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Abstract

In this article I start from an understanding of songs as socio-cultural discourses which may also perform a political function. This political function can be reflected in the promotion of particular world-views about given socio-political events and/or in the attempt by the singer to make the audience perform given political actions. To prove this, I will look at the re-contextualization process undergone by a well-known song by U2: "Sunday, Bloody Sunday" (1983). This song was originally written to respond to the violence of the Northern Irish conflict, but it has been later used to react to other socio-political events. By relying on a cognitive approach to the study of songs, this paper tries to answer two questions: i) how can we explain the re-contextualization process undergone by the song and why is it possible? and ii) how is politics embedded with musical performances?

Keywords: *songs, U2, text-world theory, discourse space theory, musical performance, constructivism*

1. Introduction

Recent trends in Critical Discourse Studies (CDS) postulate the need to consider not only texts which are produced by politicians or mass media – or any other text-type traditionally associated to powerful institutions – but also those that are produced in contexts which one would at first not identify as political (Van Dijk 1997; Van Leeuwen 2012). This is the case of songs, which can be considered socio-cultural discourses with both a ludic and a communicative function because through lyrics, music and performance, singers can establish a power/solidarity interpersonal relationship with audiences (Machin 2010; Halliday 2004; Van Leeuwen 2012, 322;) while, at the same time, promoting a given view of reality, and thus acquiring a political nature (Street 1986; Shuker 1995; Eyeran & Jamison 1998; Peddie 2011; Way & McKerrell 2017; Way 2018). With this in mind, it can be argued that songs can also be understood as a useful multimodal site for remembering given socio-political events whose discursive interpretation may change, and become re-contextualized, throughout time (Eyeran & Jamison 1998; Zbikowski 2015).

The notion of re-contextualization has taken an increasing role in CDS (Wodak & Fairclough 2010). This notion is particularly important to explain the dialogical relationship that can be established between an instance of discourse and the socio-political context(s) in which it is produced: not only can ideological beliefs be expressed across different contexts but different contexts may result in multiple, and different, interpretations of a given instance of discourse. Likewise, the notion of re-contextualization permeates studies about how one song has been used in different contexts. In these studies, a song's meaning is explained as the way in which "a musical utterance functions in a given social and cultural situation" (Zbikowski 2015,

149). Thus, a song's discursive construction – or representation (Krzyżanowski 2016, 309) – may change depending on where it is performed. When dealing with how songs are used in politics, re-contextualization processes are useful to explain how different meanings may “affect the process of collective identity formation within a movement” (Eyerman & Jamison 1998, 19). As we will see in the analysis below, identity and politics – understood in this paper as being related to the notions of power and social change (ibid) - are not only determined by a given social movement, but also establish a dual relationship with the wider culture of the context in which a song is performed: the knowledge and cultural processes which characterize that society influence how a song is interpreted while the song may seek to change given cultural and political parameters of that society.

The cognitive basis of the studies dealing with re-contextualization of music (Zbikowski 2015; Eyerman & Jamison 1998) explained above combined with tools coming from the cognitive linguistics tradition (Werth 1999; Gavins 2007; Chilton 2004, 2005; Talmy 2018) can help explain the re-contextualisation process that has been undergone by U2's “Sunday, Bloody Sunday” (1983). This song was originally written to respond to the violence of the Northern Irish conflict, but it was later used – and requested by the audience – to remember the victims in the 9/11 terrorist attacks. Although the response to 9/11 is probably one of the most interesting re-contextualized performances of this song, “Sunday, Bloody Sunday” has been also played in concerts by U2 in Australia in 2002 as a tribute to the dead people of the Bali bombings and the band also played it in their U2 360° Tour to support the protests against the results of the 2009 Iranian presidential elections. Thus, in this article, I do not only intend to explore the discursive strategies that allow these re-contextualization processes, but also reflect about the relationship between the discursive construction of political identities and the performativity of language (Butler 2004): As explained above, it will be argued that ideologically-determined meanings emerge because of the interaction between language and context, i.e. in the actual communicative performance (Way 2018). As a consequence of this (re)creation of identities, the use of songs may result in the blurring or reinforcement of boundaries between socio-political groups (McKerrell 2012).

Context: U2, the Northern Irish conflict, 9/11 and other political events

Many songs have been written – or used – to respond to the events during the Northern Irish conflict (Pietzonka 2008) or to the 9/11 terrorist attacks in New York (Quay & Damico 2010). “Sunday, Bloody Sunday” originally responded to the Bloody Sunday massacre that took place in (London)Derry in 1972, and it was subsequently requested by the audience after the 9/11 attacks because of its references to peace.

The term “the Troubles”, when applied to the Irish context, tends to be used as signifying different periods of civil strife and rebellion. In later years, this has been used to refer to the period of political unrest and violence in Northern Ireland, which became sadly famous in 1968 with a peak in the violent confrontations between two socio-political communities which are usually described as Catholic-Nationalist and Protestant-Unionist¹. Although many violent

¹ In the account of the Northern Irish conflict presented here, the distinctions and subtleties inherent in the description of the Northern Irish communities have been simplified. This simplification will not influence the research carried out here, particularly if we take into account that U2 are originally from Dublin (and hence from the Republic

outbursts and attacks took place during the 30 year-period that is commonly referred to as “The Troubles”, one is of significant importance for this paper: Bloody Sunday. In 1972, six months after the “internment without trial” law was passed, a protest against it was organized in (London)Derry. The British authorities had prohibited this protest, which eventually resulted in the death of thirteen persons. The British Parachute Regiment, who had done the firing, alleged to have responded to previous shots. However, the official inquiry could not prove that those dead had been in the possession of weapons. This incident, which took place on 30 January 1972, became known as “Bloody Sunday,” and resulted in an increase of violence in Northern Ireland. This is the event that U2’s “Sunday, Bloody Sunday” originally reacted to, although claims have been made that it also referred to Dublin’s Crooke Park massacre, where 30 people died in 1920. This song, which Bono used to introduce in concerts as not being a “rebel song,” has been described by some authors as U2’s first political song showing traits of “aggressive pacifism, a protest against the continuing cycle of violence that was claiming lives on both sides of the conflict” (Kootnikoff 2010, 131). Bono’s performance on stage also helped in this political attribution, as he used to march on stage waving a white flag, understood as a “symbol of the band’s commitment to peace and a defining icon” (Neufeld 2017, 49).

A significant number of dead people is also the main consequence of the terrorist attacks against New York’s Twin Towers on 11 September 2001. That day Al-Quaeda-affiliated terrorist hijackers flew two planes against these towers. Images of the collapsing towers rapidly spread on television, and the official number of death victims was 2,977 (CNN 2016). In the aftermath of the attack, society tried to cope with the new situation, which resulted in different tributes to the victims or the erection of memorials. Amongst them, two cultural events shall be highlighted: The telethon *America: Tribute to the Heroes*, a benefit concert broadcasted by the four main North-American TV stations, and U2’s third leg of the *Elevation tour*. “Sunday, Bloody Sunday” was performed in the concerts, although at this time Bono held an American flag. Interestingly, however, the critics’ reaction was different from that of the public, and “Sunday, Bloody Sunday” was allegedly included in a list of songs which were not supposed to be broadcasted because of they were lyrically questionable (Melnick 2009). However, “Sunday, Bloody Sunday” remains as one of the songs that is performed by U2 when supporting a political cause, the last case being during the *360°* tour as a tribute to the 2009 Iranian election protests.

Performances of “Sunday, Bloody Sunday” at different times can help us understand how the meaning of the song is re-constructed. Live performances do not only help in anchoring the song to different contexts, but they also contribute to creating a sense of authenticity which, depending on the semiotic resources used, may also be connected to the band’s political commitment (Way 2018, 92). “Sunday, Bloody Sunday” was first included in U2’s album *War* (1983), and in the concerts at the time, Bono used to introduce the song with the words, “This is not a rebel song. This song is Sunday, Bloody Sunday.” While uttering these words, Bono tried to reject the belief that the song was a protest “either for or against the Irish Republican Army” (Neufeld 2017, 49), as some people had argued. A similar message can be observed in his waving a white flag during the mid-song instrumental solo at concerts at the time instead of the Irish

of Ireland). Full explanations of the Northern Irish conflict can be found in Hennessey (1997), Bew & Gillespie (1999), or McKittrick & McVea (2001).

tri-color or the Union Jack. The white flag symbolized not only peace, but also U2's attempt to avoid taking sides in the Northern Irish conflict (Benito García, 2013).

Live performances of this song changed during the *Elevation Tour* (2001) when Bono used to take a US flag from someone in the audience and weep into it before handing it back to the owner (Jobling 2014, 287). Not only the flag's symbolism changes, but also does Bono's body language. This performance, together with the rest of the concerts in American leg of this tour, has been interpreted by some author as being "repackaged with American patriotism" (ibid). Finally, live performances during the *360°* tour (2009-2011) shall be also mentioned. In this, the band stood in solidarity with protesters of the Green Movement in Iran in 2009 (Neufeld 2018: 168), and the song is accompanied by a big screen coloured in green where we can see a woman dressed in a burqa and an Arabic text followed by some images of protests in the Middle Eastern contexts. In this case it is during the prelude to the song in the 2009 Rose Bowl performance that Bono is thrown an American flag. At this time Bono is kneeling and asks, "can you hear us Iran, Radio Tehran, this is the United States, calling all who love freedom, all who love freedom and those who don't, we're speaking to you can you hear us?" (Williams 2014, 181). These words evoke the tension between the United States and Iran over human rights violations, and, together with the green lights of the stage, contribute to framing the song in a different conflict.

Method

With the aim of identifying the relation between a song's representation of the world and its possible re-contextualizations, in this article I adopt a cognitive approach to the study of songs. I start from the idea that songs are a blended world (Zbikowski 2002, 2015, 2017; Filardo-Llamas 2015) between the mental representation evoked by lyrics and those triggered by the music. These mental representations are called "text-worlds" (Gavins 2007, Filardo-Llamas 2015), and musical worlds. When interpreted in context, these text-worlds become "discourse worlds" (Chilton 2004, Gavins 2007, Filardo-Llamas 2015), and their meaning stems from the combination not only of the text-world and the music world, but also from the interaction between those and the performance of the song in different socio-political contexts (Way 2018). Songs, in this way, contribute to regulating given social exchanges – understood as responses to socio-political events – which are effected through emotional responses that may be supported by common conceptual ground between singer and audience(s) and shared intentionality (Zbikowski 2017, 215).

Given the alleged political use of the song under analysis, it can be argued that in each of the contexts where it is performed, a different "discourse world" is evoked. Discourse worlds are understood as discursive constructions which result from the interaction between schematic mental representations – or text-world – and the context. Thus, in each of the contexts, the discursive construction triggered by the song may be related to different worldviews. The schematic mental representation – or text-world – relies on the existence of two main textual elements: world-building elements (including participants, locations, and times), and function-advancing propositions (or the actions done by participants). Evaluation of those worlds may be triggered by textual devices, such as modality and conceptual metaphors, and through musical elements, including rhythm, the use of different instruments, pitch, or phrasing (Machin 2010;

Van Leeuwen 2012). Textual and musical world-building and evaluating strategies result in a blended world, which I have called “blended song-world”.

Blended song-worlds acquire (further) meaning when they become discourse worlds, i.e. when they are contextually interpreted at the moment of discourse production and discourse reception (cf. Gavins 2007, 9, 18-31). This stage is particularly important to explain how the original text-worlds of the songs are re-contextualized. It is in the dynamics of this re-interpretation process where the reliance on different interpretive schemata determines the configuration of the discourse worlds which stem from the previously-mentioned blended song-worlds (Jones 2010, 477). These re-contextualizations are also significant inasmuch as it is through them that ideological meaning is spread. Chilton’s (2004, 2005) Discourse Space Theory (DST) becomes a useful incorporation to TWT in order to understand how a given instance of discourse can acquire the said ideological meaning by placing entities in a proximal-distal relationship to the deictic centre, which tends to be occupied by the speaker at the place and time of speaking. By relying on DST, mental representations can be recast and placed “across spaces as coordinate correspondences on three fundamental dimensions” (Chilton 2005, 81): Space, Time and Axiology (Cap 2010). If one of these dimensions is not sufficiently indexed in the text, for the discourse world to be effective, the other dimensions shall be further emphasised. Thus, for example, words which are not geographically or temporally anchored tend to emphasise that the discursively portrayed axiological values are close – or distant – to the deictic centre. Besides, it can be argued that this proximizing and distancing effect is not only achieved through the lyrics, but the music also contributes through devices such as pitch, the use of ascending or descending melodies, the incorporation of musical instruments, the number of voices singing, long or short phrasing and rhythm. The emotional effect of a song is thus explained as the result of the interaction between schematic mental representations recalled by the lyrics and context in which the song is played. Music and performance are of key significance in this, as they can help in framing or interpreting reality by relying on a number of different semiotic resources (Eyerman & Jamison 1998, 46).

Establishing proximal or distant relationships is significant because if, following Chilton (2005, 86), we consider meaning – and discourse worlds – a “conceptualization of Euclidean space,” “viewpoint” may be explained as the position which the speaker adopts in terms of space, time, and axiological space. Discourse meaning thus becomes the conceptualization of “the integrated representation of the speaker’s consciousness of his/her own position in space” (ibid). Since music tends to be associated to performance on stage (Way 2018), it can be argued that that stage – and the temporal and geographical context in which it is found – is the anchorage point of the song, and hence the deictic centre. Cap’s (2010) notion of proximation may help in explaining how emotions may arise out of the relationship that is established between the (ideally ego-centric) deictic centre and the other entities present in the discourse world: the closer entities are located in terms of space, time and axiology to the speaker/singer – and those who share knowledge and beliefs with him/her –, the more effective discourse is in creating a shared identity, characterized by a shared notion of space, time, values and beliefs.

Both TWT and DST are theories of discourse which rely on the idea of deicticity. Given that deictics encode the speaker’s relation to the situational context at the moment of utterance (Hart 2014, 164), they are of key importance in order to explain the new meanings that are

contextually acquired. Likewise, both TWT and DST account for an ideological representation of reality, which can be explained either in terms of proximal/distal positions in the modality/axiology axis (Chilton 2004), or as a world-shift (Gavins 2007) or sub-world (Werth 1999). TWT and DST become, therefore, useful analytical tools in the study of how discursive productions can be re-contextualized (cf. Filardo-Llamas 2015, 2019).

A textual analysis of U2's "Sunday, Bloody Sunday" can help us uncover its underlying text-world(s) – or mental representations – and how these change in different contexts. Likewise the identification of those musical strategies which may create a frame of reference (Zbikowski 2002) together with those that may trigger particular emotions can help us understand the powerful effect of this song. As we will see the emotional and ideological effects of the identified text-world stems from the proximal-distal relationship established between mental categories and their contextual counterparts. Besides, how the song is performed on stage can help us explain how it acquires its political effect in such a way that the relationship between performers and spectators may be used to challenge existing power structures (Williams 2014, Way 2018). Uncovering parallelisms between text- and discourse worlds is therefore the prime step in order to understand how multiple re-contextualizations of one instance of discourse can be triggered in different circumstances. As I will prove in the analysis, these multiple interpretations can be explained by i) a lack of a clear textual representation of the socio-political event that allegedly motivated this song, or ii) indexing of that socio-political event having gained a universal – and schematic (cf. Langacker 1991, 7) – meaning which only becomes specific – or content-full – when the song is performed. With regards to the musical world, following Zbikowski (2002, 2017), it can be argued that multiple re-contextualized performances are possible if the same musical conceptual model – or way of understanding the world – is shared between the different audiences. Differences may be found in the way the musical strategies are interpreted and in how these may evoke different emotions.

Analysis

The title of "Sunday, Bloody Sunday" refers to two events in Irish history: the massacre of 30 people in 1920 in Dublin's Crooke Park and the 1972 massacre of 14 civilians in the Northern Irish city of Derry (Kootnikoff 2010, 31). Even if the title is quite specific in terms of its historical reference, this is one of songs by U2 which has been more widely re-contextualized (see Marvilli 2009, and Neufeld 2017, 144 for a full account of its different uses). These multiple uses in different contexts are possible because the text-world triggered by the lyrics results in different discourse worlds which vary depending on the contexts in which the song is performed and the different types of knowledge shared by its varying audiences (Gavins 2007; Van Dijk 2008). A close look at the song's text-world (Figure 1) shows a clear opposition between an ingroup (we) and an outgroup (they), and two key spaces: the news (in text-world 2) and what is and should be real (in text-world 1 and text-world 4). This contrast contributes to evaluating negatively what is accounted for in the news while legitimizing a desired moral reality, which is particularly emphasized in text-world 4. The choice of the word "real" to describe that battle implicitly characterizes the "battles" which are described in the news as unreal, thus transforming the reference to the news into an epistemic sub-world (Werth 1999) whose

certainty, and therefore social validity, is diminished. Likewise metonymic references to the consequences of violence – exemplified in “broken bottles”, “bodies strewn” and people having died – recalls a prototypical CONFLICT schema (Bar-Tal et al. 1989) in which the consequences of violence resulting from the alleged incompatibility between two parties’ political goals are foregrounded (Langacker 2008). This prototypical knowledge is not only activated by the audience, but it also becomes specific when a particular situation is identified as conflictual (Bar-Tal et al. 1989, 236), i.e. when the song is performed on stage and the CONFLICT schema can be identified as discursively referring to Northern Ireland, the 9/11 attacks or violence in Iran.

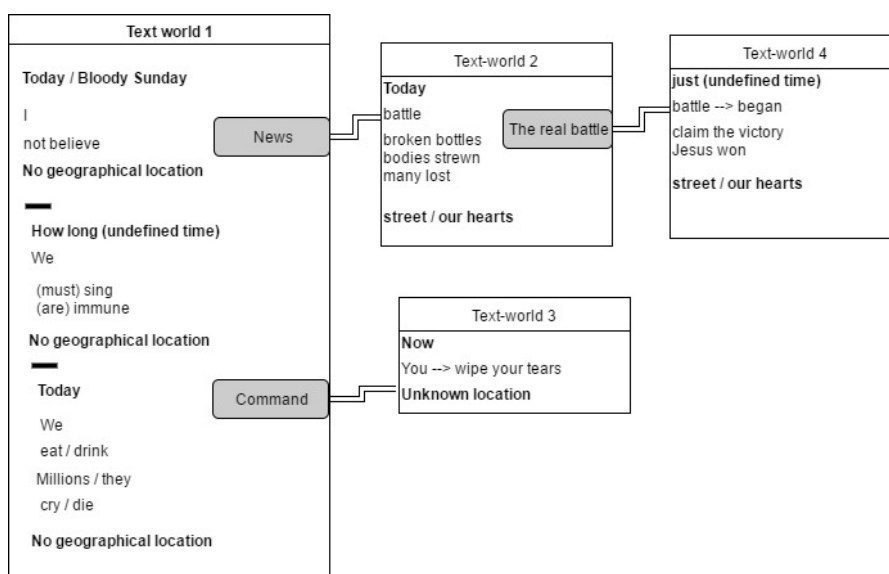


Figure 1. Text-worlds in "Sunday, Bloody Sunday"²

A close look at these text-worlds shows that they are characterized by the lack of specific contextual references, which allows for their multiple re-contextualizations. Time world-builders (Gavins 2007) rely mainly on the use of the present verb tense and on temporal adverbs. If we look at the latter, we can see that the only historical reference can be found in the Noun Phrase (NP) “Bloody Sunday”, whose historical referent can only be identified if the audience has the required background knowledge (Gavins 2007) in relation to Irish history. Thus, if this national knowledge is not part of the audience’s K[knowledge]-device (Van Dijk 2008), this NP loses all its historical meaning and its “Public Time” interpretation becomes “Personal” (Bull 1960; Lugea 2016). Besides that, the song is full of adverbs, like “today” or “now,” which recall a Personal Time, i.e. one whose temporal scope is “dependent solely on our personal experience” (Lugea 2016, 91). Given that these two adverbs are pure deictics, their meaning is contextually dependent and varies depending on the different circumstances in which the song is used. Thus, the meaning of “now” and “today” depends on when the song is performed, and it results from the cognitive interaction between the adverb, its chore temporal meaning and the metonymically-triggered CONFLICT schema. This schema functions as an epistemic cue which anchors the meaning of the temporal adverbs to different political conflicts (Talmy 2018, 10),

²The text-world representation provided here is not as complex as the ones that are usually found in TWT (Werth 1999, Gavins 2007), nor does it adjust to the modifications to it suggested by Lugea (2016). Given that the main objective of this paper is to explain how U2’s songs are re-contextualized, I have decided to represent graphically only a simplified version of the text-worlds which underlie the song analysed.

and its interpretation is contextually framed not only by the time when then the song is sung but also by performance-determined semiotic resources, such as the use of flags (be it a white one or an American one), Bono's introduction to the song as not being a rebel song or as supporting the Green Movement in Iran, or by use of green lights together with Middle East themed images on stage.

All the time references in the song are related to the present and thus associated to the epistemic meaning of true and certain (Halliday 2004), which explains how the song acquires a universal meaning. This is emphasised by the passivizations (Hart 2014, 33) we can observe in the stanzas – “bodies strewn across the dead end street”, “the trench is dug within our heart” – , which contribute to stressing the effect of violence while silencing the name of those who carry it out. Hence the consequences of violence are foregrounded in the CONFLICT schema that underlies the song. Given that the consequences of violence are similar regardless of the circumstances in which it takes place, the description in the stanzas is equally valid to refer to what happened after the Irish Bloody Sunday, the American 9/11 attacks, or even the violent oppression of the Iranian people after the 2009 elections. It is thus performance that activates the required knowledge to transform the generic CONFLICT schema into a specific one.

A look at the spatial location of the four text-worlds identified in the song shows a lack of physical and geographically-identifiable spaces being indexed. The most important space deictic we find is characterised by its metaphorical nature – “within our hearts” – as it conceptualises the heart as a container (Lakoff & Johnson 1980) which includes a symbolic “trench” that prevents people from behaving in the way they should. This metaphorical conceptualization, combined with the opposition between “fiction” and “reality”, contributes to criticising violence – regardless of the form it adopts – and stressing the importance of some religious feelings. Besides the use of the pronoun “our” without any other co-textual cue that can help us identify its referent stresses the inclusive and universal nature of the song. The first person plural pronoun, “we,” is one of the most persuasive pronominal deictics (Wodak et al 1999, 46), as its referential scope could be widened in such a way that not only the speaker/singer and the (direct) audience are indexed. A solidarity relationship is also established between them and their ideological position is conceptualized as being part of a shared referential frame towards which the attention is directed (Zbikowski 2015, 148).

The importance of religion can be seen in the last stanza, where reality is associated to Jesus' victory. This opposition explains why “Sunday, Bloody Sunday” can be considered a song which criticises a sinful world (Shepherd et al. 2003, 342; Trost 2015, 94). This textual construction of two opposed worlds can be seen in figure 2, where we can see how text-world 4 (reality) occupies the speaker's deictic centre and text-worlds 1 and 2 (“fiction” as shown in the news) behave as counterfactuals. Thus an axiological opposition is established between religion, or moral values, and what is portrayed in the news, with religious values occupying the deictic and moral centre. In this way the two features which explain the characterisation of “Sunday, Bloody Sunday” as a political song exemplifying aggressive pacifism (Kootnikoff 2010) are achieved: there is a call to somewhat violent change with references to the moral battle while stressing the movement for peace and criticising violence.

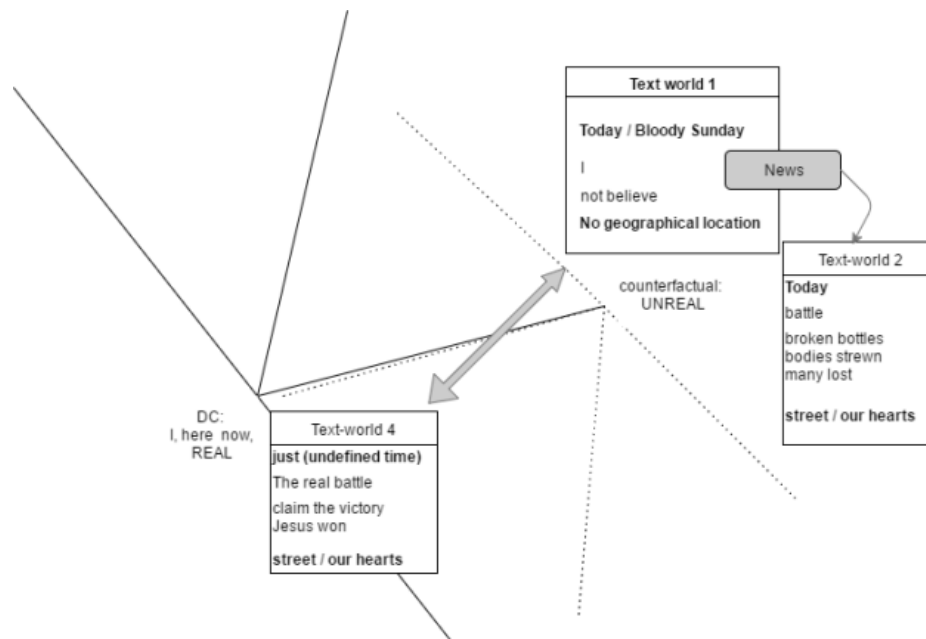


Figure 2. Epistemic oppositions in "Sunday, Bloody Sunday"

In terms of how participants are discursively constructed in this song, we can observe that the singer is explicitly mentioned at the beginning of the song when he questions what is happening – “I can’t believe the news today”. This use of the pronoun “I” combined with epistemic markers (Werth 1999; Gavins 2007; Hart 2014) stresses the lack of validity of the consequences of violence which are being reported. Through the use of negation combined with the mental process “believe” (Halliday 2004), the news are presented on an axiologically-distant scale which is opposed to the speaker’s moral values (Hart 2014, 181-183), as shown in Figure 2. The singer’s role as a source of epistemic authority is combined with his issuing a command (Machin & Mayr 2012, 51) for the audience to react to those violence outbursts, as we can see in “wipe your tears away.” The use of the imperative implies that there is an obligation which cannot be contradicted by the audience. The relationship between audience and singer changes with the use of the pronoun “we” in the verse “how long must we sing song.” Since there is no co-form in the linguistic co-text (Talmy 2018) that can help us identify the referent of the pronoun, the only possible interpretation is that of the singer and the audience together, regardless of where they may be at the time of singing. As argued above, this pronominal use stresses the inclusive and universal generic meaning of the song with unidentified people reacting to a generic conflict and searching for peace.

Musical sounds also contribute to the construction of a song world aimed at actively fighting violence (see figure 3). The song begins with a regular drum beat that seems military, and which given the deep nature of this sound stresses the danger of violence (Machin 2010). This introductory use of the drum arguably foregrounds the existence of violence at the beginning of the song, while backgrounding its existence as it continues to be played throughout the song (Machin 2010). In this way, the background of the generic socio-political reality for this song is established. Bono’s vocals are foregrounded from the first stanza, hence establishing his authority, which blends easily with the meaning of the lyrics. This textual and musical blend can be also observed in the singer’s reaction to violence, which is characterized by the social need to react to it. Bono’s vocals are characterised by raises in pitch, particularly towards the end of

the song, which stresses the singer's agitation and despair. These changes in pitch are also energetic in that they seek to make the people react to violence. At given moments in the song (after the third stanza when we have a reference to "the real battle") new instruments are used, hence stressing the energy which ends up in the lyrics "'cause tonight, we can be as one" that precede the solo drum beat of the song. A clear musical opposition can be thus observed between the violence represented through the drums and the need of reacting to that violence that can be associated to the vocals.

This musical world when combined with the text-worlds explained above results in a blended world where each of the semiotic modes provides an input space which influences the resulting meaning of the song (Zbikowski 2015, 148), as we can see in figure 3. The text-world input space directs attention to the generic conflict schema that functions as the shared referential frame. Conflict is also textually evaluated through the metonymic foregrounding of the consequences of violence and its comparison with religion. The music world input space represents a dynamic process of change which is related to the emotions that conflict causes in the singer and the audience. When combined, music and lyrics result in a conceptual blend (ibid, 159) where the items that have been selected and projected by each of the input spaces are integrated. The aggressive pacifism that characterises this song can be thus explained as the result of the search for peace that permeates the text-world with the need to react energetically to violence that is emphasised by the musical semiotic mode.

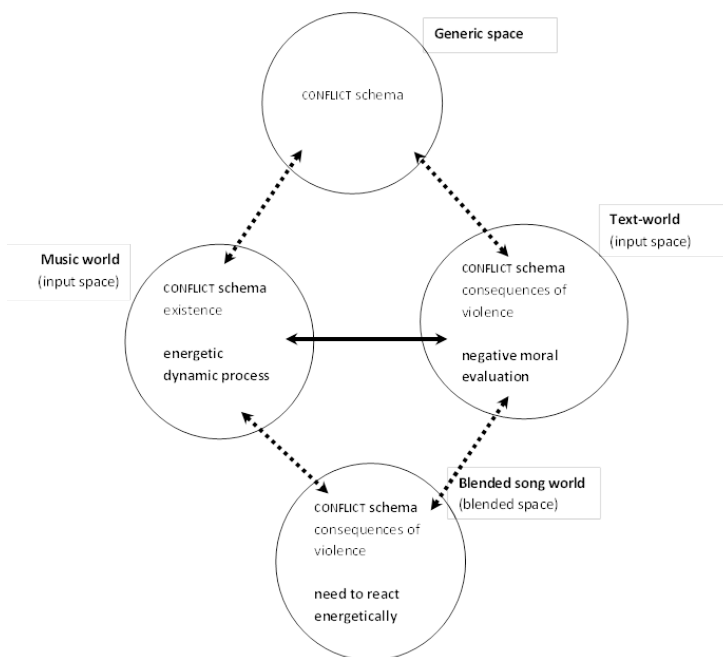


Figure 3. Conceptual integration network for "Sunday, Bloody Sunday"

A new layer of meaning is added to the blended song world when it is performed live, as it is at this moment that we may get many different contextually-determined discourse worlds from one single instance of discourse (Werth 1999; Way 2008). Visual representations are of key importance in order to understand the symbolic use of “Sunday, Bloody Sunday” at different times, since the behaviour of the artist on stage may also influence the song's meaning (Williams 2014; Machin 2010). In the early years, Bono used to wave a white flag of peace while performing this song in concerts. This was understood as a call for unity (Neufeld 2017, 144). The white flag and Bono introducing the song with the words “this is not a rebel song” helped the audience identify the specific context of the Northern Irish conflict, which was still overtly going on in the 1980s. The song acquires a new meaning related to American patriotism when performed in the *Elevation Tour* (2001) after the 9/11 attacks. At the end of the song the audience could see Bono standing draped in an American flag while another member of the band formed the peace sign with his hand. The American flag together and the temporal immediacy with the attacks of the Twin Towers in New York activated the required knowledge that helped the audience identify the conflict in the song as referring to those attacks. Thus, the song helped in “consol[ing] the United States in the wake of the attacks” (Pegley & Fast 2010, 28). In the *360° Tour* (2009-10) the band used to show on a screen scenes of the 2009 Iranian protests together with an extract of a poem by the Persian poet Jalaladdin Rumi. At the same time the stage was flooded in green in support of the opposition candidate Mir Hossein Mousavi. This was aimed at criticising the violence endured by the Iranian people after the election (Kootnikoff 2010). These multiple performances, which result in different discourse worlds, are only possible because of the deictic vagueness of the song which allows it to acquire multiple discursive meanings depending on the circumstances in which it is sung. Performances are of key significance in the cognitive processing of the song because they function as an epistemic cue that activates different kinds of knowledge, which in this case helps to specify the different conflicts that the song is reacting to in each of the context. Performances are thus part of the meaning making process (Way 2018, Eyerman & Jamison 1998) since they direct the attention to specific frameworks of interpretation, and hence contribute to creating specific representations of the world.

Conclusion

The analysis of “Sunday, Bloody Sunday” sheds light on how and why this song is re-contextualized while broadly maintaining its aggressive pacifism political meaning. Its main feature is its deictic vagueness on the space and time dimensions, which is combined with a lack of clear references to specific discursive participants. This lack of concrete anchoring allows the generic conflict text-world evoked by the song to be specified when it becomes a discourse world, particularly so in the case of live performances. This is so because the world-building elements are associated to what we could call “empty” categories which only become “full” – or meaningful – when used in context. As a consequence, the text-world works as a universal container – or input space in the conceptual integration network evoked by the song – which is filled, and interpreted, by the audience depending on when and where the song is performed.

The lack of space and time anchoring in the song's text-world is accompanied by a foregrounding of the axiological scale of the DST model (Chilton 2005, Cap 2010), as we could see in figure 2. Thus, “Sunday, Bloody Sunday” is deictically anchored on some moral values

which are shared by the singer and the audience, and which occupy the deictic centre. These moral values are mainly related to the ideas of “peace” and to religious beliefs, thus reflecting U2’s spirituality (Bordowitz 2003, Vagacs 2005). These moral values are also contrasted with the violent outbursts which are being criticized. Since “peace” can be considered a universal value, the deictic anchoring of the song on it also allows a relatively easy re-contextualization.

The blended world resulting from the conceptual integration of the text and musical worlds can help explain the political message of “Sunday, Bloody Sunday” as promoting an aggressive pacifism. This political message results from the identification of a generic CONFLICT schema whose negative consequences are highlighted in the lyrics. The effect of violence is not only contrasted to the moral values of peace and religion, but it is also the referential frame for the energetic dynamic process calling for change that is represented by the music. The blended song world representing a criticism of violence and a requirement for change is also schematic and universal, and it can be argued that this is what has rendered “Sunday, Bloody Sunday” a song which can be multiply re-contextualized to react to different violent situations.

Some of the visual elements that can be found in the live performances have also influenced how the song’s text-world acquires meaning. These can be of different types and related to different semiotic resources, such as the discursive framing of the song by Bono’s introduction to it in the 1980s and in the 2010 tour, the waving of different flags in each of the three live performances studies, the gestures and movement of the singer on stage and the use of the green colour and the Middle East theme on the stage screens in the aftermath of the 2009 Iranian protests. Those semiotic resources function as epistemic cues which activate different types of knowledge, and they help in rendering the generic CONFLICT schema that underlies the song specific. The aggressive pacifism message of the song can be thus understood as reacting to the Northern Irish conflict, the 9/11 attacks or the violent outburst in Iran.

All of these elements together are necessary to explain how and why it is possible for a single instance of discourse to be re-contextualized. The analysis proves that the multiple political uses of “Sunday, Bloody Sunday” are contextually determined. As explained above, this is possible because the referential frame of the song is a generic conflict whose temporal and spatial anchoring is deictically vague while the axiological anchoring is based on certain moral values whose validity is shared by the singer and audience(s). Given that the search for peace can be understood as a universal value, it is when the song is performed that it acquires a clear political nature associated to different socio-political events. This results from the moral world constructed by the song becoming meaningful when it is contextually anchored to different situations. It can be thus argued that it is the song’s discourse world, as the contextually-determined interpretation, that is more prominently political and may result in the audience not only opposing violence but also emotionally trying to react to different violent outbursts.

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