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1. Introduction

Songs can be considered socio-cultural discourses with both a ludic and a communicative function: Through lyrics (and music), singers can establish a power/solidarity interpersonal relationship with audiences (Halliday, 2004; Van Leeuwen, 2012, p. 322), while, at the same time, promoting a given view of reality. The emotional impact – or cognitive effect (Steen & Gavins, 2003, p. 6) – of artistic responses to socio-political events is partly caused by the mental representation built within the lyrics, and partly by the relationship established between such mental representation and the audience's experience of the world. This implies that a song's meaning cannot only change in different contexts (cf. Filardo-Llamas and Hidalgo-Downing, 2018), but it can also vary depending on the amount, and type, of knowledge shared between the singer and the audience. This implies that there is an inextricable link between the mental representations triggered by a song and the existence of a common ground (Gavins, 2007) –or shared knowledge– between the participants taking part in a communicative event. This may eventually result in the reinforcement or blurring of boundaries between socio-political groups (McKerrell, 2012), in the creation of shared identities (Filardo-Llamas, 2017a), or, as I will argue in this chapter, in inducing emotion (Juslin & Sloboda, 2010; Lozon & Bensimon, 2014).

Following this, and previous research, songs can be understood as multimodal instances of discourse which may react to given socio-political events (Filardo-Llamas, 2015, 2017b; Way & McKerrell, 2017). This is the case of Bruce Springsteen's "The Rising" (2002), which was written as a response to the 9/11 attacks in New York City. Unlike some other songs that were popular

at the time, in “The Rising” we find a celebration of the heroes that were involved in this tragedy (Yates, 2010). This focus on the human aspect, together with the linguistic strategies used to create physical and metaphorical worlds (Gavins, 2007), are of key importance to explain the healing effect of this song.

With this in mind, I hypothesise that the song is effective because it relies on a multiple layering of meaning. Text-World Theory (TWT) (Gavins, 2007; Werth, 1999) will prove to be a useful tool for analysing and explaining how this multiple accretion of layers of meaning works (Lugea, 2016). This is possible because the de-contextualized text-worlds triggered by the song become meaningful discourse worlds when used in context. Van Dijk’s (2005, 2008) identification of multiple types of knowledge and how they are dependent on different contexts will become useful here. Besides, it will be proved that it is through the proximal/distal relationship (Cap, 2010, 2013; Chilton, 2005) established between the participants and values represented in the uncovered text-worlds that cognitive effect –related to evaluation and emotion– is achieved. To prove this hypothesis, Springsteen’s “The Rising” will be analysed following the postulates of TWT and Discourse Space Theory (DST) (Chilton, 2004, 2005). This analysis has a triple objective: i) identify the text-worlds (or mental representations) evoked by the song, ii) explain how these mental representations result from contextual interpretation of the text-worlds evoked by the song thus becoming discourse worlds, and iii) reflect on how these discourse worlds are the combination of multiple layers of meaning which result from the activation of different mental frames and therefore of different types of knowledge.

2. Bruce Springsteen and 9/11

On September 11, 2001, a terrorist attack against New York’s Twin Towers took place. 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). The United States government quickly reacted to this attack by passing new laws to prevent terrorism, focusing particularly on the Islamic one. Although these new laws, and subsequent wars in Afghanistan and Iraq, are the main political consequences, the social effect of 9/11 is an increase of the American fear of their national identity and unity being under attack (Harf & Lombardi, 2005; Lakoff, 2007).

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. It could be thus argued that not only the change in policies –particularly those related to immigration and security– has had an effect in shaping the new American cultural mind, but significant changes can be also seen in more popular manifestations of culture, including books, films, songs and visual images. Analysing how popular culture reflects the 9/11 attacks can help us understand how “the attacks were processed by ordinary people” (Quay & Damico, 2010, p. xi).

Although there are a significant number of songs in which we can see different interpretations of 9/11, Bruce Springsteen’s *The Rising* (2002) is significant because it was one of the entire collections of songs that were produced about New York’s attacks. This album, which includes a collection of songs recalling the attacks from a variety of individual perspectives, has been “hailed as the first significant cultural response to the events that took place on September 11” (Quay & Damico, 2010, p. 221). These songs are not only interesting for the way in which Springsteen manages to capture the sad feeling of the nation while offering redemption and hope (Tyrangiel, 2002, p. 40), but also because they are stripped off from their narrative. Springsteen relies on a language which is generic and which may results in universal meanings (Sawyer, 2004). Thus, we do not find Springsteen’s usual references to individual and specific characters, but a string of words and images which are repeated in the different songs of the album and which eventually reduce the attacks to an “anonymous domestic fragment” which becomes an allegory of a broader social condition and which manages to capture the mood of

the whole nation. It is this use of language, which seems to strive for universality, that renders TWT as a useful tool for analysing how meaning is contextually triggered. As will be explained below, TWT relies on the deictic construction of reality (Werth, 1999). Since deictics and referential entities necessarily rely on context in order to be interpreted (Lugea, 2016, pp. 30–34), a number of frames –and types of knowledge– are activated and result in a given discursive representation of a state of affairs (Werth, 1999, p. 69).

“The Rising,” as the track whose title is adopted for the album, offers an account of the sacrifice done by a fire-fighter who dies after entering the Twin Towers and trying to save those who were trapped inside. Its core themes are those of faith and hope, which are also combined with the ideas of strength and force (Yates, 2010). Even if the song recalls the physical action done by a fire-fighter, some people have interpreted it as referring to the resurrection as well. This interpretation has not been denied by Springsteen who explains how his Catholic education has had an impact on the way that he sees and understands life (Yates, 2010, pp. 40–41). Although *The Rising* as an album has been characterised as missing references to politics (Tyranigel, 2002, p. 46), “The Rising” has been used on a number of political campaigns during the 2008 US presidential election, including those of John Edwards, Hillary Clinton and Barack Obama (Bosman, 2008; Bradley, 2008; Nabourney, 2007). As we will see below, both these multiple uses of the song and the different meanings it triggers can be explained by doing a TWT analysis of its lyrics.

3. Method of analysis

To understand how Springsteen’s use of universal language in “The Rising” may acquire multiple meanings in such a way that different feelings, including sadness and hope, are evoked, I have followed a combination of three theoretical schools: Text-World Theory (TWT) (Gavins, 2007; Lugea, 2016; Werth, 1999), Van Dijk’s (2005, 2008) socio-cognitive approach to

the study of context and its relationship with knowledge, and Discourse Space Theory (DST) (Chilton, 2004, 2005, 2014).

TWT has already proved to be a useful tool for clarifying which entities can be included in an ideologically-motivated instance on discourse (Filardo-Llamas 2013), and how these entities can be re-contextualized across different modes of discourse (Filardo-Llamas, 2015) or different contexts (Filardo-Llamas & Hidalgo-Downing, 2018). The main objective of TWT is to identify mental representations of the world –or “text-worlds” (Gavins, 2007, p. 10)– which are discursively spread. Two main elements determine the existence of these worlds: world-building elements (including participants, locations, and times), and function-advancing propositions (or the actions done by participants). As will be seen below, a textual analysis based on cognitive linguistics helps in identifying both of these categories.

What Werth (1999) originally tries to do while proposing this theory is explain how our understanding of the real –or fictional– world is a “product of our mental processes” (Lugea, 2016, p. 63). This implies acknowledging that the representation of a state of affairs is the outcome of two sources of information: i) the text itself and the elements –or linguistic cues– which accumulate to build up a given representation and ii) the knowledge of the participants in the communicative situation (Werth, 1999, p. 69). This connection between these two sources of information stems from the text-drivenness phenomenon, i.e. “the text is responsible [...] not only for defining its own parameters, but also for stipulating which areas of the knowledge are to be activated” (Werth, 1999, p. 358).

This double source of information lies at the core of the two types of worlds which can be identified: text-worlds, which are the de-contextualized mental representations we construct when we first encounter a piece of language (Gavins, 2007, p. 3), and discourse worlds which are the contextually-determined interpretations construed at the moment of discourse

production and discourse reception (Gavins, 2007, pp. 9, 18–31)¹. This second stage is particularly significant to understand how the different layers of meanings are produced, and how these may result in different types of discourse worlds. This chapter tries, in this way, to fill in a gap: doing more research at the discourse-world level which can help us understand how Werth's (1999: 48-51) notion of Common Ground is influenced and determined by participant knowledge (Lugea, 2016, p. 71)².

Werth (1999, p. 120) identifies the text world as being a combination of textual information and background knowledge. Van Dijk's (2005, 2008) socio-cognitive approach to the study of context and knowledge proves to be a useful addition for understanding the "background knowledge," and its being a component of the Common Ground. Both authors take the notion of frames –or related notions such as "schemas" or "scenarios"– as their point of departure. These are understood as a "cognitive space, mapping out an experiential category" (Werth, 1999, p. 108). These cognitive –or mental– spaces can be equated to what Van Dijk (2008, p. 76) calls a "context model schema," and which includes the following categories: i) setting, including aspects related to the time, and space where a given situation takes place; ii) participants, and descriptions of them, such as their communicative, and social roles and associated identities; and iii) communicative and other actions or events. A close look at this description of the context model schema shows that its inherent categorisation is somehow equivalent to the components which can be identified in a text world: i) world-building elements, or the basic parameters within which entities in the text world may operate including aspects such as time, space and participants; and ii) function-advancing, or those

¹ Given the emphasis that is placed on the text-drivenness phenomenon in this chapter, I will only focus on how those discourse worlds are textually triggered. However, we cannot forget that songs are multimodal instances of discourse, and that further layers of meaning are added through the other modes of communication, such as music (see Filardo-Llamas, 2015, 2017a, 2017b; Filardo Llamas & Perales García, 2017 for examples of analysis).

² Werth's (1999) notion of common ground is combined here with Van Dijk's (2008, p. 83) definition of it as the knowledge shared between speaker(s) and recipient(s).

items which propel an instance of discourse forward (Gavins, 2007, p. 56). This equivalence is summarised Figure 1.

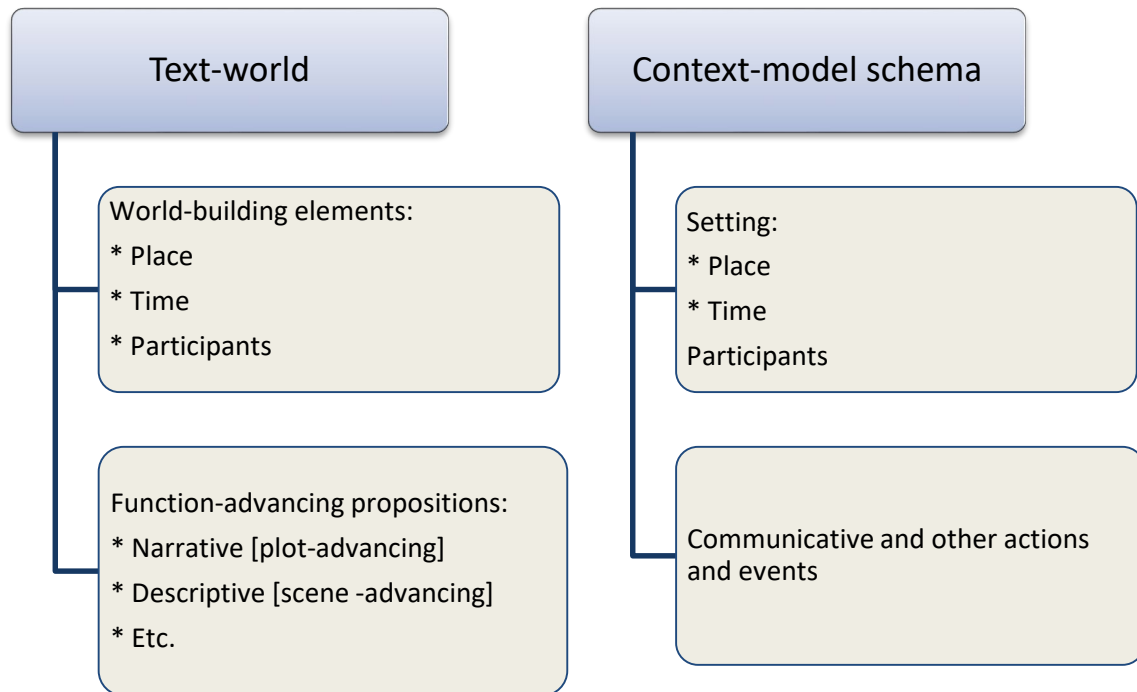


Figure 1. Components of text-worlds and context models as mental spaces

Although Werth (1999, pp. 94–103) tries to provide a description of the different types of shared knowledge one may find, this does not seem to be specific enough in order to explain how one text-world may have multiple –and combined– interpretations. Both Werth and Van Dijk rely on the “overall epistemic strategy” (Van Dijk, 2008, p. 83) in discourse production, which assumes that shared knowledge need not be expressed, and thus may remain implicit. Van Dijk (2008, p. 83) proposes the term K-Device to account for any explicit and implicit expression of knowledge in discourse. This K-Device activates existing knowledge on the part of the recipient, and it is of key importance for communication to be successful. This existing knowledge may be of different types, namely i) personal knowledge, or “autobiographical knowledge about personal experiences,” ii) interpersonal knowledge, or “personal knowledge that is shared by two or more individuals on the basis of previous interpersonal

communication or common experiences," iii) group knowledge, or "socially shared knowledge, either of group experiences, or of general, abstract knowledge acquired by the members of a group," iv) institutional or organizational knowledge, or "social knowledge shared by members of an institution or organization," v) national knowledge, or "knowledge shared by the citizens of a country," and vi) cultural knowledge, or "the general knowledge shared by the members of the same 'culture'" (Van Dijk, 2005, pp. 77–79). Given the text-drivenness phenomenon explained above, it can be argued that all these types of knowledge may be separately or simultaneously activated by different textual cues. This may eventually explain how and why every time a recipient encounters an instance of discourse, a "new text-world is formed in accordance with the experience and knowledge they bring to it" (Lugea, 2016, p. 73).

If we go back to the research hypothesis set out above, I argued that the analysis of linguistic strategies is important to understand the healing effect of "The Rising." DST (Chilton, 2004, 2005) is a useful tool to explain the relationship between linguistic strategies and evaluation. As claimed by Simpson (1993, p. 46), much of the emotions evoked by an instance of discourse can be "attributable to the point of view it exhibits". Previous studies (Filardo-Llamas, Hart, & Kaal, 2016) have shown the need of connecting point of view to the notion of construal, since the former can be understood as one of the operations of the latter (Hart, 2014, p. 111). One of the basic tenets of cognitive linguistics is that language encodes construal, i.e. "the same situation, event, entity or relation can be conceptualized in different ways and alternative linguistic forms impose upon the scene described alternative conceptualizations" (Hart, 2014, p. 110). How point of view is achieved in a text can be thus explained as a manifestation of positioning, which can be understood as the strategy which guides discourse recipients towards adopting a given perspective in relation to the described reality (Filardo-Llamas et al., 2016). The notion of perspective, and its conceptual relation to space, can be explained through DST (Chilton, 2004, 2005).

DST becomes a useful incorporation to TWT in order to understand how a given instance of discourse can acquire evaluative meaning by placing entities in a proximal-distal relationship to the deictic centre. Some of world building entities in the text-world are deictic in nature, i.e. they are clustered “around a notional zero-point” (Werth, 1999, p. 52), or deictic centre. By relying on DST, the identified mental representations can be recast and placed “across spaces as coordinate correspondences on three fundamental dimensions” (Chilton, 2005, p. 81): Space, Time and Axiology (Cap, 2010). It is this last dimension which is particularly significant to explain how emotion may arise, as if words are not sufficiently anchored geographically or temporally, they tend to emphasise that the discursively portrayed axiological values are close –or distant– to the deictic centre.

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, p. 164), they are of key importance to explain the new meanings that are contextually acquired. Deictics, combined with other linguistic cues as we will see in the analysis below, are thus a key linguistic element which can help us explain how “all participants in the discourse actively construct a working relationship between their use of language and their shared, or individual, context” (Lugea, 2016, p. 33). Likewise, both TWT and DST account for an axiological construal 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).

In short, a text analysis of “The Rising” can help us uncover its underlying text-world(s) – or mental representations – and their discursive construal. As we will see below, this construal is not only the result of the conceptualization that is evoked by the linguistic choices made by the singer. This conceptualization also reflects the different types of shared knowledge that are activated by those textual cues, and the proximal-distant evaluation that is related to them.

This activation of multiple types of knowledges is possible because of the schematic (Langacker, 1991, p. 7) and universal use of language, which only becomes specific –or content-full– when the said knowledge is activated. Once text-worlds are construed, the song may have a cognitive and emotional effect, which stems from the proximal-distal relationship that is established between mental categories and their contextual counterparts.

4. Analysis

In Figure 2, we can see a summarised version of the text-worlds in Springsteen’s “The Rising” which includes the main features of this mental representation. There is only one main discourse participant, “I,” a pronoun which, in the communicative situation, indexes the singer. There are no clear spatio-temporal anchoring devices, as we only have a reference to the present tense, and the use of the deictic adverb “here.” There is a temporal world-switch (text-world 2) which is caused by a change in tense, and which recalls the actions done in the past. Besides, there is a mental projection triggered by the lexical verb “see” (Halliday, 2004; Nuyts, 2000, p. 29) which results in an epistemic sub-world (text-world 3), which reflects the speaker’s memories.

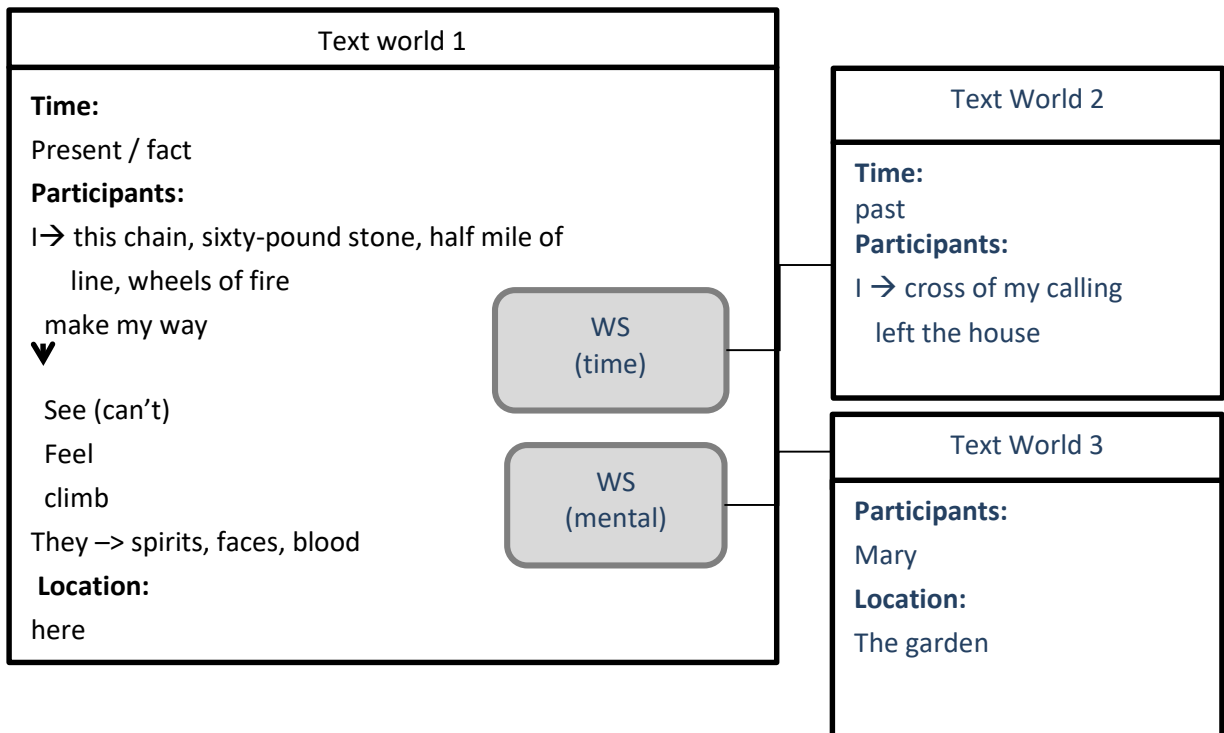


Figure 2. Summarised text-worlds in Springsteen's "The Rising"

The main stylistic feature of Springsteen's "The Rising" has already been identified as a use of a language which is generic and which may result in universal meanings (Sawyer, 2004). This is also reflected in the text-worlds included in Figure 2, as a clear vagueness can be observed when pointing and referring to the main world-building elements (Werth, 1999): participants, time, and space. This vague discursive construction of deictic entities allows the text-world to acquire multiple meanings, as the main elements of the context-model schema (Van Dijk, 2008) which is triggered are arguably "empty" of meaning and could activate different knowledge schemata.

The first possible interpretation relies on national knowledge (Van Dijk, 2005, p. 77) about what happened in the US on September 11, 2001. It could be argued that this triggers an "event-bound" discourse world. Following Springsteen's explanation of the song being about a fire-fighter trying to rescue the people who were at the Twin Towers in New York (Yates, 2010), the deictic world-defining elements (Werth, 1999, p. 52) are anchored to that situation and become, thus, contextually meaningful. The main discourse participant, "I", is equated to

a fire-fighter. As shown in the matrix text-world in Figure 2, there are a number features which characterize this fire-fighter and which serve as textual cues that activate this knowledge schema.³ Amongst them, the “chain that binds” the fire-fighter and the “half mile of line” could be understood as it being a hose, the “sixty-pound stone” is the oxygen tank, the “wheels of fire” on which the discourse participant rides is the fire-fighter truck, and the “cross” which the he⁴ wears refers to the St. Florian cross which can be seen in most fire-fighters’ uniforms, as he is their patron saint.

Once that knowledge about the fire-fighter in 9/11 is activated, the only space deictic in the song, “here,” acquires contextual meaning: the Twin Towers in New York immediately after the attack. This interpretation is also related to other textual cues, such as “through the darkness,” that is caused by the chaos and the collapsing of the building, or the function-advancing proposition triggered by the material verb process “climb” (Halliday, 2004). A close analysis of the function-advancing propositions shows that the narrative they create is based on the idea of movement, exemplified in the verbs “go,” “leave,” or “come.” These verbs of motion do not only contribute to constructing a narrative, but they also index space by relying on the proximity or distance that is established between the speaker and the deictic centre. “The rising,” or the upwards part of the building, is what one should “come up to,” and therefore occupies the deictic centre.

Besides the idea of moving up, two key evaluative aspects can be found in the lexical term “the rising” combined with the verb “come”. On the one hand, the choice of the verbal process

³ Although Werth (1999, p. 191) identifies verbs which recall a state as function-advancing in the text-world because they contribute to describing a state, I have decided to mark them as establishing a relational relationship (Halliday, 2004) with the first-person singular discourse participant. Since all the examples mentioned above serve to characterize the discourse participant, and contribute to activating a specific knowledge schema, it could be argued that they are in fact helping in representing the fire-fighter as a social actor whose description is generalised through a “categorisation” (Van Leeuwen, 1996, pp. 52–53) process which stresses the social identity of that actor as being a fire-fighter at work.

⁴ The use of the masculine pronoun to refer to the fire-fighter who is the main discourse participant in the song does not intend to neglect the possibility of it being a female actor, but rather reflects the masculine voice of the singer.

“come” triggers a MOTION event which results in the emphasis of inanimate landmark towards which discourse participants, both the utterer-firefighter and the audience, should move (Hart, 2014, pp. 116–7). This highlights (Langacker, 2008) the idea of moving away from the destruction and chaos caused by the terrorist attacks towards a place which is meant to be more positive. This contrast can be seen in the final verses of the song where an opposition is presented between the negative space that is occupied by the speaker and the one that is sought, and which is presented as occupying a mental space triggered by the word “dream”:
“Sky of blackness and sorrow (a dream of life), Sky of love, sky of tears (a dream of life)...”

On the other hand, the idea of “rising” also recalls the orientational metaphor GOOD IS UP (and BAD IS DOWN) (Lakoff & Johnson, 1980). Since the deictic centre discourse participants are coming to is placed in the upwards position, it becomes positively evaluated, and it is thus presented as the desired destination that should be reached.⁵ As we will see below, the evaluative connotation of this metaphor is also matched by the religious interpretation that can be made of this song. Likewise, this positive evaluation is also co-textually subordinated to the deontic command (Gavins, 2007, p. 110) issued by the singer and which can be seen in the imperative form of the verb “come” with which most of the verses in the chorus start. This requirement implies a linguistic grounding not only of the deictic centre in terms of space, but also in terms of values and axiology (Cap, 2010; Chilton, 2004).

The text-worlds identified in Figure 2 could have another interpretation which relies on the activation of religious knowledge, which can be considered a specific type of cultural knowledge (Van Dijk, 2005). As mentioned above, some people have argued that the word “rising” does not only evoke the going up of a fire-fighter in the Twin Towers, but it could also recall Jesus Christ’s resurrection (Yates, 2010, pp. 40–41). Since the world-building elements of

⁵ It is not the aim of this chapter to include a musical analysis of this song, but this metaphor can be also observed in the music. The word “rising” appears in the final position of the verses of the chorus which is also characterized by a rising melody.

the text-world are mostly deictic in nature –with personal pronouns, the present verb tense, and the adverbial “here” as the main anchoring devices– , it is possible for them to acquire new referential meaning when a different knowledge schema is recalled. A number of textual cues evoke (Werth, 1999, p. 151) this area of knowledge, and characterize Jesus Christ.⁶ Thus, the action of “climb[ing]” done by the first person discourse participant has both a physical and metaphorical meaning and does not only refer to the metaphorical going up to heaven done by Jesus Christ in the resurrection (Luke 24: 51 Douay-Rheims), but it also refers to the physical upwards journey done by Jesus Christ on the way to the Calvary, the mountain where he was crucified (Luke 23:33). Likewise, the weight that lies on the back of this person could be physically understood as the cross which Jesus Christ carries, which is also textually recalled as “wearing the cross of my calling,” or the metaphorical burden of being the Saviour of humanity (John 4: 42).

This interpretation of the main discourse participant as the Saviour of humanity is also textually triggered by the reference to those who are going to be saved by him: “There’s spirits above and behind me, faces gone black, eyes burning bright, may their precious blood bind me.” In these three verses, we can see how those who are going to be saved are deictically indexed through the third-person plural pronoun “their,” which stresses the deictic distance between the people –humanity– and the Jesus-Christ-speaker. However, a link is established between these two main discourse participants through the verb “bind,” which contributes to proximizing (Cap, 2010) the people to the deictic centre. This proximisation arguably occurs on two levels. First, on the physical space, as they both occupy the same location identified by the event-bound text-world interpretation: the Twin Towers in New York; and second, on the

⁶ This interpretation of the rising being the resurrection is also reflected in the music of the song. In the second part of the song, both the stanzas and the chorus are sometimes preceded by a number of voices singing “lililili lililili” accompanied with a rising tone and a more prominent use of instruments. All these elements together seek the active role of the audience who is meant to accompany Jesus Christ on his resurrection. The prominent role of instruments together with the use of multiple voices stresses the idea of the social unity which is desired in the United States after the 9/11 attacks, with it being a united nation. See Machin (2010) and Van Leeuwen (2012) for an explanation on the analysis of musical devices and their associated meaning.

metaphorical space. Since space is one of the basic conceptualizations underlying cognitive interpretations of ideology (Cap, 2010; Filardo-Llamas et al., 2016), and it lies at the core of many metaphorical interpretations (Lakoff & Johnson, 1980), it could be argued that the physical action of binding and creating proximity equates the metaphorical bound, and relationship (Goatly, 2007, p. 242), that is established between Jesus and humanity, whom he is meant to save. The interpretation of the people in the Twin Towers as metonymically representing the whole of humanity is justified because they are referentially built as entities in the text-worlds through a genericisation process (Van Leeuwen, 1996). This can be seen in the plural nouns “faces,” “eyes,” and “blood,” which can be all understood as a part-for-whole metonymy indexing a group of unidentified persons (Goatly, 2007, p. 93).

There are two other textual cues in the song which evoke Jesus Christ’s passion and resurrection. In the third stanza, the first-person discourse participant seems to directly talk to the “Lord,” before whom he “stand[s],” before dying. The use of the word “lord,” whose connotation as referring to God is taken from the Latin Vulgate translation of the Bible (OED, 2009), together with the second-person pronoun “you” evoke a dialogue with God similar to the one Jesus Christ has with God before expiring (Matthew 27:46). In the fourth stanza, we have a reference to “Mary,” whom the first-person discourse participant sees “in the garden.” In the event-bound construal of the text-world, this could be understood as a reference to the fire-fighter remembering his partner. However, when the religious schemata associated to the resurrection is activated, the reference to Mary could be understood as indicating the first encounter Jesus Christ has after coming back from his death, when he appears to Mary Magdalene in an unidentified garden (John 20:11-15).

Why and how it is possible for us to construe two different discourse worlds out of the text-worlds identified in Figure 2 can be explained by relying on how the song is structured. If we look at the activity schema (Machin, 2010, pp. 78–80) of the song, we can identify three levels,

as we can see in Table 1: the textual activity schema, and two other schemata which are activated by the textual clues explained above, and which correspond to two different discourse worlds: the fire-fighter knowledge schema, and the resurrection knowledge schema. In the case of the latter, both the physically-determined interpretation of Jesus Christ's passion and the metaphorical meaning associated to the resurrection have been included. As we can see below, a clear parallelism can be established between the three.

Textual activity schema	Fire-fighter knowledge schema	Resurrection knowledge schema	
		Physical Passion	Metaphorical resurrection
Person starts climbing	Firefighter starts climbing Twin Towers	Jesus climbs towards the Calvary	Jesus metaphorically rises to heaven
↓	↓	↓	↓
Person sees faces and talks to the Lord	Firefighter sees victims of attacks and addresses God	Jesus sees people and addresses God	Jesus remembers his role as savior
↓	↓	↓	↓
Person sees women [Mary] in the garden	Firefighter [remembers] partner and kids	Jesus appears to Mary Magdalene in the garden	[Mary Magdalene as first person Jesus appears to]

Table 1. Textual and knowledge-determined activity schemata in "The Rising"

Conceptual blending theory (Fauconnier, 1997; Fauconnier & Turner, 2002) is useful to explain how the text-worlds identified in Figure 2, and the two distinct discourse world explained above, become a single blended discourse world. This, combined with the notion of layering (Gavins, 2007, pp. 73–90; Werth, 1999, pp. 336–354), can help explain how the multiple mental representations triggered by the song are construed by the audience, and eventually how hearers can implicate themselves in the text-world (Gavins, 2007, p. 86). When explaining how the mind works, the property of layering proposes that we process discourse by moving from a more general and broadly sketched meaning to a more specific, fine-tuned one (Werth,

1999, p. 339). As mentioned above, this means that a text can activate different types of knowledge schemata (Van Dijk, 2008) depending on the linguistic cues, as I have summarised in Table 1. This idea seems to also underline the notion of conceptual blending, which explains how “knowledge of background frames, cognitive and cultural models” is combined into a larger meaning structure that is called a “blend” (Fauconnier, 1997, p. 150).

We can consider that any text-world is a mental space, i.e. a “small conceptual packet” (Fauconnier & Turner, 2002, p. 40). Similarities can be observed in the construction of text-worlds and mental spaces, as the former relies on the existence of world-building elements while the latter does on space-builders. Both text-world and mental spaces are abstract and mental entities which may result in different representations dependent on the knowledge frames which are activated. Mental spaces lies at the core of conceptual blending, which is the result of a combination of a generic space which “reflects some common, usually more abstract, structure and organization” that is shared by two input spaces, or knowledge schemata, which may be totally or partially “projected onto a fourth space, the blend” (Fauconnier, 1997, p. 150). In the case of “The Rising,” the generic space would correspond to the text-world identified in Figure 2 and the schematic and basic activity schema summarised in Table 1, while the input spaces would be each of the knowledge schemata evoked: the fire-fighter going up the Twin Towers on 9/11 and Jesus-Christ’s Passion and resurrection. As we can see in Figure 3, the generic space, and the input spaces share some features which result in a blend of the fire-fighter with Jesus Christ. The fire-fighter is thus not only the physical and event-bound saviour of the victims after the 9/11 attacks, but also a metaphorical saviour which is associated to religious connotations.

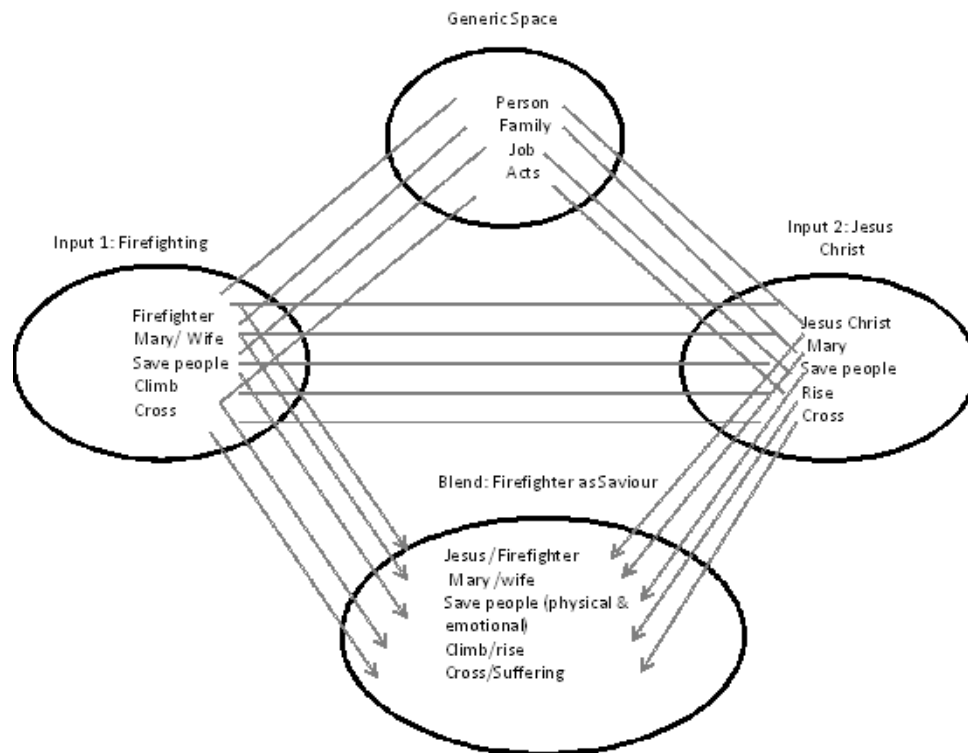


Figure 3. Conceptual blending in "The Rising"

The role of the first-person singular pronoun, together with the present simple and the adverbial here as the key deictic world-building elements is of key significance to explain the healing power of Springsteen’s song. Like TWT and Mental Space Theory, DST understands mental representations as conceptual spaces which are deictic in nature. Discourse meaning is thus the conceptualization of “the integrated representation of the speaker’s consciousness of his/her own position in space” (Chilton, 2005, p. 86). Originating from Chilton’s (2004) first development of DST, Cap’s (2010, 2013) 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 –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, and shared feelings between the speaker/singer and the audience.

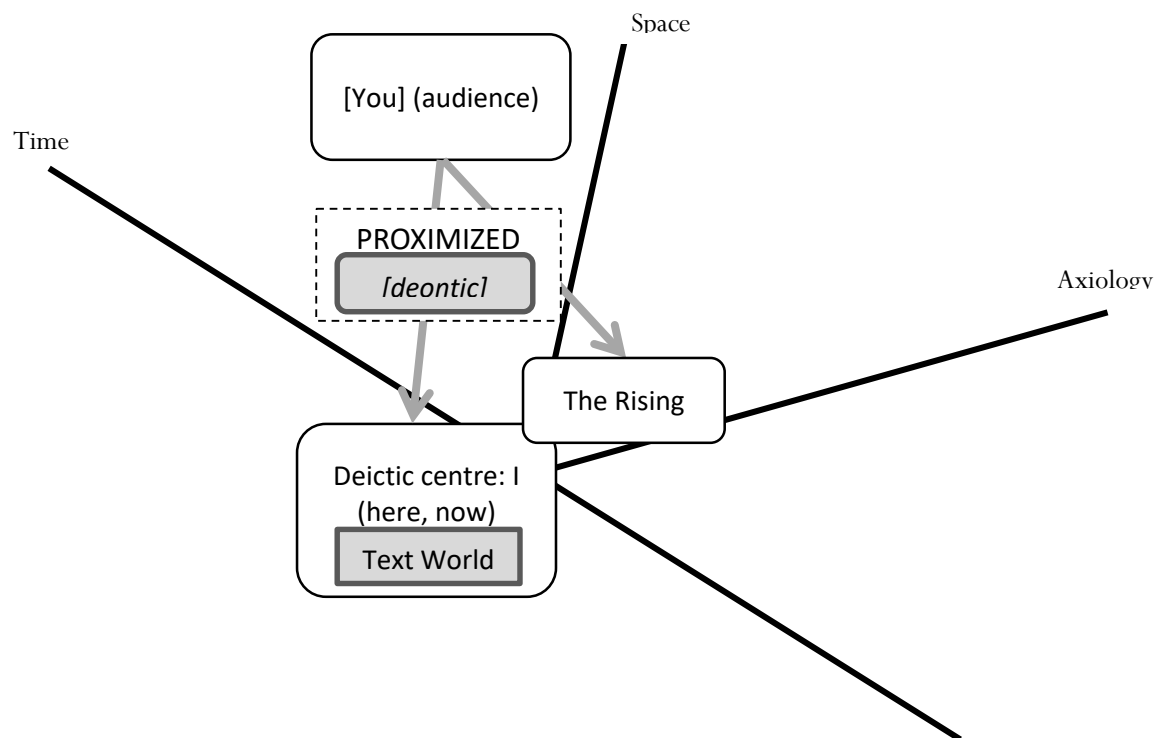


Figure 4. Proximity and distance in Springsteen's "The Rising"

As we can see in Figure 4, the deictic centre is occupied by the matrix text-world which was depicted in Figure 2. In that, we find the construction of the main discourse participants: the first person singular firefighter-saviour, the audience (you) and those who have to be saved. A clear proximising relationship is established between the three of them: in the case of the *I* and *they* through the word "bind," as it was explained above, and in the case of *I* and *you* through the deontic command issued with the verb "come" in the imperative. Both of them contribute to widening the scope of the participants which occupy the deictic centre, with it reflecting not only the first-person singular position, but also including in it the position of the second and third person participants. Since all the discourse participants are included within the scope of the deictic centre, those values which occupy a deictically-central position in the discourse space are not only positive evaluated by the speaker, but also by the audience with whom the central position is shared. Given that there are hardly any referential elements

(Werth, 1999) in the matrix text-world, and that deictics only acquire meaning in context, axiology acquires a more important role (Cap, 2010). Besides, conceptual metaphors also play a key role in explaining how and why the song is effective.

“The rising,” as the title and main phrase in the song, plays a key role in explaining how evaluation is achieved. As it has been explained above, a multiplicity of knowledge schemata are evoked by it, thus resulting in a blended discourse meaning which presents the main discourse participant not only as a fire-fighter, but also as a physical and metaphorical saviour. The deitic trigger of this discourse participant, “I,” manages to transfer those saving traits to Bruce Springsteen, or any other person singing the song, who is indexed by the first person pronoun whenever the song is sung, i.e. in the immediate communicative situation. Besides, the phrase “the rising” is deictically combined with a metaphorical use of the verb “come.” There are no referential world-building elements which can help the listener identify a concrete location, but the verb “come” is a pure space deictic which necessarily indexes some location. As we can see in Figure 4, “come” metaphorically indexes the deictic centre –both spatially and axiologically– of the discourse space (Chilton, 2005) that is occupied by the matrix text world. Given that perspective and evaluation are associated to the beliefs of the speaker (Filardo-Llamas et al., 2016; Hart, 2014), those entities which are located in the deitic centre are thus positively evaluated.

Two conceptual metaphors stress that evaluation. As it has been explained above, the action of “rising” necessarily implies going up, a location which according to Lakoff & Johnson (1980) is positively evaluated. Besides, the word “comes” triggers the need of reaching a destination – “the rising,” in this case –, and the importance of moving forward if we want to reach that. That is closely related to the metaphor LIFE IS A JOURNEY, and its mapping SUCCESS IS MOVEMENT FORWARD (Goatly, 2007; Kövecses, 2002). As explained above, “the rising” is also the desired destination both for the speaker-singer and the audience, given that this verb appears in the

imperative form. The use of this verbal form evokes a deontic world-shift (Gavins, 2007, p. 110) which is tied to the speaker's desire for the audience to carry out that action, as shown in Figure 4. Thus, "the rising" does not only occupy the space and axiological deictic centre in the matrix text-world, but it would also occupy the central deictic position in another layer of meaning which is associated to the speaker's [and audience's] desires. Since the word "come" implies movement, "the rising" is proximized to the speaker and audience, and is thus transferred to the central spatial and axiological position.

5. Conclusion

Two distinguishing features shall be highlighted when describing the text-worlds in Bruce Springsteen's "The Rising" and explaining the healing power of this song. On the one hand, the song is characterized by the deictic vagueness of the world-building elements in the song, which are combined with a lack of clear referential indexation. This deictic vagueness combined with metaphorical conceptualizations evokes a number of knowledge schemata which eventually result in three main mental representations: i) the event-bound interpretation of a fire-fighter going up the Twin Towers after the 9/11 attacks; ii) the religious understanding of the main discourse participant being Jesus Christ going up the Calvary mount and resurrecting to save humanity; and iii) a performative interpretation of the song metaphorically acquiring an energizing and healing value which results from the textual conceptual blending between the fire-fighter and Jesus Christ, and from the discursive, communicative and contextual blending between the singer and the fire-fighter/Jesus Christ first person discourse participant.

On the other hand, the song is characterized by the proximity relationship established between the first person discourse participant and the title phrase "the rising," which is presented as the desired goal of both the speaker-singer and the audience. This is the result of a double proximation: i) a spatial proximation which locates "the rising" at the deictic

centre of the text-world and ii) an axiological proximation which results from the deontic world-shift triggered by the imperative, and its resulting modalised text-world, in which “the rising” is constructed as the key “moral” value.

The analysis of “The Rising” shows how a single text-world can result in several discursive construals which are the result of the activation of the audience’s K-Device. The textual analysis has proved the text-drivenness phenomenon identified by Werth (1999), which emphasises the role of linguistic cues in activating different areas of knowledge. TWT thus proves useful in identifying the core mental representations triggered by a text, and in explaining how these are construed in context. As show in the analysis, “The Rising” requires multiple mental representations to be constructed in the minds of discourse participants, and the notion of layering (Gavins, 2007; Werth, 1999), and therefore addition of meanings, becomes useful to explain this.

Van Dijk’s (2008) identification of different types of knowledge and its relation to the context model has proved to be a useful addition to TWT in as much as it helps to explain how multiple representations are cognitively processed. Given that not all discourse participants necessarily share the same schematic knowledge, acknowledging for the different types of knowledge that are activated by a text-world is useful to explain how an instance of discourse is interpreted. This interpretation does not only include the objective mental representation of the content of the text, but also the subjective stance of the discourse participants towards the information presented in the text-world. As shown in the analysis, TWT already includes elements for the analysis of evaluation, namely modality and conceptual metaphor. However, the proximity/distance relationship that lies at the core of DST (Chilton, 2005) and proximation theory (Cap, 2013) are a significant addition to explain how the different entities which are part of a text-world are related between them and with the speaker’s and audience’s point of view. In this sense, the analysis done in “The Rising” proves that

proximisation does not necessarily involve a threat or something negative for the audience, but it can also be a useful concept to account for positive evaluation. By relying on the analysis of “The Rising,” this chapter has tried to explain how the discourse-world level of a text is construed, both by accounting for the activation of participants’ knowledge and for the evaluation that textual choices may evoke.

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