and narrative techniques: the *id* manifests in violent and possessive imagery, the *ego* through rationalizing discourse that justifies forbidden acts, and the *superego* through the language of forgiveness and moral restoration. This layered interplay of psychoanalytic dynamics illustrates how the song's narrative progression mirrors the movement from instinctual compulsion to ethical awareness.

Moreover, the integration of these psychological structures with Gothic aesthetics reinforces the song's position as a materialized form of Gothic literature, one that dramatizes forbidden psychological emotions through symbolic and transgressive expression (Botting, 1996). The synthesis of psychoanalytic and Gothic elements thus reveals *A Little Piece of Heaven* as not merely a musical narrative but a psycho-literary exploration of desire, guilt, and redemption.

Table 1

Psychoanalytic Representation in A Little Piece of Heaven

Psychological Aspect	Key Lyrical Manifestation	Theoretical Framework	Primary Function
Id (Primitive Impulse)	Violence and possession imagery	Death drive, Thanatos (Freud, 1955)	Unmediated desire satisfaction
Ego (Rationalization)	Minimization and justification	Defense mechanisms (A. Freud, 1936)	Mediation between impulse and morality
Superego (Reconciliation)	Mutual forgiveness and peace	Shadow integration (Jung, 1951)	Moral consciousness and acceptance

4.1 Results

4.1.1 Desire and Possession: Manifestation of the Id

The opening lyric: "Before the story begins, is it such a sin / For me to take what's mine until the end of time?" (Verse 1, lines 1–2) constructs love as possession, implying that the beloved is not an autonomous subject but an object of emotional entitlement. The possessive phrase "*what's mine*" reveals what Freud (1955) termed the pleasure principle, operating without regard for external or moral constraints. The narrator's question, "*is it such a sin?*", exposes the id's amorality, seeking satisfaction regardless of ethical consequence.

The most striking manifestation of primitive desire occurs in the lyric: "I was all up in her guts until she started to cry." (Verse 1, line 5). This phrase employs brutal literalization to represent the id's unmediated destructive impulse. In Freudian terms, this expresses Thanatos, the death drive, where erotic desire fuses with aggression (Freud, 1955). The act transforms intimacy into annihilation, embodying what Bataille (1962) describes as "*transgressive eroticism*," the collapse of boundaries between self and other through violence. The phrase "*until she started to cry*" marks the convergence of pleasure and pain, illustrating the gothic aesthetic of beauty intertwined with horror (Botting, 1996).

The murder that follows functions as symbolic possession. Unlike ordinary violence motivated by anger, the narrator's act represents a perverse attempt to preserve love eternally through death. This paradox aligns with Freud's (1957) claim that the id knows no contradiction it can express love and destruction simultaneously. Killing freezes the beloved in a moment of absolute control, fulfilling the id's demand for permanent possession while revealing the fundamental fear of loss that underlies obsessive attachment (Fromm, 1956). As Fromm (1956) noted, immature love seeks to "*absorb the other*" to escape abandonment; thus, the murder becomes a symbolic attempt to arrest time, freezing love in permanence.

This section shows that the id confuses love with possession and pleasure with destruction. Contemporary popular music, as shown here, reactivates the same

psychological tensions long found in gothic literature (Day, 1985; Punter, 1996), but with modern, visceral imagery that intensifies the confrontation with primitive desire.

4.1.2 Death and Rebirth: Cycles of Desire and Return

The resurrection motif operates as both narrative progression and psychological transformation. The lyric: “Now I must admit, I really wish for this to be a dream / The only problem is what we’ve done can never be undone.” (Verse 2, lines 1–2) reveals the ego’s awakening to consequence the shift from pleasure principle to reality principle (Freud, 1955). Here the narrator recognizes irreversibility and begins negotiating between instinct and morality.

Later, the lyric: “And then I heard your voice / You told me that you love me / And you’d be with me through eternity.” (Bridge, lines 1–3) subverts gothic convention: the dead beloved does not return for vengeance but forgiveness. This inversion represents what Jung (1964) termed the *coniunctio oppositorum*, the union of opposites, where destruction transforms into restoration. Death becomes not punishment but a liminal passage into reconciliation (Hogle, 2002).

The cyclical structure *life* → *death* → *reunion* reflects Freud’s (1955) repetition compulsion, the drive to relive trauma to gain mastery. The resurrection is thus not supernatural but psychological: a re-enactment of unresolved attachment. The title’s “little piece of heaven” becomes an ironic paradise achieved only through transgression, implying that fulfillment requires embracing one’s shadow (Jung, 1951).

This section demonstrates that dark desire is recursive, seeking reenactment to repair incompleteness. Unlike earlier gothic readings emphasizing punishment (Botting, 1996), this interpretation sees resurrection as a symbol of psychic repetition, love’s compulsive attempt to undo loss through fantasy.

4.1.3 Moral Transgression and Redemption: Superego Integration

The superego appears through reconciliation, not punishment. The resolution: “And in the end, we both found peace of mind.” (Chorus, final line) marks the completion of psychic integration. The phrase “*we both*” implies shared responsibility moving beyond a binary of victim and perpetrator. This “peace” is not moral purity but shadow integration accepting one’s repressed destructive side (Jung, 1951).

The lyric: “I really always knew that my little crime would be cold, that’s why I got a heater for your thighs.” (Verse 1, lines 7–8) illustrates ego defense. The diminutive “*my little crime*” reveals minimization, a defense mechanism that lessens perceived guilt (A. Freud, 1936). This tension between acknowledgment and denial shows the ego mediating between the id’s impulse and the superego’s conscience.

The final reconciliation transforms violence into eternal union, echoing Gothic Romanticism’s idea that love transcends death. Yet unlike purification, redemption here arises from mutual acknowledgment of darkness (Botting, 1996). Both characters achieve psychological wholeness by accepting rather than erasing transgression a dynamic often misread in metal lyrics as glorification of violence (Arnett, 1996; Thompson, 2004).

4.1.4 Limitations of the Analysis

This study focuses mainly on Freudian–Jungian frameworks. Other psychoanalytic approaches (Lacanian, object relations, or post-structuralist) might yield alternative readings. Additionally, this research analyzes lyrics in isolation, excluding musical and performative dimensions that could deepen psychological interpretation. Finally, it does not include empirical audience data, which might illuminate how listeners emotionally process such dark symbolism. Future work may combine textual, musicological, and reception-based methodologies to expand these insights.

4.2 Discussion

4.2.1 Theoretical Integration: Dark Desire as Psychological Truth

A Little Piece of Heaven operates as a psychoanalytic allegory where gothic imagery externalizes inner conflict. The id, ego, and superego interact dynamically rather than hierarchically, shaping the interplay of desire, guilt, and redemption. This extends Freud's concept of Thanatos, where the pleasure principle paradoxically serves the death instinct (Freud, 1955). The narrator's violence arises from fear of separation, a form of symbiotic union (Fromm, 1956), seeking to consume rather than respect the other.

Unlike traditional gothic texts that frame death as punishment (Botting, 1996), this song presents it as transformation. As Bataille (1962) proposed, eroticism seeks continuity through violation, and forgiveness becomes the true site of redemption. Thus, the song fuses destruction and love into one psychic movement.

4.2.2 Symbolic Analysis: Marriage, Murder, and Resurrection

The triad of marriage, murder resurrection forms a compressed mythology of attachment. Marriage represents social control of desire; murder, its destructive excess; resurrection, its psychic integration. This reflects Lacan's (1992) concept of *jouissance* pleasure that surpasses pleasure, rooted in pain and transgression. The posthumous "wedding" reverses traditional closure: it is not *happily ever after*, but *darkly ever after*. By embracing obsession and violence, the song critiques romantic idealism and exposes the hidden destructiveness of love itself (Fromm, 1956).

4.2.3 Gothic Aesthetics and Psychological Catharsis

The gothic excess in this song about necrophilia, resurrection, and violence is a subtler appropriation of prohibited desires, which, according to Sigmund Freud, serves to sublimate those desires (Freud, 1908). Art as a means of expressing those desires in a safe, symbolic manner is, of course, what Aristotle's concept of catharsis describes (335 BCE) (1996).

This is what makes gothic art attractive, because it turns psychological horror into an aesthetic experience. As far as previous research is concerned (Thompson, 2004; Halnon, 2006), this analysis proposes more complexity in understanding by combining psychoanalysis and aesthetics of gothic in a single concept. However, as Kahn-Harris (2007) suggests, in extreme metal music, violence is at risk of being aestheticized. In this respect, however, the story's hyperbole ensures that it is at a safe enough remove to allow for reflexivity, in which horror is transformed from psychological to metaphysical insight.

4.2.4 Implications for Understanding Dark Desire

Dark desire is neither pathology nor truth but is, in itself, complicated by possessiveness, fear, and aggression, which also find a place in love (Freud, 1912). Secondly, for those who create, this song demonstrates how metaphoric language and Gothic excess provide emotional articulation that is better than usual language use because of metaphoric language. For those who consume, this song asserts illogical desires of loss, guilt, and destruction as normal (Rogers, 1961).

In literary terms, this song reaches the level of literary texts to provide meaning between philosophy and pop culture (Frith, 1996). As it proves that gothic metal is more than entertainment, it is a serious exploration of humanism.

4.2.5 The Paradox of Dark Desire: Destruction and Creation

Dark desire represents love's shadow, where creation and destruction coexist. Jung's (1921) *Enantiodromia* explains that every extreme generates its opposite love turns to possession, possession to violence, and violence to renewal. The song's *Peace* symbolizes amor fati (Nietzsche, 1888): acceptance of one's fate, including its darkness. Genuine reconciliation, then, requires confronting, not denying, the destructive roots of passion

4.2.6 Implications for Future Research

Future research should examine psychoanalytically observed patterns across subgenres and cultures, combining analyses of music as well as audience research. A combination of text analysis and empirical approaches could provide better insights into how audiences emotionally interpret dark subject matter in art, which in turn might promote catharsis or identification processes. Cross-media comparisons (movies, artworks, literary texts) may provide insights into how different media express distinct processes of the unconscious.

4.2.7 Comparison with Previous Studies

Prior studies on heavy metal and gothic expression often emphasized social rebellion or aesthetic excess (Weinstein, 2000; Arnett, 1996; Halnon, 2006) rather than deep psychological mechanisms. This research diverges by foregrounding psychoanalytic integration, demonstrating that *A Little Piece of Heaven* enacts Freud's structural model and Jung's shadow theory within a musical narrative. While Botting (1996) and Hogle (2002) explored death in Gothic literature, this paper seeks to apply this same theory to popular music to examine how stories told in song lyrics echo this same conflict in music as well. In doing so, this paper seeks to fill this gap between literary Gothic scholarship and Metal scholarship by looking at this song as a work of art as well as a psychological study of this darkness of desire in contemporary music.

5. Conclusion

This study concludes that Avenged Sevenfold's *A Little Piece of Heaven* functions as a complex psychoanalytic allegory, employing Gothic aesthetics to explore the dynamics of human desire. Through Freud's structural model of the psyche, the song's narrative reveals three interrelated psychological manifestations: (1) *id*-driven possessive violence, rooted in the death drive; (2) *ego*-mediated rationalization of transgressive acts; and (3) *superego*-

oriented reconciliation through forgiveness and moral integration. What initially appears as gratuitous violence is, in fact, a symbolic dramatization of unconscious conflict and cathartic transformation. The motif of resurrection reframes death not as punishment but as psychological transition, emphasizing healing through acknowledgment rather than repression of dark emotion.

This research contributes to psychoanalytic literary criticism by demonstrating that popular music—often dismissed as subcultural or transgressive—can embody the same psychological and symbolic complexity as canonical literature. It integrates Freudian, Jungian, and Gothic frameworks to interpret how dark aesthetics enable psychological truth-telling, sublimation, and the transformation of forbidden impulses into meaningful art. Rather than promoting moral corruption, such representations foster self-understanding and catharsis by confronting the shadow dimensions of the human psyche.

The findings hold significance for multiple fields. For literary studies, they challenge distinctions between “high” and “popular” culture, showing that both can articulate profound reflections on desire, morality, and redemption. For psychoanalytic criticism, the study reaffirms the continuing relevance of Freudian and Jungian theory when adapted to contemporary cultural texts. Within Indonesian scholarship, it offers a methodological model for analyzing global and local popular culture through rigorous interdisciplinary approaches that align with international standards.

While this study focuses on a single text, future research could expand its scope by incorporating musical and audience reception analyses, comparing different metal subgenres, or applying alternative psychoanalytic frameworks such as Lacanian or affect theory. Comparative studies across cultural contexts—especially between Western and Indonesian musical traditions—could further illuminate how societies differently encode transgression, desire, and moral reconciliation.

Ultimately, *A Little Piece of Heaven* demonstrates that darkness in art is not a moral defect but a symbolic space for psychological exploration. By transforming repressed desire into aesthetic expression, the song illustrates art's power to mediate between instinct and morality, chaos and order. Engaging critically with such works invites a mature understanding of human emotion—one that values integration over denial, and insight over judgment. Darkness, approached analytically rather than fearfully, becomes a path to both artistic and psychological illumination.

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