TRABAJO DE FIN DE GRADO

Ideology through Musical Discourse: A Critical Discourse Analysis on Three of the Most Controversial Rock/Metal Songs during the 1980s

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Abstract

This undergraduate dissertation deals with the controversy arisen by some rock and metal songs during the 1980s in the United States. Specifically, different conservative groups stated that the lyrics of bands such as Ozzy Osbourne, Black Sabbath or Iron Maiden, among others, contained immoral messages that had the intention of leading youngsters to undesirable and displeasing behaviors. Accordingly, the present essay takes the three songs of those bands that originated a bigger polemic in order to perform a Critical Discourse Analysis on them. Thus, the linguistic choices made by these songwriters are put into analysis to find out if they really encourage those negative conducts they were accused to instigate. All the linguistic items that may have a persuasive intention in these musical discourses are examined and put in relation to the contexts in which they were created and in which the controversy arose. Indeed, the main goal is bringing to light if those accusations were founded on solid ground or if they were simply motivated by the non-positive stereotypes usually linked to rock music.

Keywords: Critical Discourse Analysis, ideology, rock and metal music, musical discourse, Systemic Functional Linguistics, stereotypes

Resumen

Este Trabajo de Fin de Grado se centra en la polémica que surgió en la década de 1980 en los Estados Unidos sobre ciertas canciones pertenecientes a los géneros del rock y el metal. En concreto, varias asociaciones de índole conservadora afirmaban que las letras de grupos como Ozzy Osbourne, Black Sabbath o Iron Maiden, entre otros, contenían mensajes inmorales que tenían la intención de perpetrar en sus jóvenes oyentes conductas reprochables y perjudiciales. En consecuencia, este TFG toma las tres canciones de esos grupos que crearon una mayor polémica con el fin de someterlas a un Análisis Crítico del Discurso. De esta forma, se analizan las elecciones lingüísticas llevadas a cabo por sus autores para averiguar si realmente fomentan esos comportamientos negativos de los que fueron acusados de incitar. En este sentido, se examinan todos los elementos de carácter lingüístico que puedan tener una intención persuasiva en estos discursos musicales y se ponen en relación con los contextos en que fueron creados y en los que la controversia

surgió. En definitiva, el objetivo principal es el de sacar a la luz si esas acusaciones se sustentan en una base sólida o si son simplemente motivadas por los estereotipos negativos tradicionalmente asociados a la música rock.

Palabras clave: Análisis Crítico del Discurso, ideología, música rock y metal, discurso musical, Lingüística Sistémica Funcional, estereotipos.

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1. Introduction

Music is one of the most relevant cultural artifacts of our era and the artistic discipline that is more present in everyday life. Although it represents an important subject of study within the academic field, the fact is that most of the population mainly finds in music just a form of entertainment and abstraction. However, songs actually go beyond this ludic function and act also as a vehicle of ideology, since any representation of language supposes in some degree an exercise of power (Fairclough 1996: 2). In fact, according to Norman Fairclough (1996: 3), "language has become perhaps the primary medium of social control and power," making any textual discourse such as song lyrics a plausible mean for persuasion and representation of social structure. Indeed, the ideology and ideas portrayed by musical expressions present the same immense diversity that may be observed in any other discourse genre, being this huge variety of themes also present even within a single music genre. Nonetheless, the reality is that society has usually associated each music genre to very specific topics and values, due mainly to a process of generalization and to the preconceived ideas that lie in some of the strata of Western Civilization.

In particular, this paper will focus its attention on the ideology of rock and heavy metal, two close genres which have been broadly related to the negative and dark aspects of human life. In words of Manchester University scholars David Hatch and Stephen Millward, "[heavy rock bands] concentrated on dark and depressing subject matter to an extent hitherto unprecedented in any form of pop music" (1987: 167). Therefore, these two musical genres have been accused during the last decades of being a bad influence for people, and of stimulating the adoption of undesirable behaviors and harmful conducts. Accordingly, several associations and individuals started to show their complete rejection towards the bands belonging to these genres, since they considered that rock and metal music was an instrument to manipulate youngsters' minds and actions. Nevertheless, despite the undeniable fact that a significant part of the bulk of rock and metal songs are related to pessimistic and non-positive topics such as death, drug use or religious obscurantism, it must be inquired if they really influence the listener to embrace those ideals, or if, in contrast, those themes are presented as something that must be avoided and rejected.

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Consequently, a concrete method of analysis is needed in order to bring to light the specific ideology these songs defend and to find out the precise idea that the linguistic mechanisms present in these lyrics actually convey. Indeed, the scene of the linguistic field during the last decades actually shows us that Critical Discourse Analysis is the most appropriate tool to carry out this task. Specifically, Critical Discourse Analysis examines the linguistic choices in a text in order to relate them to social and cultural issues, interpreting and identifying the exercises of power and the ideology present in a discourse. On top of that, Norman Fairclough (1995: 4), one of the main figures of this field of study, affirmed that any text such as "a piece of music" is suitable for Critical Discourse Analysis. What is more, being songs discourses that talk about society and real world, the application of Critical Discourse Studies to these musical expressions is "not only justified but also necessary" (Filardo 2015: 281). Therefore, this paper will make use of Critical Discourse Analysis to discover the ideology that some of the most relevant rock and metal songs contain and the values they try to inculcate.

This undergraduate dissertation will take then as subject of analysis three of the songs belonging to rock and heavy metal that resulted to be the most controversial during the 1980s, due to the believe that they intended to persuade their listeners to adopt behaviors that could even be harmful for their own lives. Particularly, these songs will deal with the three most recurrent negative themes within these genres: death and suicide, drugs and alcohol use, and religious obscurantism and Satanism. First, the song that has been selected in relation to the topic of death and suicide is "Suicide Solution" by Ozzy Osbourne, since it was considered as the cause of the suicide of a teenager in 1984, leading this event to trials and court actions. Second, the song regarding the topic of drugs and alcohol use will be "Trashed" by Black Sabbath, which was included in the "Filthy Fifteen", a list created by the PRMC committee with the fifteen songs they found to be more censurable. Lastly, "The Number of the Beast" by Iron Maiden will be the one dealing with religious obscurantism and Satanism, as it received multiple accusations by several religious associations of inducing youngsters to Satanism.

Through the theories of the most important authors of this field and their methods of analysis, this undergraduate dissertation will perform a Critical Discourse Analysis of the above-mentioned songs in order to find out the specific ideology they vindicate and if they really intend to make their listeners embrace those negative ideas expressed in

them. Hence, the specific cultural and social context of each song will be related to the linguistic choices observable in those lyrics to discover whether these songs exhibit an exercise of power through language to inculcate harmful and reprehensible behaviors and ways of living.

This undergraduate dissertation is then divided in two main parts: A theoretical part that comprises sections 2, 3, and 4, and an analytical part present in section 5. In section 2, the term Critical Discourse Analysis is defined in order to provide a first approach to the discipline to which this dissertation belongs. Section 3 is divided in two main sections:

- Section 3.1. explains the historical context in which the controversy arose. Moreover, the main topics of each song are described and put in relation to the polemic they were involved in.
- Section 3.2. expounds the hypothesis that this essay proposes and that the analysis will try to answer.

Section 4 is also divided in two main parts as well:

- Section 4.1. contains a theoretical framework with the main figures of CDA and a brief account of their theories and findings.
- Section 4.2. explains the specific methodology that was elaborated to carry out the analysis present in this dissertation.

Regarding section 5, it contains the three analyses performed on the songs selected for this dissertation; specifically, section 5.1. shows the analysis of "Suicide Solution", section 5.2. the one of "Trashed", and section 5.3. the one carried out on "The Number of the Beast".

In addition to that, section 6 presents the findings elucidated in the analytical part and puts them in relation to the hypotheses illustrated in section 3.2.

2. What is Critical Discourse Analysis

Let us start with a closer look towards the concept Critical Discourse Analysis and an account of its main characteristics. Parting from the definition of the more general term Discourse Analysis as the analysis "of language in use […] not just to say things, but to

do things" (Gee 2010: ix) and "of the relationship between language and the contexts in which it is used" (McCarthy 1991: 12), this section will look more deeply at those features that are specific to Critical Discourse Analysis.

In the first place, Critical Discourse Analysis (henceforth, CDA) is not a specific method with a unitary methodology (Dolón, Labarta and Todolí: 2006: 9) (Van Dijk 2001: 98), but an approach towards textual analysis that varies from some linguistic schools to others (Van Dijk 1993: 252) (Huckin 1997: 78). Therefore, we can find multiple and distinct procedures depending on the scholars involved and on the nature of the objects of study. Despite this variety, all CDA approaches have in common their interest in power abuse and social inequalities expressed through the use of language (Wodak 2001: 2). In other words, Critical Discourse analysts take as a starting point the idea that "ideologies […] are reflected in the use of discourse" (Brian 2013: 187), making discourse a suitable means for mental manipulation and persuasion. Hence, it is then the objective of CDA to uncover those textual mechanisms used for "non-democratic purposes" (Huckin 1997: 79), being a primordial target to find out which are the specific structures that take part in the persuasive arguments (Van Dijk 1993: 259). The basis of this particular purpose is no other than the belief that all of our linguistic choices are "ideologically based" and never neutral (Dolón, Labarta and Todolí 2006: 10), what makes necessary a linguistic approach to bring to light those devices that in most of the cases are implicit.

All these characteristics make CDA a linguistic approach that has to position itself explicitly and that can never be impartial. Indeed, it is here where the word "critical" comes into play in a clearer way, since discourse analysts have the task of adopting a particular attitude from which they have "to make visible such obscured interrelations" (Caballero 2015: 41) through critique and interpretative but objective arguments. Furthermore, the fact of critical scholars having a specific attitude also implies that the analysis will focus on a specific problem (Fairclough 2001: 125). To put it another way, Critical Discourse analysts focus on a particular problem of power abuse through language and take therefore the convenient methodology to elucidate those signs of social injustice.

In the last place, social and historical context play an important role in CDA. In fact, discourses are not produced without contexts and hence cannot be interpreted without them (Dolón, Labarta and Todolí 2006: 10), since that would leave out of the picture several historical and contextual factors that are highly necessary for the understanding of the ideology present in the discourse. After all, CDA mixes linguistic and sociological perspectives to find out how the use of language is connected to social and political issues (Brian 2013: 186) and how discourses are used as a vehicle for ideology and persuasion.

3. Contextualization and Hypothesis
3.1. Contextualization

Having acknowledged the great relevance of context in CDA, the focus will be now on the sociopolitical context in which the three analyzed songs were published and in which the controversy around them arose. Additionally, the content and topic of each song will be put in relation to their particular contexts, leaving everything prepared to expose the particular hypotheses and premises this dissertation proposes and the reasons behind each of them.

To find the release date of these three songs we have to move towards the 1980s, one of the golden ages of rock and metal music. Even though we are dealing with a worldwide release, it was in the United States where the real polemic appeared, despite the British origin of the three bands in question. Indeed, the decade of the 1980s in the United States can be undoubtedly related to these two words: Ronald Reagan. With his electoral triumph in 1980, the American country started a journey towards a rigid conservatism and an increase of the relevance of religion in society (Basterra 1986). Nevertheless, the general feeling was of optimism and of going back to the simpler and traditional American values, which resulted in a wave of patriotism (Taylor 2009: 88). Simultaneously, many of the rights achieved during the 1960s and 1970s such as the civil and detention rights, and movements like feminism or the environmental movements started to be threatened, due mainly to an extended rejection of left-wing politics fruit of the fear Communism provoked (Troy 2009). Broadly speaking, the overall picture of the country in the 1980s was that of a nation that preferred to embrace the traditional over the

new, and in which conservative policies and religious conservatism spread among population, while some rights and freedoms started to be menaced. Let us see how this context affected the reception of the three songs we are dealing with.

Starting with Ozzy Osbourne's "Suicide Solution", this is a song which was published in 1980 as part of his debut solo album *Blizzard of Ozz*. Specifically, this song was written with the death of AC/DC's singer Bon Scott in mind, who had recently died due to alcohol abuse (Brien 1991). Focusing on the lyrics, the song shows a person with clearly pessimistic thoughts who turns to alcohol as the shadow of suicide appears. In spite of the undeniable negative essence of the lyrics, the song did not have any damaging purposes or malicious intentions; in fact, singer and songwriter Ozzy Osbourne repeated in several occasions that the objective of the song was that of "warning about the dangers of drugs and alcohol" (Wiederhorn 2015). Nonetheless, an incident during the autumn of 1984 put this into question. In particular, 19 year-old John McCollum killed himself with a .22 caliber gun (Wiederhorn 2015). Being him an Ozzy Osbourne fan and having been listening to his music that night, his parents considered "Suicide Solution" as the "proximate cause" of his son's death and sued the singer (Wilkening 2015). Despite this, the state of California dismissed the case in 1986 alleging that "there was nothing in the song that presented a clear and present danger" (Wiederhorn 2015), but the controversy and the rejection towards Ozzy Osbourne and heavy metal has always remained present in some strata of society.

Moving to the second song this dissertation will analyze, it is the turn now of "Trashed" by Black Sabbath, released in 1983 as the opener of the album *Born Again*. Particularly, the lyrics offer an account of how the then Black Sabbath vocalist Ian Gillian suffered a car accident when he was driving under the effects of alcohol. At first sight, the song seems no more than a personal story from an anecdotic and narrative point of view, but apparently not everyone thought the same. To find about the controversy arisen by this musical piece we have to go back to the year 1985. Then it was when the Parents Music Resource Center (PMRC) was created, a committee formed mainly by the wives of several politicians close to the government in Washington. Among others, its main intention was not only to inform the parents about the tendency in music towards sexually explicit lyrics, obscene topics and songs that "glorify drugs and alcohol abuse," but also to control the publication of those works (Jiménez 2014). As a way of warning, the

committee made the "Filthy Fifteen", a list with the fifteen songs they considered to be more obscene and reprehensible in terms of sexual, violent and drug-related content (DeRiso 2015) – and in which "Trashed" by Black Sabbath was included. In order to get deeper into the matter, a series of hearings were held in the Senate in which the Commerce, Science and Transportation Committee interrogated musicians such as Frank Zappa, Dee Snider and John Denver about the morality of their compositions (DeRiso 2015), with the implicit accusation that their musical works contain indecent messages that had a disastrous effect on youngsters' behavior. Again, nothing was really proved, with the only legal consequence of the RIAA (Recording Industry Association of America) starting to label those records with explicit lyrics with the famous "Parental Advisory" sticker (Jiménez 2014). However, these bands included in the list like Black Sabbath continued to have the tag of being obscene, being this still observable in the present day.

The third and last song that will be analyzed is "The Number of the Beast" by Iron Maiden, one of the songs present in their 1982 work *The Number of the Beast*. Specifically, this piece adopts the tone of a personal story to narrate the tale of a man who is pursued and harassed by a figure which seems to be the Devil. Along the whole song, the narrative voice expresses his torment for this situation with the strong desire of it being no more than a nightmare. Despite the song was far from having a religious purpose, a big campaign was started against Iron Maiden as they were accused of being Satanists. In fact, the band was banned from entering countries like Chile (Dunn 2009), but the actions carried out by some religious groups in the United States acquired an even higher relevance. Particularly, leaflets were distributed throughout the country to persuade people of not listening to their music and some associations organized public burnings of their records (Kirkby 2001). Even though the band has denied in several occasions these accusations (Wall 2004: 228) and their drummer is an admitted follower of the Christian faith (Daly 2011), Iron Maiden and the metal genre are still inevitably related to practices such as Satanism or obscurantism.

Taking all this into account, the hypotheses this undergraduate dissertation will put into analysis will now be illustrated.

3.2. Hypothesis

First of all, the conservative and religious groups mentioned above are the image of a set of principles that come into direct opposition with the aims of rebellion and innovation rock music has always had. Consequently, I suggest that the negative evaluation of these musical works portrayed by those conservative groups is not based on an objective analysis of those lyrics, but on a superficial glance at their titles and main topics; indeed, Brown and Yule affirmed that "a title will influence the interpretation of the text which follows it" (1988: 133).

Therefore, I support the idea that these songs do not encourage negative behaviors and do not suppose a vehicle for the promotion of undesirable conducts, basing this judgement on the idea that an artistic work dealing with a negative subject does not imply that it supports that topic. Furthermore, it is true that a look on the surface of those lyrics may lead to the conclusion that they defend non-positive ideologies, but CDA has shown that the real ideology of a text is usually on the implicit, not on the explicit (Fairclough 1995: 16); hence, it is needed an exhaustive analysis to identify the authentic ideology these songs contain, and CDA is the appropriate approach to uncover that. On top of that, the fact that songs do have the capacity of persuading and convincing their listeners (Filardo 2010: 30) makes even more necessary to discover what these musical pieces really stand for.

Moreover, it will also be followed Norman Fairclough's idea that any kind of text such as "a piece of music" is suitable for CDA (1995: 14), being this an authoritative enough voice to give green light to the analysis that will be carried out in this dissertation. Additionally, we will also embrace Laura Filardo's view that it is necessary to analyze a series of linguistic categories to reveal the discursive world a song builds (2010: 33). Thus, the need of a linguistic analysis is underlined, and is presented as crucial when the desire of knowing the meaning of a song in a more intrinsic manner arises. With these considerations in mind, this paper will perform a CDA of the three selected songs based on a linguistic analysis that will take into account both the contexts in which these songs resulted more controversial and in which they were composed. Thus, the objective of this paper is to uncover the true ideology of those musical discourses to verify if the

allegations of immorality alleged by the PMRC and other conservative groups are founded on solid ground or not.

4. Method of Analysis

4.1. Theoretical Framework

Critical Discourse Studies are a relatively new trend, but that has not been an impediment to the appearance of various and diverse theories. This section presents the figures that have made a greater contribution to the field and therefore have supposed an important point of reference in the creation of this dissertation. Particularly, I will expose an overview of their approaches, the topics in which they have focused and their main findings in CDA. The influence all these authors have had in the present dissertation will be observable in the creation of a new methodology that takes into account those points of view and that can be seen in section 4.2. of this essay.

The first author we will focus on is Norman Fairclough, whose approach is usually defined as socio-cultural (Dolón, Labarta and Todolí 2006: 11). Having interviews, newspapers advertisements, conversations between doctors and patients, and political discourses as his main objects of analysis, Fairclough is one of the few that gives an equal importance to both social context and the text itself, without giving preference to any of them. Specifically, he considers discourses to be the sum of three elements: text, discoursal practice and social practice (Fairclough 1995: 74). To put it another way, the analysis of a discourse should take into account the text itself, the context in which it was produced and interpreted, and the relations of those elements to bigger sociocultural elements (see Figure 1). In fact, the analysis that this paper will perform follows those assumptions, since it analyses the lyrics, the specific contexts of composition and interpretation, and the sociocultural peculiarities of that period. It is also particular to Fairclough's approach the emphasis laid on his conception of discourses as "the primary medium of social control and power" (1996: 3), being this a thought repeated throughout the whole of his work. Essentially, his approach to CDA is based on localizing a social conflict in the first place and then on looking for "the linguistic manifestations […] of dominance, difference and resistance" (Meyer 2001: 22).
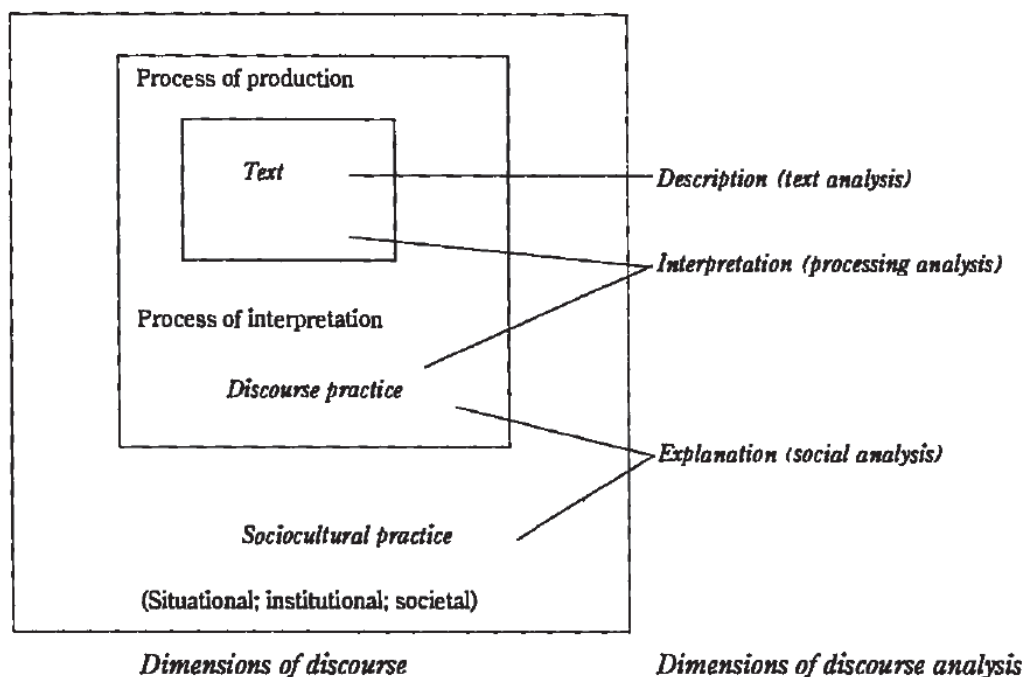
Figure 1: Fairclough's three dimensional framework (1995: 98)

Let us move now to Teun Van Dijk, an author who has centered his work on the representation of ethnic minorities on discourse. In particular, these researches had led him to the conclusion that both mass media and parliamentary discourses "play a central role" in the creation of negative attitudes towards minorities (Dolón, Labarta and Todolí 2006: 18-19). It is in this finding where one of the premises of this dissertation lies: the opinions expressed by relevant religious groups and organizations close to the government – like the PMRC – led to the production of negative interpretations of some musical pieces. Apart from the relevance he also gives to linguistic elements and social structures, the most characteristic element of his approach is the great importance given to cognitive and psychological aspects. Particularly, he affirms that "modern and often more effective power is mostly cognitive" (Meyer 2001: 21), and that our interpretations depend on the mental representations that lie in our brain (Dolón, Labarta and Todolí 2006: 19). In brief, Van Dijk's approach is characterized for being multidisciplinary, since he considers CDA must pay attention the relations between "text, talk, social cognition, power, society and culture" (1993: 253).

Ruth Wodak is also a major figure in the field of CDA and the main representative of the discourse-historical approach. Specifically, this approach gives historical context "a significant impact on the structure" of a discourse (Dolón, Labarta and Todolí 2006: 20), being the field of politics her preferred domain to put this in practice (Meyer 2001: 22). Apart from politics, Wodak has focused her work in the analysis of communication in court, schools, and hospitals, in sexism, anti-Semitism, nationalisms and organizational discourse (Wodak and Meyer 2001: viii). Like Van Dijk, Wodak states that the complexity of CDA makes necessary multiple points of view, what arises the need of combining different theories and methods to perform an exhaustive analysis (Dolón, Labarta and Todolí 2006: 12). Conversely, what differentiates her from other scholars is that the emphasis in her approach is put on linguistics, a factor that can be observable in her constant desire to fit linguistic theories in her model of discourse and the special attention that she pays to pragmatics (Meyer 201: 21-22). In general, the main difference between Wodak's and Van Dijk's approaches is that the former gives more importance to linguistics and the latter to cognition.

This framework of CDA is completed with the scholars Gunter Kress and Theo Van Leeuwen, who have paid attention to the multi-semiotic nature of contemporary society texts and the combination of visual and verbal communication (Dolón, Labarta and Todolí 2006: 12). Their biggest achievements are the adaptation of Halliday's metafunctions to the visual field (see Table 1), and their analysis of social actors and their roles in discourse (Dolón, Labarta and Todolí 2006: 22-25). Particular attention will be paid to Van Leeuwen, whose researches on the language use in television and on the semiotics of visual communication and music make him the one closer to the study of the present dissertation (Wodak 2001: 8) . Specifically, Van Leeuwen has affirmed that music should be analyzed as discourse, since "it can express values" and it can be "subversive and challenge power" (2012: 319-320). In brief, Van Leeuwen's theory combines linguistic elements with aspects related to music theory, becoming a significant point of reference for the purposes of this article.

Halliday's metafunctions	Kress and Van Leeuwen's kinds of meaning	Summary of their uses
Ideational function	Representational meaning	To talk about the world
Interpersonal function	Interactive meaning	To interact with people
Textual function	Compositional meaning	To make language fit in its context

Table 1: Equivalences of Halliday's metafunctions (2004) with Kress and Van Leeuwen's kinds of meaning (1996) with the summaries of their uses that Geoff Thompson established (2014: 30)

Even though he cannot be characterized as a CDA scholar, this framework would be incomplete without a mention to Michael Halliday. In fact, his functional grammar system has supposed a huge influence for most of CDA researchers and the main reference followed in the construction of a methodology in this paper. Broadly speaking, he shares with CDA the ideas that linguistic choices are never neutral, and that language and context are interdependent (Thompson 2014: 10). Basically, functional grammar understands language as a tool and focuses its attention on how speakers use language in real life to achieve specific purposes. Furthermore, it is especially relevant his theory of metafunctions (Halliday 2014: 20), which establishes three different functions of language depending on the meaning we want to convey (see Table 1). For the purposes of this article, we will pay special to the ideational metafunction.

4.2. Methodology

The ideas of all these authors and the specific characteristics of the three discourses selected have led to the creation of a method of analysis that will be dissected in this section. As the theoretical framework of CDA shows, the great diversity among texts makes impossible the existence of a unitary methodology for CDA, what arises the need of establishing a different procedure for the analysis of each text. Accordingly, this concrete methodology was created with the peculiarities of these three discourses in mind, but keeping in mind that not all the elements proposed for analysis will be present in all the texts. Taking that into account, this section explains the diverse factors that will be put as subject of analysis to discover the linguistic choices made by the authors of these songs, the reasons behind those choices, and the ideology they hide and defend.

In the first place, the general context of the three musical discourses will be shown in terms of the system of field, tenor and mode proposed by Halliday (2014: 33); in particular, this system provides an account of the situation, the participants and the role of language in each discourse.

Other of the elements in which we will focus our attention is the thematic structure of the texts. Parting from the fact that each part of the sentence has a different status (Halliday 2014: 88), it is necessary to pay special attention to the theme of each one, since the point of departure is usually the one which is given more relevance (Renkema: 2004: 124). Accordingly, we will analyze this issue following Halliday's distinction among textual, interpersonal and topical themes (2014: 105), focusing on the marked constructions due to their likelihood of carrying an implicated meaning (Brown and Yule 1988: 127). Not only will we look at the disposition of the elements within clauses, but also at the combination of sentences in relation to the canonical order and form in which sentences are joined in English; for this purpose, the point of reference will be Halliday's (2014: 554) and Gee's (2005: 55) theories about the marked combination of sentences. Closely related to all this are the concepts of foregrounding and backgrounding – how items are emphasized or played down respectively (Brian 2013: 194). Both concepts are usually observable thanks to the thematic structure, but we will also make use of Renkema's head-tail principle (2004: 124) and Huckin's consideration of omission as "the ultimate form of backgrounding" (1997: 82).

Vocabulary will also be a primary subject of study in this analysis. First of all, we will take as a starting point Gee's premise that words do not have general meanings and that each word has to be analyzed in its specific context to uncover its true meaning (2010: 152) (2005: 53). On top of that, Fairclough goes beyond saying that, instead of looking for the meaning of words in isolation, we have to speak of "meaning systems," as the meaning of a word depends on its relationship with others (1996: 94). Therefore, we will try to discover the specific meaning of the most relevant words by relating them to the other lexical items surrounding them, and by relating them to the social contexts in which they resulted to be more controversial, and in which the songwriting process took place. Furthermore, conceptual metaphors will be analyzed following Lakoff and Johnson's precepts (1980: 453-480), since some expressions convey a figurative meaning that goes beyond the literal meaning of the lexical items that make them up. Lastly, the

consideration of the use of connotations in certain words or phrases is essential, since some of them portray special meanings that differ from the regular use (Huckin 1997: 84).

The various entities that are presented in these songs are surely worthy of attention, so it is also necessary to include diverse methods to identify and analyze them. Specifically, this analysis will look closely at both exophoric (deixis and referential expressions) and endophoric reference, being the center of attention those referred to people. In order to do this, we will use Renkema's (2004: 106, 122-123), Brown and Yule's (1988: 192-193) and Halliday's (2014: 624-625) approaches to identify both types of reference, whereas the criteria followed by Gee (2010: 10) will only be applied to the case of deixis. Moreover, participants will be assigned a role according to the transitivity function established by Halliday (2014: 344) that divides participants into categories such as "actor", "behaver", "senser", or "sayer", among others; this classification is closely related to the types of verbal processes shown in the next paragraph. As well as that, the first person plural requires of the distinction between "inclusive" *we* and "exclusive" *we* (Fairclough 1996: 126); thus, we can find out if the listener is also included in the actions narrated. Finally, the perspective from which the events are observed is also relevant to our study, so in the pertinent cases we will relate the ideas expressed to one of the three points of view proposed by Renkema: vision, focalization and empathy (2004: 127-129).

Verbal forms will be analyzed mainly from a semantic point of view, since knowing the exact meaning of the actions portrayed by the participants will take us closer to finding out the ideology defended by them. First, we will make use of Halliday's distinction between activities of 'doing' and 'meaning' (see Figure 2) and of his relation of the types of process in English (see Figure 3), so that we can know the attitude reflected towards the activities that may result controversial. Among those verbal processes, we will focus on those reflecting the ideas of argumentation and persuasion, which will be classified in terms of being 'rationally persuasive' and 'not rationally persuasive' (I. Fairclough and N. Fairclough 2012: 52). Lastly, it is also of our interest the reasons behind the adoption of some conducts, so special attention will also be paid to causal relations among clauses (Renkema 2004: 109-110).

Figure 2: Activities of 'doing' and 'meaning", and further distinctions within 'meaning' (Halliday 2014: 37)

Figure 3: Types of processes in English (Halliday 2014: 216)

A matter than cannot be left out in a study like this is that of modality. In fact, the analysis of modal verbs, modal adjuncts, modal nouns, modal adjectives and other mechanisms of evaluation is crucial if we want to bring to light what attitude is presented

towards those negative topics that make up the three selected songs. Particularly, the basis of this part of the study will be the description of the meaning of the modal verbs provided by Quirk et al. (1985: 219-237). Additionally, we will add to this classification the concepts 'epistemic' and 'root' as defined by Depraetere and Reed (2006: 273-274), who also divide the category of 'root' between 'deontic' and 'non-deontic'. Apart from that, Halliday's *Introduction to Functional Grammar* offers us the question of polarity (2014: 173), as well as the dichotomy 'objective' and 'subjective' that can be applied to all modal lexical items (2014: 181). Regarding other linguistic realizations of modality, we will also employ Halliday's classifications, such as the one of mood adjuncts (2014: 191). Finally, all the categories mentioned in this paragraph will be classified in terms of high, median and low values according to their compulsion and degree of obligation (Halliday 2014: 693).

Apart from these linguistic aspects, this analysis will also pay attention to some music theory aspects. Specifically, we will follow Van Leeuwen's approach to musical discourse analysis (2012: 322-326). Among others, this approach focuses on features like polyphony, musical time, tonality, and voice quality and range, as they also have an impact on the ideas conveyed by words and on the function of music as a social interaction.

In the last place, all the linguistic items present in these discourses will be examined in terms of coherence. Principally, this part of the analysis mainly relies on Fairclough's affirmation that ideology is more effective when it appears to be 'common sense' (1996: 107). Essentially, we will consider that something is 'common sense' when it is "shared by most if not virtually all of the members of a society or institution" (Fairclough 1996: 88). Bearing this in mind, this part of the study will evaluate the coherence of some statements connecting them to the rest of the text and the social context.

5. Analysis and Discussion

5.1. Death and Suicide: "Suicide Solution" by Ozzy Osbourne

Let us start our analysis with Ozzy Osbourne's "Suicide solution". In order to provide a general illustration of this musical discourse, we will start explaining its main features through the system of field, tenor and mode. In the first place, the field can be described as a scene of loneliness in which a depressed and desperate person turns to alcohol to evade reality. As the lines pass by, we see how the possibility of suicide starts to appear before his eyes. Furthermore, the setting is probably a house in which only this character is present at that moment. Speaking now of the tenor of this discourse, we have to make a distinction between those who take part in the action in a more direct way and those who are only mentioned. As part of the former group, it can be identified a narrative voice that describes all the actions and thoughts of the main character; this narrative voice can be identified as the vocalist Ozzy Osbourne (henceforth, the narrative voice). In terms of power, he probably has the highest status and authority. The second individual that makes up this group is the person involved in the narrated events (henceforth, the main character), who does not intervene directly, but through the words of the other speaker. Although he can be identified as AC/DC's singer Bon Scott, he/she is presumably a general symbolization of those people in a state of depression, and not a particular person. As a fruit of this weak psychological situation, his/her status in terms of power and authority is inferior to that of the narrative voice. Referring to the people who are just mentioned, the terms "reaper" and "master keeper" act as a symbolic representation of death. As regards the category of mode, language is used here mainly with a ludic function, but the nature of the narrated events causes a persuasive or a didactic function to appear. Since we are dealing with a song, the channel can be described as phonic, but we cannot deny the possibility of it appearing also in a written medium. Moreover, this discourse is mainly monologic, despite it has two main participants. Lastly, the text is organized in six stanzas – the first and the sixth are equals –, serving the first one as the cause of the events accounted in the rest of the stanzas (see Figure 4).
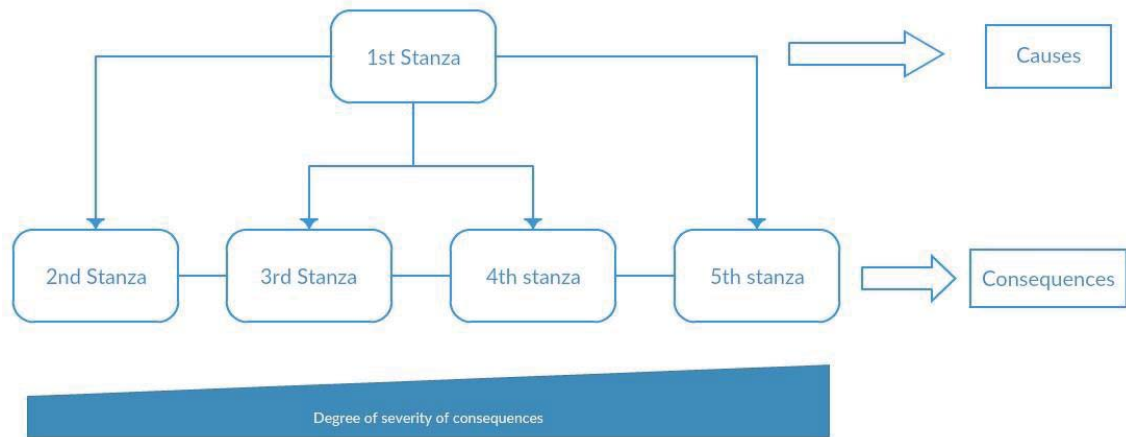
Figure 4: Organization of the discourse

Moving to the analysis properly speaking, the title of the song itself requires a closer look. Indeed, the easy guess is to say that "Suicide Solution" proposes suicide as a way to end problems. However, if we move towards the context in which it was written, we find out that "solution" is used here in the sense of "solution as in liquid, not a way out. The song's about the dangers of alcoholism — alcohol will kill you just like any other drug will" (Wilkening 2015). Therefore, the whole song must be seen as an illustration of how alcoholism can lead to negative and suicidal thoughts. This aspect will be examined in more detail along the following paragraphs.

Focusing on the thematic structure, it is significant the emphasis that some of the most negative aspects and feelings are given through topicalization (see Table 2). Specifically, these terms are used in the first stanza just as an introduction, and are not evaluated neither positively nor negatively. Nevertheless, in the rest of the stanzas these non-positive sensations and actions are put as a consequence of alcohol use, showing the narrative voice a negative evaluation of this practice. In fact, it is through the use of conceptual metaphors that we know that those negative feelings are fruit of alcohol consumption. Through an analysis of their literal meanings, we see that these metaphors are present in most of the stanzas and help us to know that it is alcoholism the cause of the appearance of more pessimistic thoughts and not the initial situation of the character (see Table 3). On top of that, theme choices are also a valuable tool to discover this relation of cause and consequence portrayed by drinking and suicidal thoughts. As an illustration, time adverbs such as "now" are moved from their canonical position at the end of the sentence to the beginning. Thus, this marked theme serves to point out an

opposition between the period previous to alcoholism and the moments in which the character is under this drug effects and in which the song events take place.

Type	Theme	Theme Selection
Topical	Wine	Unmarked
	Whiskey	Unmarked
	Suicide	Unmarked
	Evil thoughts	Unmarked
	Cold (alone)	Marked
	Thought	Marked
	What you saw	Unmarked
	Hell	Unmarked
	Now	Marked
	The reaper	Unmarked
	It (The reaper)	Unmarked
	The reaper	Unmarked
	The reaper	Unmarked
	Suicide	Unmarked

Table 2: Topical themes referring to negative concepts

Metaphorical expression	Meaning	Conceptual metaphor
Hang in ruins	To be in a deplorable physical and mental condition	A PERSON IS A BUILDING
Escape the reaper	To avoid death	DEATH IS AN ENTITY
Ask from the cask	To speak under the influence of alcohol	ALCOHOLIC INTOXICATION IS A PLACE
Live inside a bottle	To suffer from alcohol addiction	A BOTTLE IS A DISEASE
The reaper's travelling at full throttle	The moment of someone's death is coming	DEATH IS AN ENTITY

Table 3: Conceptual metaphors used to relate alcohol consumption to the narrated thoughts and events.

Not only topical themes are relevant in this musical discourse, but also textual themes (see Table 4). In particular, the third stanza is the one that presents a more recurrent use of this resource, managing this to show an accumulation of hopeless thoughts that are linked to the before mentioned metaphor "ask from your cask", also making use of the textual theme "then". Furthermore, the use of the conjunction "but" is highly relevant in the fourth stanza, since it is one of the instances that manifests the distinct points of view hold by the main character and the narrative voice. In other words, while the main character considers that all the circumstances surrounding him are what put him closer to death, the narrative voice uses this adversative conjunction to argue that is this character himself and his alcohol use the responsible ones of this deplorable situation. The same conjunction is used in the fifth stanza by the narrative voice to show his disapproval of the actions portrayed by the main character. Actually, the lines "[you] made your bed, [you] rest your head, but you lie there and moan" exhibit the dissatisfaction felt by the narrative voice when seeing that the main character is still complaining instead of resting and leaving the moaning aside.

Type	Theme	Theme Selection
Textual	But	Unmarked
	And	Unmarked
	Then	Marked
	That	Unmarked
	'Cos (Because)	Unmarked
	And	Unmarked
	And	Unmarked
	Then	Unmarked
	But	Unmarked
	And	Unmarked
	But	Unmarked
	But	Unmarked

Table 4: Textual themes

Special attention must be given in this discourse to the deictic pronoun "you". In fact, the second person is the one used by the narrative voice to make an account of the events. Indeed, this is one of the elements responsible of the controversy that arose in the

context described in section 3.1. of this dissertation, since they probably interpreted this pronoun had as a referent the listener and that the non-positive conducts described were addressed to him/her. Nonetheless, moving to the context of songwriting we can certainly identify this "you" as AC/DC's singer Bon Scott, which ultimately ends up being a representation of a hypothetical person with negative thoughts and alcoholism problems. What is more, it is observable that the focus is on the negative actions and feelings, and not in a second person pronoun portraying them, refuting this that these behaviors are directly addressed to the listener. Particularly, a significant amount of times the pronoun "you" is omitted, what surely stresses the actions themselves and not the subjects through backgrounding (see Table 5). It is true that some of them may therefore create the impression of being imperatives due to the absence of an overt pronoun, but we are given some clues to affirm that they are not. On the one hand, these second person statements are presented using parallel structures that are repeated throughout the song; hence, if their grammatical structure is exactly the same, the verbal mood used is also probably the same. Consequently, the fact that some of those verbs are in the past tense shows that all the verbs present in those constructions are in the indicative mood, since they all share mood and past tense is not an option in imperative mood (see Figure 5). On the other hand, the organization of these events does not embrace the canonical order used to express a list of commands. Specifically, mandates are usually given enunciating the action first and its result in second place, but the first stanza exhibits the opposite order, being this way identifiable as a rhetoric narration of an event and not as a set of commands (see Figure 6). Having examined how backgrounding and sentence organization keep the listener out of those actions, it is necessary to analyze, as well, the cases in which the pronoun "you" is explicit. Essentially, this deictic pronoun is used also in its possessive form repeatedly in the third stanza in combination with verbs of *mental* process. Thus, a clear distinction is shown between the main character's negative thoughts and the narrative voice's point of view, a separation that is emphasized with phrases like "what *you* saw" or "*you* ask from *your* cask" (Italics mine).

Null subject	Verb	Object	Verbal process
You	Take	A bottle	Material
You	Drown	Your sorrows	Material
You	Moan	-	Mental
You	Made (Make)	Your bed	Material
You	Rest	Your head	Material

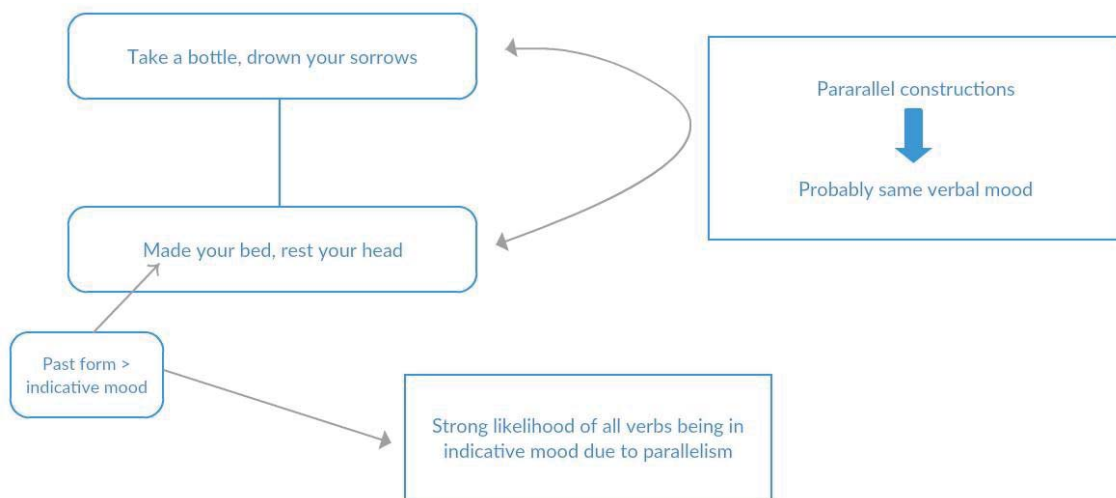**Table 5: Contexts of omission of the 2ⁿᵈ person deictic pronoun**

Figure 5: Parallelism of structures in the discourse and verbal mood
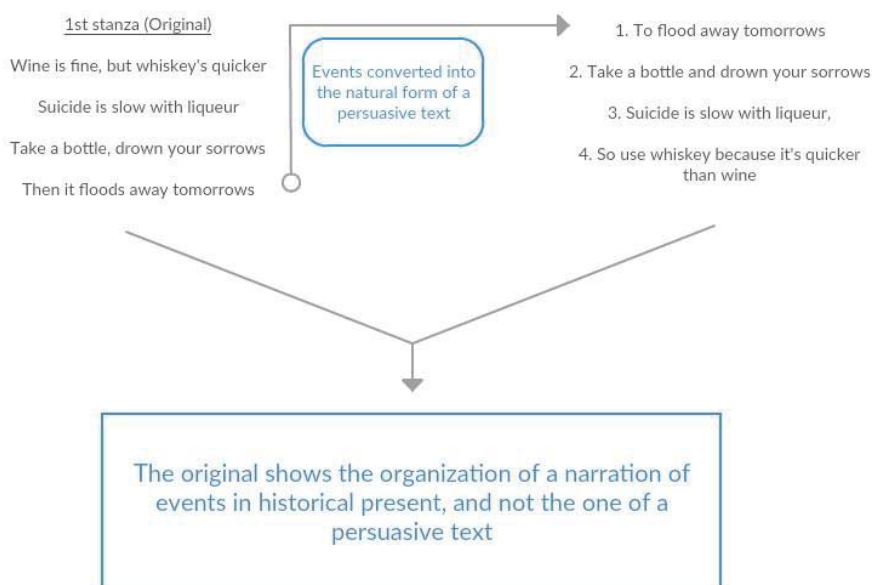

Figure 6: Comparison between the original organization and that proper of a persuasive discourse

A brief mention must be made regarding vocabulary and coherence in relation to the term "suicide". Actually, the phrase "suicide is the only way out" in the fifth stanza can surely result controversial. Particularly, this phrase appears after the words "where to hide", and puts the impossibility of hiding as the cause of recurring to suicide. Nevertheless, a couple of lines before we are explicitly said that the main character is alone and has nobody to turn to. Therefore, the need of suiciding is put as the consequence of hiding when no one is around, an action that can be described as senseless and against common sense, what actually makes that argument less influential and considerable as not rationally persuasive.

Although they are not very numerous, modal items are surely worthy of attention (see Table 6). In the first place, it is highly relevant that all the examples of modality belong to the epistemic category of modality. In other words, while root modality expresses obligation, epistemic modality only manifests the likelihood of something happening without imposing or inciting any conducts; accordingly, this fact enters in direct opposition to those critiques that argued that this song was inducing to certain behaviors. Moving to specific examples, we can see that negative polarity is used by the narrative voice in the two instances of "don't" as a way to tell the main character that he/she is wrong and his conducts are not adequate, something emphasized by the high degree of possibility this form has. Specifically, these two examples serve to warn the main character that he is killing himself (fourth stanza) and that he/she does not know anything if he/she thinks "suicide is the only way out" (fifth stanza). Additionally, the verb "can" is used in the third stanza to verbalize the possibility that life can be a hell if you drink, being the latter stated through the metaphor "ask from your cask." In general, modality is used to disapprove the non-positive conducts carried out by the main character.

Item	Epistemic or Root	Type	Orientation	Degree	Polarity
'd (would)	Epistemic	Prediction	Subjective	Median	Positive
Can't	Epistemic	Possibility	Subjective	High	Negative
Can	Epistemic	Possibility	Subjective	Median	Positive
Don't	Epistemic	Possibility	Subjective	High	Negative
Don't	Epistemic	Prediction	Subjective	High	Negative

Table 6: Modality in "Suicide Solution"

Speaking of the use of verbal forms, we have to start pointing out that these are the ones that receive the emphasis and not the subjects, being the previously mentioned omission of "you" and the use of –ing forms such as "breaking" or "knocking" illustrations of this matter. Furthermore, it should be highlighted the fact that most of the verbs belong to the socio-semiotic process of *recreating*, which is used to narrate events or dramatize fictional events (see Tables 7 & 8). Choosing this type instead of that of *recommending* is a significant proof that, despite this song is narrating negative conducts, it is not trying to persuade to embrace them. In fact, one of the infrequent moments in which the *recreating* processes are changed to the *sharing* category occurs when the narrative voice express his disapproval of suicide ("Don't you know what it's really about"). Moreover, if this discourse had the intention of inciting to certain physical actions, most of the verbs would belong to the *material* verbal processes type, which is the one related to outer experience. Nonetheless, this type is only used mainly to warn about the possibility of dying through the metaphoric figure of "the reaper" and to refer to the initial negative actions that are not given any kind of evaluation (see Table 7); in fact, the latter are not only focalized in the less authoritarian voice, but also impersonalized through backgrounding. In contrast, most of the processes related to the pessimism associated to the main character are expressed through *mental* verbal processes, which do not call for action and just manifest inner ideas (see Table 8). Apart from that, we have to make allusion to *relational* processes, whose most relevant use is to identify the main character with death as a way to refer to the former's self-destructive conduct (See Table 9).

Verbal process	Verb	Type	Socio-semiotic activity	Subject	Textual function
Material	Take	Doing	Recreating	You *	Actor
	Drown	Doing	Recreating	You *	Actor
	Flood away	Doing	Recreating	It (The bottle)	Actor
	Escape	Doing	Recreating	You	Actor
	Travel	Doing	Recreating	The reaper	Actor
	Catch	Doing	Recreating/ Sharing	It (The reaper)	Actor
	Make	Doing	Recreating	You *	Actor
	Rest	Doing	Recreating	You *	Actor
	Lie	Doing	Recreating	You	Actor

Table 7: *Material* **verbal processes in the discourse. Tokens marked with an asterisk represent subject omission in the song**.

Verbal process	Verb	Type	Socio-semiotic activity	Subject	Textual function
Mental	Hang (in ruins)	Feeling	Recreating	You	Senser
	Think	Thinking	Recreating	You	Senser
	Feel	Feeling	Recreating	You	Senser
	Live (a lie)	Feeling	Recreating	You	Senser
	Wonder	Thinking	Recreating	You	Senser
	See	Seeing	Recreating	You	Senser
	Moan	Thinking	Recreating	You *	Senser
	Know	Thinking	Sharing	You	Senser

Table 8: *Mental* **verbal processes in the discourse. Tokens marked with an asterisk represent subject omission in the song**.

Verbal process	Verb	Type	Socio-semiotic activity	Subject	Textual function
Relational	Is	Attribution	Recreating	Wine	Carrier
	Is	Attribution	Recreating	Whiskey	Carrier
	Is	Attribution	Recreating	Suicide	Carrier
	Is	Attribution	Recreating	Life	Carrier
	Is	Identity	Recreating	The reaper	Token
	Is	Identity	Recreating	Suicide	Token
	Is	Attribution	Exploring	It (Situation)	Carrier

Table 8: *Relational* **verbal processes in the discourse.**

In the last place, a few notes can be given regarding musical aspects in relation to ideology. First of all, the use of an irregular tempo or of an unmeasured musical time has always been a sign of rebellion against the established norms and of a subversive attitude. However, what this song shows is completely opposed to that: an *andante* and regular tempo of 108 BPM is employed along the whole piece, and an also constant use of a simple time signature of 4/4, which is in fact the most common time signature in Western music. Hence, the musical time of this work does not represent anything associated to rebellion, but the opposite. Furthermore, the song is written in the key of A minor; in general, minor modes are related to non-positive and gloomy thoughts, so it is not a surprise that a negative topic like suicide is accompanied by that musical key. Moreover, it is perceived how it is in the third and fifth stanzas when the vocalist uses a higher range, the one used to assert your ideas. In fact, this is not a coincidence, since in those stanzas we see how the main narrative voice presents some of the most negative effects of alcohol use and a rejection of that addiction.

5.2. Drug and Alcohol Use: "Trashed" by Black Sabbath

"Trashed" by Black Sabbath is the second song in which we will focus our attention. Again, the general context of this song will be elucidated through the method of field, tenor and mode. Starting with the field, this song is set in the surroundings of Oxford's recording studio The Manor in 1983. After several drinks, the protagonist takes his car to do some fast laps in the racetrack near the studio, while some of his partners

watch and wait for their turn. Consequently, this person has a severe accident, but he luckily comes out unscathed. Regarding the tenor, the main character is also the narrative voice, easily identifiable with former Black Sabbath singer Ian Gillian. Due to his state of intoxication, his level of authority is quite low. As well as that, the narrative voice also makes account of the actions of "Peter and the Green Fly"; the former is Black Sabbath guitar technician Peter Resty, while the latter is the gardener of this recording studio. Both of them are bound to the narrative voice by means of a friendship relation and not being under the effects of alcohol makes them be much more trustable voices. Additionally, we also have the figure of "Mr. Miracle", who is only mentioned and presumably refers to the Christian God. Moving to the category of mode, the main purpose is that of entertaining, but without forgetting a warning and didactic function. As it was the case in the previous song, the fact of the channel being phonic does not impede the likelihood of appearing in written medium. Furthermore, this monologic discourse is organized in four stanzas, whose content is schematized in Figure 7.
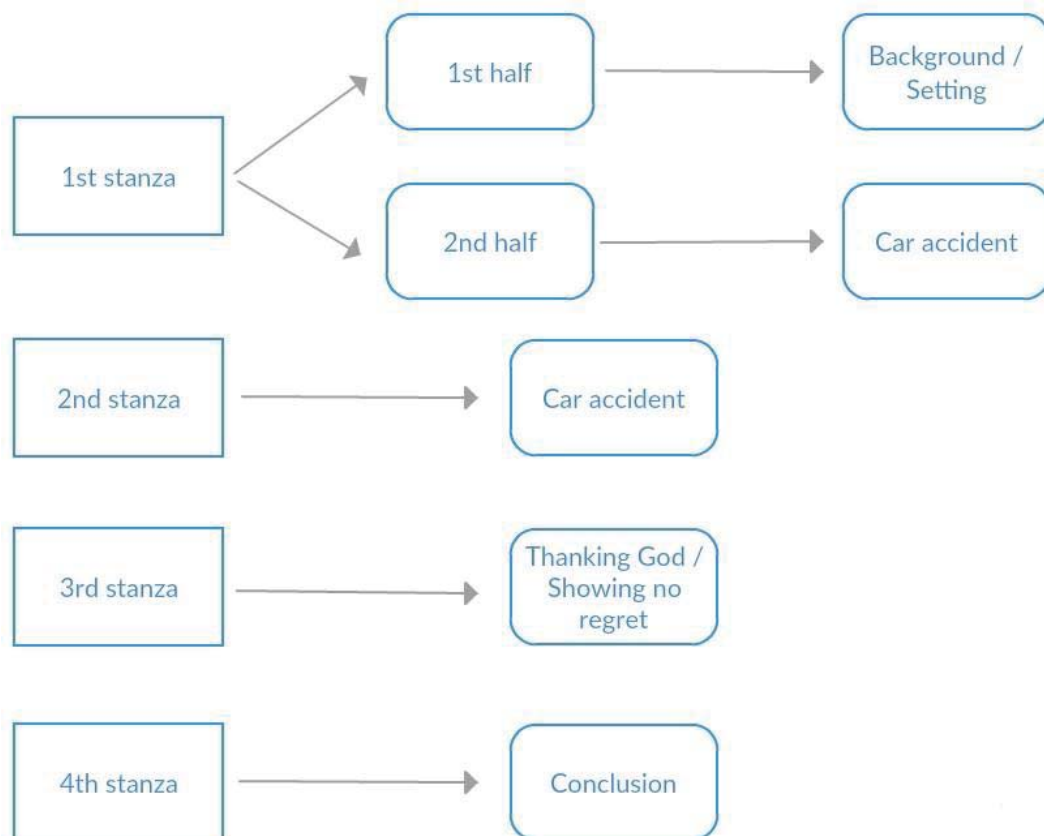

Figure 7: Organization of the discourse

The matter of verbal forms is undoubtedly a fundamental one in this discourse, and is closely related to the subject of coherence as well. In the first place, we must highlight that nearly all the statements present in this song belong to socio-semiotic process of *sharing*; to put it another way, most of the narrated events actually occurred. This a crucial point in terms of persuasion, since the framework of CDA shows us that arguments taking as a reference real facts result to be more convincing that those that do not. In contrast, the socio-semiotic process of *recreating* – the one used for dramatizing – is only used in the second stanza, and proves to be a valuable tool to distinguish the actual events from those that are only imagined and fruit of alcohol consumption. This aspect is closely linked with point of view and focalization, and will be examined more deeply in the following paragraphs. Moreover, the analysis of verbal processes also brings to light some significant findings. Particularly, the verbal forms classified as *material* verbal processes – the one used for outer experience actions – are in most cases actions that go against common sense and therefore are not coherent (see Table 10). In fact, *material* verbal processes belonging to the *sharing* socio-semiotic process are utilized in the first stanza to describe those reckless actions that lead to the car crash, such as driving under the influence alcohol, driving at high speed, going out of the track and the crash itself. Conversely, the *mental* verbal processes serve to point out the speaker's awareness of his own imprudence, his fortune for having survived and the acknowledgement of his own ineptitude for carrying out such actions (see Table 11). Therefore, the speaker embracing the textual function of *actor* represents a reckless attitude that is later rejected by himself adopting the textual function of *senser*. Actually, the speaker does not show any kind of regret or intention of stopping doing that, but admits that he has a disgraceful attitude and shows a rejection and warning of driving under the effects of alcohol. As well as that, the *relational* verbal processes are used in a symbolic way to warn about the consequences of drinking alcohol. In particular, the narrative voice makes use of conceptual metaphors to express the headache that alcohol produces and the danger of dying due to a car accident (see Table 12).

Verbal process	Verb	Type	Socio-semiotic activity	Subject	Textual function
Material	Climb (into my car)	Doing	Sharing	Me	Actor
	Drink	Doing	Sharing	I	Actor
	Exploring	Doing	Sharing	I	Actor
	Make	Doing	Sharing	I	Actor
	Turning	Doing	Sharing	I	Actor
	Burning	Doing	Sharing	The tires	Goal
	Make	Doing	Sharing	The car	Actor
	Be trashed	Doing	Sharing	The bitch	Actor
	Started	Doing	Recreating	I	Actor
	Roar	Doing	Recreating	The crowd	Actor
	Hit	Doing	Sharing	I	Actor
	Save	Doing	Recreating/ Sharing	Mr. Miracle	Actor
	Get trashed	Doing	Recreating	I	Actor
	Go (to the bar)	Doing	Sharing	We	Actor
	Hit (the bottle)	Doing	Sharing	We	Actor
	Start	Doing	Sharing	We	Actor
	Begin (to roll)	Doing	Sharing	We	Actor

Table 10: Verbal forms of material process

Verbal process	Verb	Type	Socio-semiotic activity	Subject	Textual function
Mental	See	Seeing	Sharing	The ladies of the Manor	Senser
	Feel	Feeling	Sharing	I	Senser
	Know	Thinking	Sharing	I	Senser
	Laugh	Feeling	Sharing	I	Senser
	Feel	Thinking	Recreating	I	Senser
	Laugh	Seeing	Recreating	Peter and the Green fly	Senser
	Bother	Thinking	Recommending	You	Senser
	Laugh	Feeling	Sharing	We	Senser

Table 11: Verbal forms of mental process

Metaphorical expression	Meaning	Conceptual metaphor
The bottle took a beating	To drink the whole bottle	A BOTTLE IS A BEING
My mind was blowing	To have a terrible headache	A DISEASE IS AN EXPLOSION
Death was in my eye	To be about to die	DEATH IS A PHYSICALLY OBSERVABLE ENTITY

Table 12: Conceptual metaphors used to express the dangers of alcohol use

As it has been mentioned, point of view and grammatical person are especially relevant to distinguish real facts from images fruit of inebriation and imagination. Essentially, the second and third stanzas are the best illustration of this feature. In the second stanza, it is observable a distinction between the *vision* of the narrative voice (first person), who is under the effects of alcohol, and "Peter" and the "Green Fly" (third person), which are not. In other words, the narrative voice considers he is doing fine, while the laughs of the other two characters manifest that he is not. On top of that, phrases like "inebriation" or "in my imagination" exhibit that what the narrative voice is saying is not trustable. Consequently, a contrast can be observed between the *recreating* socio-semiotic process – to represent non-facts – used by the speaker and the *sharing* socio-semiotic process – to represent facts – employed by the other two characters. Thus, we are shown how a person under the influence of alcohol is not aware of his own situation and how that may lead to a car crash, which will always be seen as a negative consequence. Moving to the third stanza, this is the only part of the discourse in which the second person is used. However, this second person deictic pronoun does not have the listener as reference, since it represents God ("Mr. Miracle"). The reason of the usefulness of this choice is that, when addressing to God, the narrative voice admits that only a "miracle" will "save" you from dying when driving under the effects the effects of

alcohol, and even describes himself as a "fool" for that imprudent behavior ("Don't you bother with this fool just laugh into my eyes").

In terms of thematic structure, the most relevant feature is the preponderance of "I" as the most common topical theme (see Table 13). Thus, the nature of personal and narrative story is emphasized, leaving that negative conduct always on the side of the speaker and never on the side of the listener. This idea that those negative behaviors are never addressed to the listener is also observed in the last stanza, in which we still have a majority of first person pronoun as topical themes, but in the plural form in this case; in particular, the fact of having a plural subject still excludes the listener from those events through the use of an *exclusive* "we". On top of that, this exclusion of the listener is added to the foregrounding of the causes and non-positive consequences of the car accident through topicalization, which in sum weaken the PMRC's argument that this musical discourse tries to convince youngsters to embrace alcohol use. Apart from that, the recurrent usage of textual themes in the last stanza does not have any effects regarding persuasion, but results to be an appropriate tool to express the quick succession of events taking place in a short interval of time.

Type	Theme	Theme Selection
Topical	It	Unmarked
	The bottle	Unmarked
	The ladies of the manor	Unmarked
	I	Unmarked
	They	Unmarked
	I	Unmarked
	I	Unmarked
	My mind	Unmarked
	I	Unmarked
	I	Unmarked
	I	Unmarked
	On the twenty-fifth lap	Marked
	I	Unmarked
	I	Unmarked
	I	Unmarked
	The car	Unmarked
	I	Unmarked
	Tires	Unmarked

	The ground	Unmarked
	I	Unmarked
	The bitch	Unmarked
	Death	Unmarked
	I	Unmarked
	I	Unmarked
	I	Unmarked
	There	Unmarked
	The Green fly	Unmarked
	Inebriation	Unmarked
	The crowd	Unmarked
	I	Unmarked
	At the canal turn	Marked
	Inebriation	Unmarked
	I	Unmarked
	I	Unmarked
	Don't (you)	Marked
	We	Unmarked
	There	Unmarked
	We	Unmarked
	There	Unmarked
	We	Unmarked
	We	Unmarked
	We	Unmarked
	We	Unmarked

Table 13: Topical themes in "Trashed". First person pronouns are highlighted in yellow and causes and consequences of the car crash in red.

Modal items in this discourse present a variety between epistemic and root modality (see Table 14). In the case of the former, the modal verb "wouldn't" is employed to express the impossibility of driving properly under the effects of alcohol. Furthermore, the false promise of not behaving that way again is represented by the modal items "won't" and "can". This is directly linked to the marked imperative "don't you bother" in the next line, which makes use of root modality to manifest that foolishness is the reason of adopting those reckless actions again. Broadly speaking, modality turns out to be a tool to verbalize the fatuousness related to drink-driving.

Item	Epistemic or Root	Type	Orientation	Degree	Polarity
Really	Epistemic	Possibility	Objective	High	Positive
Wouldn't	Epistemic	Possibility	Subjective	High	Negative
Won't	Epistemic	Possibility	Subjective	Median	Negative
Can	Epistemic	Possibility	Subjective	Median	Positive
Don't	Root (Deontic)	Obligation	Subjective	Low	Negative
Bless	Root (Deontic)	Obligation	Subjective	High	Positive

Table 14: Modality in "Trashed"

As it has been stated before, coherence is not a minor issue in this discourse. We have already seen how the *material* verbal processes that describe the actions that led to car accident in the first stanza are against common sense, since the narrative voice is aware that he is going to crash due to his drunkenness. Additionally, the arguments in the last stanza are also worthy of attention. Essentially, the main character and his colleagues return to the bar to drink whisky. Indeed, this is one of the features that groups like the PMRC could consider as persuasive and inciting to alcohol use. Nonetheless, two are the reasons that make these characters start drinking again and not of them is rationally persuasive. Principally, these statements are "'cos there was no tequila" and "to steady our brains". Of course, the former does not require of further explanation, and the latter can be related to the line "my mind was blowing". As the narrative voice has already admitted that alcohol is harmful to his head, it is contradictory to say that it "steadies your brain", so it would be unfair to consider this a convincing argument. As well as that, the stanza ends with them falling from a hill due to their intoxication, showing again a negative consequence of alcohol use. Therefore, the arguments employed to justify alcohol consumption are not rationally persuasive, and the other events contradict common sense, which makes any plausible pro-alcohol ideology quite weak.

Lastly, we are going to relate those linguistic aspects with some of the song's musical features. As it was the case in "Suicide Solution", "Trashed" also makes use of regular tempo throughout the whole piece (170 BPM), and of the very common 4/4 time signature; again, none of these elements supposes a difference with classical music theory

or challenges the established order. In terms of vocal range, the singer Ian Gillian makes use of a high register during the entire song, with the exception of the third stanza in which he admits his foolishness. Thus, a more close and intimate range is utilized to tell the addressee about his mistakes and the high probability of dying when driving under the influence of alcohol. Moreover, a minor key is the one present in the song. If this work were written in the more joyful major mode, it would seem that drink-driving is a positive behavior, but with the use of a minor key the negative aspects of that conduct are musically stressed.

5.3. Religious Obscurantism and Satanism: "The Number of the Beast" by Iron Maiden

The last musical discourse we will put into analysis is "The Number of the Beast" by the British band Iron Maiden. Following the same line of the previous analyses, we will start explaining their main characteristics through the method of field, tenor, and mode. In the first place, the general picture is that of a person who is surprised during the night by a figure that represents the Devil. Feeling scared and unable to defend himself, this person narrates how Satan and other figures follow him and begin some dances and rituals. The song ends with this diabolic figure promising to come back and with the main character incapable of knowing if those events were real or not. Speaking of the tenor, this discourse shows a clear illustration of the distinction *Me Vs The other*. On the one hand, the former is represented by the main narrator throughout the song and identifiable with Iron Maiden's bassist and songwriter Steve Harris (henceforth, the main narrative voice), who wrote the lyrics taking as a reference a nightmare he had after watching a horror film. On the other hand, the latter is portrayed by the beast and the characters who accompany him. In fact, the beast becomes the narrative voice during the chorus of the song and the last stanza (fifth, seventh, ninth, and tenth stanzas). In terms of power and status, we cannot state the hegemony of any of them. Despite that, the easy guess would be to say that the voice identifiable Iron Maiden's bassist is the more authoritarian; however, the fact that he is not completely aware of the veracity of those events reduces his authority. Conversely, the figure of the beast only takes the floor in a couple stanzas, so none of the two main characters stands out as the hegemonic voice. Finishing with the mode of this discourse, to its main ludic function we must add a plausible persuasive function. Furthermore, it exists the possibility of this musical discourse appearing in a

written from, but the main channel can surely be described as phonic. Lastly, the song is organized in ten stanzas, being the first one a quotation from *The Bible* (see Figure 8).
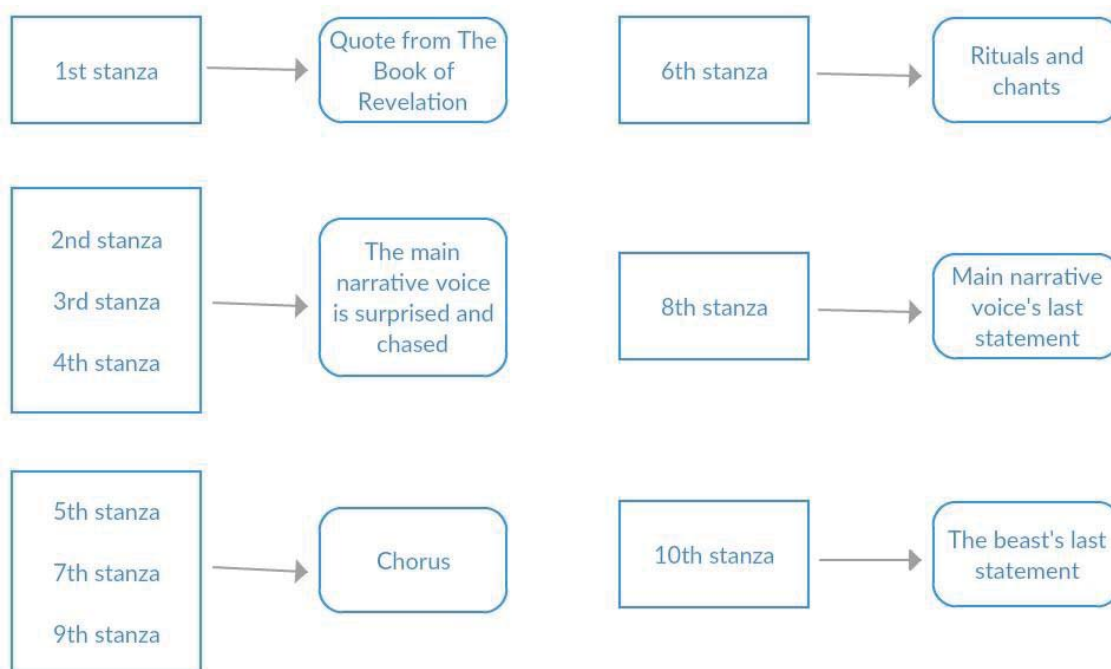

Figure 8: Organization of the discourse

As it has just been pointed out, the first stanza is a quotation from the biblical volume *The Book of Revelation*. Therefore, the CDA will not be done on it, since those linguistic choices do not belong to the band, but we will analyze it in terms of meaning and of relation to the rest of the song. In general terms, *The Book of Revelation* is a tome that has a prophetic and warning intention, as it tries to forewarn the Catholic family about future disasters. Moreover, the specific lines in this musical discourse are part of a section of the book that narrates the appearance of the two beasts, who persecute and punish those that do not worship them. In relation to the present musical discourse, these biblical lines serve as a point of departure of a narration of how a man is chased and intimated by that beast. Indeed, those words from this volume of the *New Testament* have the intention of showing a negative image of the Devil and a rejection of that figure, a thought that must not be disregarded during the whole analysis.

Starting the linguistic analysis properly speaking, the first uncertainty appears in the field of verbal forms. Specifically, it can be doubtful at first sight if the narrated events

belong to the socio-semiotic process of *sharing* or to that of *recreating*. Nevertheless, examining the specific context of songwriting lets us know that the actions accounted are fruit of a dream (Wall 2004: 224) and are not actual happenings, which situates them in the realm of the *recreating* socio-semiotic process. Accordingly, the main narrative voice is not even acknowledging the existence of the Devil, but describing a nightmare in which he was attacked by it. What is more, the non-real nature of these incidents is emphasized through the use in some particular occasions of the *exploring* socio-semiotic process, utilized to express his incertitude of being awake or not. In particular, this matter is stated through the use of interpersonal themes, which foregrounds the speaker's doubt as they place at the very front the finite verbal operator proper of interrogatives (see Tables 15 & 16). Within these interpersonal themes, we must highlight those belonging to epistemic modality (see Table 16), which make use of a median degree of possibility to put into question the veracity of those events. On top of that, marked topical themes are the ultimate sign that the main narrative voice utilizes to manifest the fictitious essence of this story. In fact, the only three marked topical themes (see Table 17) abandon their canonical position at the end of the sentence to go to the beginning and foreground the dreamy and blurry nature of this song. Therefore, not only this musical discourse does not state the existence of that biblical figure, but also emphasizes its condition of non-real and fictitious story. Consequently, the utilization of non-real arguments make any negative persuasive intention much less convincing.

Type	Theme	Theme Selection	Co-text
Interpersonal	Were	Unmarked	Is that figure an illusion?
	Was	Unmarked	Is this real?

Table 15: Interpersonal themes with the verb *to be*

Item	Type	Orientation	Degree	Polarity	Co-text
Can	Possibility	Subjective	Median	Positive	Believe
Can	Possibility	Subjective	Median	Positive	Be real

Table 16: Epistemic modal items acting as interpersonal themes

Type	Theme	Theme Selection
Topical	In my dreams	Marked
	In the mist	Marked
	In the night	Marked

Table 17: Marked topical themes in the discourse

As it can be observed, the deictic pronoun "I" is the most recurrent exophoric reference along the text. With the exception of the last stanza, its referent is that main character who is harassed by the beast. Hence, it is compulsory to analyze his role and his evaluation of the occurrences to find out the position he defends. First of all, it is observable that the great majority of verbal forms used by this main narrative voice belong to the *mental* verbal process (see Table 18). That is, during the whole song this character remains as a mere observer that only expresses his fear and rejection towards that situation. In fact, one of the few cases in which this character makes use of the more active *saying* verbal process occurs in the eighth stanza, where he explicitly states his intention of informing the authorities to end that situation. In particular, that stanza shows an opposition between the use of root modality and epistemic modality (see Table 19). On the one hand, it can be seen how the root modal items "can't" and "must" are used to verbalize his complete refusal to those events and his desire for the ending of that situation, having both modal verbs a high degree of compulsion. On the other hand, epistemic modality is utilized to manifest the possibility of feeling attracted by those figures, although this is put into words with a lexical verb with a median/low degree of certainty. Essentially, deontic root modality depends on the willingness of a deontic source to allow something, which is why is the one employed by the main character to express his unwillingness to permit the actions of the beast. In contrast, epistemic modality expresses the possibility of a situation in which the speaker does not have any control; therefore, the main narrative voice makes use of epistemic modality to manifest that his attraction to those figures is not his own decision and that his desire is that of not feeling that temptation. What is more, the first person subject is omitted, highlighting that that the attraction may be felt by anyone, and that it is not fruit of any personal preference of his own. In terms of vocabulary and semantics, his rejection towards the beast and his companions is also explicitly stated. First, the mere possibility of seeing the figure of the

Devil is put as a consequence of a "warped" mind, providing thus a negative evaluation of those who put their views in this diabolic entity; in fact, the speaker express that seeing those happenings was not his choice, but an obligation that is communicated by means of the root modal item "had to". As well as that, the consequences of the main character seeing the beast are described in terms of displeasing psychological outcomes, such as "[it] twists my mind and brings me to despair." Above all, throughout the whole discourse these demonic personifications are put in relation with the term "evil". Accordingly, the main narrative voice shows a rejection and a negative evaluation towards the figure of the beast, which is projected along the entire song by means of a semantic field of human suffering and negativity and through the utilization of especially deontic root modality.

Verbal process	Verb in base form	Type	Socio-semiotic activity	Textual function
Material	Leave	Doing	Recreating	Actor
	Avoid	Doing	Recreating	Actor
Mental	Need	Feeling	Recreating	Senser
	Think	Thinking	Recreating	Senser
	Get (the memories)	Thinking	Recreating	Senser
	See	Seeing	Recreating	Senser
	Believe	Think	Recreating	Senser
	See	Seeing	Recreating	Senser
	See	Seeing	Recreating	Senser
	See	Seeing	Recreating	Senser
	Feel	Feeling	Recreating	Senser
Saying	Inform	Saying	Sharing	Sayer

Table 18: Verbal forms portrayed by the main narrative voice

Item	Epistemic or Root	Type	Orientation	Degree	Polarity
Can't	Root (Deontic)	Permission	Subjective	High	Negative
Must	Root (Deontic)	Obligation	Subjective	High	Positive
Can	Epistemic	Possibility	Subjective	Median	Positive
Seems	Epistemic	Possibility	Subjective	Median/Low	Negative
Can't	Epistemic	Possibility	Subjective	High	Negative

Table 19: Modality in the eight stanza of the discourse

In direct opposition with the main narrative voice comes the figure of the beast. In other words, while most of the actions portrayed by the former belong to the *mental* verbal process, the ones carried out by the beast belong mainly to the *material* and *relational* verbal processes (see Table 20). To put it another way, in this discourse it is the Devil the one who performs the activities related to outer experience. Special attention requires the last stanza, in which the beast fully adopts the role of speaker. Particularly, the function of the beast as the new speaker is stressed in terms of thematic structure, since absolutely all the topical themes of this stanza are the first person pronoun "I", which now acts as an endophoric reference of the beast. In brief, this stanza shows how the beast threatens violently the main narrative voice and warns him about his future return; two main tools are used to achieve this. On the one hand, the first half of the stanza presents a combination of *material* verbal forms and root (bulomaic) modality that serve to point out the highly adverse actions the beast intends to accomplish against the main narrative voice; this is emphasized thanks to the utilization of modal items expressing a high degree of desire and certainty (see Table 21). On the other hand, *relational* verbal forms are used to reaffirm that the beast is truly capable of those unpleasant actions. Consequently, this last stanza manages to assert through *material* and *relational* verbal forms, and root modality that the Devil is an entity that will cause you pain and suffering, and capable of a set of horrifying actions that the main narrative voice had already rejected in the previous stanzas.

Verbal process	Verb in base form	Type	Socio-semiotic activity	Textual function
Material	Come	Doing	Recreating	Actor
	Return	Doing	Recreating	Actor
	Possess	Doing	Recreating	Actor
	Make	Doing	Recreating	Actor
	Burn	Doing	Recreating	Actor
Relational	Have	Attribution	Recreating	Possessor
	Have	Attribution	Recreating	Possessor
	Have	Attribution	Recreating	Possessor

Table 20: Lexical verbal forms in the last stanza

Item	Epistemic or Root	Type	Orientation	Degree	Polarity
Will	Root (Deontic)	Intention (Bulomaic)	Subjective	High	Positive
'll (Will)	Root (Deontic)	Intention (Bulomaic)	Subjective	High	Positive
'll (Will)	Root (Deontic)	Intention (Bulomaic)	Subjective	High	Positive

Table 21: Modal verbs in the last stanza

Furthermore, it is mandatory to relate the conclusion of this musical discourse to the setting exposed in the first stanza through a quotation from the *Book of Revelation*. As it was pointed out, this biblical volume exposes that the beast will persecute and harass those who do not worship it. In fact, that is the exact situation suffered by the main character and maintained until the very end of the song. Therefore, according to the Catholic sources themselves, the main narrative voice is rejecting the figure of the Devil and as a consequence is attacked by it. Indeed, we must add this piece of information to the list of elements accounted for in this analysis that weaken that belief hold by some religious groups that this song praises the figure of the Devil and encourages its worship.

Finally, a quick look to the musical aspects of this song does bring to light some relevant facts. First, we face again a song in which a regular tempo is utilized throughout

the whole piece (208 BPM), a fact does not involve anything outside the realm of the classical. It is true that three different time signatures are present (3/4, 4/4 and 6/8), but not of them is a representation of an unmeasured or irregular time. Regarding the register, the song starts with a soft singing that emphasizes the character of a personal story, but quickly changes to a more powerful and higher range to transmit more faithfully his state of desperation. Lastly, D major is the key the band chose for this work; traditionally, this key has been associated to triumph and war (DuBois 1983: 436), what highlights the struggle between the main character and the beast, which are obviously in opposite bands.

6. Conclusion

All in all, the analysis shows that the linguistic choices made by the songwriters of these musical discourses do not try to persuade to embrace those negative conducts narrated. Actually, it can be certainly asserted that the ideology they defend is significantly opposed to the one they were accused to have. Accordingly, it has been elucidated that the controversy arisen around these songs lies on a superficial look at their topics and titles and not in an objective analysis of their lyrics.

In the case of "Suicide Solution", the most negative elements are highlighted through topicalization and put as a consequence of alcohol consumption through – among others – conceptual metaphors. Furthermore, those thoughts and feelings related to suicide and pessimism are rejected by the more authoritarian voice, and it was found that not even the title conveyed a pro-suicide message. In contrast with that criticism that claimed that those non-positive actions were addressed with the intention of making the audience embrace them, it was observed that not only there is not any reference to the listener, but also that most of the second person deictics that might be identified with the listener are backgrounded. As well as that, the discourse presents a majority of verbs associated to *mental* processes and not to the *material* processes that are conventionally employed to call for action. On top of that, only epistemic modality is utilized, which, apart from not imposing any conduct, provides a negative evaluation of that behavior. Therefore, the ideology defended in this discourse cannot be described as a one in favor of suicide, but as one that gives notice of the dangers of alcoholism.

Regarding "Trashed", most of the narrated actions that were rejected by some conservative groups can be defined as not rationally persuasive due to their nonsensical

nature. Additionally, the different roles of the speaker as *actor* and *senser* bring to light that that main character himself repudiates that behavior. In fact, modal items serve as a tool to state the risk and imprudence associated to drink-driving, while focalization exposes the loss of awareness of your own self that alcohol use provokes. Moreover, the listener is without exception left out of the events thanks to the accentuation of the first person deictics and endophoric references, being this also observable in the *exclusive* we of the plural forms. Consequently, the analysis manifests the presence of a message of warning of the consequences of drink-driving, emphasized by the veracity of the story marked by the *sharing* socio-semiotic process.

With reference to "The Number of the Beast", it was found out that the song does not even acknowledge the existence of the Devil through the explicitation of the fictitious nature of the events; actually, the mere action of seeing the beast is evaluated in a negative way. In addition, the rejection towards that demoniac figure is a recurrent element in the discourse, being the *mental* verbal forms and root modality the main items utilized by the main character to verbalize that. Indeed, the beast is portrayed as a figure that causes suffering and capable of tremendously harmful actions. What is more, the song follows the line of the warning present in the Holy Scriptures, what refutes the accusation made by some Catholic groups of this musical discourse being a threat to Christianity. Hence, it can be affirmed that "The Number of the Beast" does not promote Satanism, and that is main purpose is to narrate a story and not to encourage any behavior.

By and large, it has been proved that the fact that an artistic work deals with a negative subject does not imply that it supports that topic. Furthermore, the rejection of these songs by some groups is fruit of the conflict existing between the conservative train of thought and the aims of evolving and of seeing life differently proposed by rock and metal music. Indeed, the negative stereotypes and prejudices usually linked to these genres have led to a superficial reading of those lyrics and to a set of accusations that are not based on solid ground.

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9. Annexes

9.1. "Suicide Solution" by Ozzy Osbourne

Wine is fine, but whiskey's quicker

Suicide is slow with liqueur

Take a bottle, drown your sorrows

Then it floods away tomorrows

Away tomorrows

Evil thoughts and evil doings

Cold, alone you hang in ruins

Thought that you'd escape the reaper

You can't escape the master keeper

'Cos you feel life's unreal, and you're living a lie

Such a shame, who's to blame, and you're wondering why

Then you ask from your cask, is there life after birth

What you saw can mean hell on this earth

Hell on this earth

Now you live inside a bottle

The reaper's travelling at full throttle

It's catching you, but you don't see

The reaper's you, and the reaper is me

Breaking laws, knocking doors

But there's no one at home

Made your bed, rest your head

But you lie there and moan

Where to hide, suicide is the only way out

Don't you know what it's really about

Wine is fine, but whiskey's quicker

Suicide is slow with liqueur

Take a bottle, drown your sorrows

Then it floods away tomorrows

9.2. "Trashed" by Black Sabbath

It really was a meeting

The bottle took a beating

The ladies of the manor

Watched me climb into my car and

I was going down the track about a hundred and five

They had the stop-watch rolling

I had the headlights blazing I was really alive

And yet my mind was blowing

I drank a bottle of tequila and I feel real good

I had the tape deck roaring

But on the twenty-fifth lap at the canal turn

I went of exploring

I knew I wouldn't make it the car just wouldn't make it

I was turning tires burning

The ground was in my sky

I was laughing the bitch was trashed

And death was in my eye

I had started pretty good and I was feeling my way

I had the wheels in motion

There was Peter and the Green fly laughing like drains

Inebriation

The crowd was roaring I was at Brands Hatch

In my imagination

But at the canal turn I hit an oily patch

Inebriation

Ooh Mr. Miracle you saved me from some pain

I thank you Mr. Miracle I won't get trashed again

Ooh can you hear my lies

Don't you bother with this fool just laugh into my eyes

So we went back to the bar and hit the bottle again

But there was no tequila

Then we started on the whisky just to steady our brains

'Cos there was no tequila

And as we drank a little faster at the top of our hill

We began to roll

And as we get trashed we were laughing still

Well bless my soul

9.3. "The Number of the Beast" by Iron Maiden

"Woe to you, oh Earth and Sea, for the Devil sends the beast with wrath,

Because he knows the time is short...

Let him who hath understanding reckon the number of the beast

For it is a human number,

Its number is Six hundred and sixty six."

I left alone, my mind was blank.

I needed time to think, to get the memories from my mind.

What did I see?

Can I believe that what I saw that night was real and not just fantasy.

Just what I saw in my old dreams

Were they reflections of my warped mind staring back at me?

'Cause in my dreams it's always there

The evil face that twists my mind and brings me to despair

The night was black, was no use holding back

'Cause I just had to see, was someone watching me

In the mist dark figures move and twist

Was all this for real, or just some kind of hell?

666 the number of the beast

Hell and fire was spawned to be released

Torches blazed and sacred chants were praised

As they start to cry hands held to the sky

In the night the fires are burning bright

The ritual has begun, Satan's work is done

666 the number of the beast

Sacrifice is going on tonight

This can't go on I must inform the law

Can this still be real or just some crazy dream?

But I feel drawn towards the chanting hordes

They seem to mesmerise, can't avoid their eyes

666 the number of the beast

666 the one for you and me

I'm coming back

I will return

And I'll possess your body and I'll make you burn

I have the fire

I have the force

I have the power to make my evil take its course

I have the power to make my evil take its course