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Singing for peace: Metaphor and creativity in the lyrics and performances of three songs by U2

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This chapter explores how metaphoric creativity contributes to shaping and recontextualizing ideological and socio-political practices in three songs by U2, “Sunday, Bloody Sunday”, “Please” and “Peace on Earth”. The contextual motivations of metaphoric creativity are analyzed by exploring three main dimensions. Metaphoric creativity is analyzed, first, in the conceptualization of the topic of conflict in Northern Ireland in the lyrics of the three songs. Second, it is analyzed as hinging upon the multimodal interaction of verbal and visual modes in the performance of the song “Please” in a YouTube video. Third, we explore the potentiality for creative recontextualization of the songs, which have been performed to reinterpret other political conflicts and tragic events, starting from the 9/11 attacks.

Keywords: *creativity, metaphor, performance, recontextualization, songs*

1. Introduction

The present chapter discusses some of the motivations of metaphoric creativity in three songs by U2 by exploring how metaphor is used (1) to conceptualize the topic of the Northern Irish conflict during the period known as “The Troubles” and related sub-topics, such as the peace process and emotions in the lyrics of three songs, (2) to create a multimodal interpretation of “Please” as shown in the performance in the official videoclip released by the band and, (3) to account for the creative recontextualization of the songs in performances after the 9/11 attacks in New York.

Songs are an interesting genre for the study of creativity as social practice because of their potential for social critique and their strong persuasive and emotional appeal, in addition to their entertaining function. Metaphors in songs, like in other genres such as politics or media discourse, play crucial roles both in the shaping of ideologies and in the potential to invoke emotions and action in audiences.

The present study contributes to previous research on metaphor in songs (see, for example, Steen, 2002; Kövecses, 2002; Filardo-Llamas, 2017) by focusing on the processes of creative contextualization and recontextualization across modes and performances, an aspect which has not received sufficient attention so far. Our approach to metaphoric creativity draws from studies of contextually-driven metaphoric creativity (Kövecses, 2010, 2015; Hidalgo Downing, 2016), (multimodal) creativity as discursive and social practice (Carter, 2004; Forceville & Urios-Aparisi, 2009; Jones 2012, 2016; Maybin, 2016) and critical approaches to metaphor analysis (Charteris-Black, 2004; Musolff, 2004; Hart, 2008). Our study falls within the tradition of research on metaphoric creativity as product rather than as process. That is, we focus on the way certain meanings can be observed by examining the occurrence and choice of metaphors in the songs, rather than by focusing on the way the songs were created by the band.

However, we will complement our analysis with references to testimonies by the band when designing and performing the songs, in an attempt to establish connections between the meanings we deduce as analysts of the songs and the intentions of the band when creating the songs, together with the adaptations of the songs in specific performances after 9/11. In this way, our aim is to intersect some of the aspects involved in the analysis of creativity as process with our own analysis of the songs as creative products.

The complexity of the creative process in songs is represented in Figure 1., which shows the interaction between the creators' motivations and intentions, the discursive construction of metaphoric creativity in the songs and the creative adaptation of the songs in performances. As explained above, our study focuses on the central dimension, the analysis of songs as creative artefacts, but we also discuss some relevant aspects of the two other dimensions, the band's motivations when writing and performing the songs and the creative appropriation of the songs by audiences in different performances.

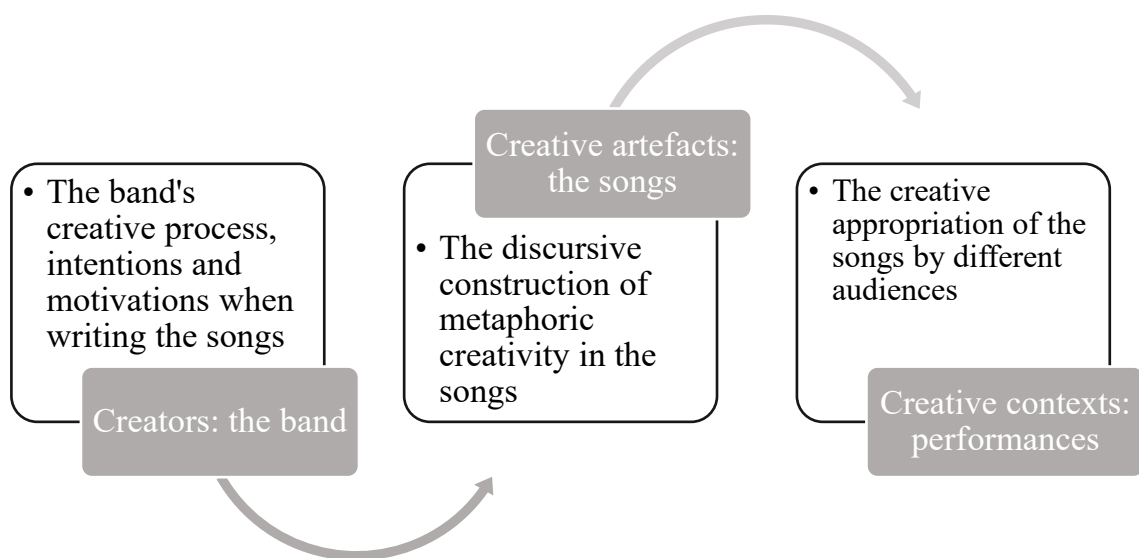


Figure 1. Creativity in songs

The songs we examine are “Sunday, Bloody Sunday” (1983), “Please” (1997), and “Peace on Earth” (2001), three well known songs by the Irish rock band U2. These three songs have been chosen not only because they are produced by the same group – thus ideally retaining similar stylistic traits – but because they originally reacted to different events which took place during the conflict in Northern Ireland, and were subsequently adapted to reinterpret other conflicts. As we will see in the analysis below, the originally localized and individualized meaning of each of the songs has gradually acquired multiple and more universal understandings, especially after the 9/11 terrorist attacks, thus revealing a shift from an impact of local contexts to global contexts. Metaphors and their role in construing a given interpretation of reality (Charteris-Black, 2004) play a crucial role in this process.

In addition to analyzing the lyrics of the songs, we discuss the contextualization of metaphors and metonymies in a videoclip of “Please” and in the recontextualization of the three songs across performances. Only the videoclip for “Please” is analyzed because it is the only official one released by the band. This is done with the aim of discussing the relation between metaphorical creativity and the multimodal interaction between the verbal and visual modes. For reasons of space, we do not address other additional modes such as the aural one. Recontextualization across live performances is explained by looking at how the songs were performed in the US *Elevation* tour following the 9/11 attacks.

The chapter is organized as follows. Section 2 introduces the background to the three songs by U2 under analysis and their performances across contexts, together with

testimonies by the band on their motivations when creating and performing the songs. Section 3 provides an overview of recent scholarly research on metaphorical creativity and its relevance to the study of songs and of discourse as a social practice. Section 4 presents the analysis of the metaphors in the lyrics of the songs, Section 5 the analysis in the video performance of “Please”, and Section 6 the analysis in the recontextualization of the metaphors across contexts and performances. The chapter closes with a section on conclusions and a list of references.

2. The Northern Irish conflict, U2, the three songs and their performance across contexts

Numerous songs have been written – or used – to respond to events of the Northern Irish conflict (Pietzonka, 2008) and also to the 9/11 terrorist attacks in New York. The songs analyzed in this chapter were originally produced to respond to different events in the conflict in Northern Ireland. They were, however, not rebel songs, nor were they aimed at supporting any of the sides involved in the conflict. Rather, they were songs for peace, as claimed by the band (Snow 2014: 52). It is arguably this claim for peace which underlies the three songs that allows the recontextualization of the songs in the aftermath of the 9/11 terrorist attacks.

The Northern Irish conflict has often been presented as arising from the confrontation between the Nationalist/Catholic and the Unionist/Protestant communities¹, and it is usually identified with the 30-year period commonly referred to

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 of Ireland).

as “The Troubles”. Two of the songs analyzed in this chapter, “Sunday, Bloody Sunday” and “Peace on earth”, were composed as reactions to two specific events which are critical reference points in “The Troubles”: Bloody Sunday (30 January 1972) and the Omagh bombing (15 August 1998). Their role as the beginning and end of this 30-year period can also help us explain U2’s growing tiredness and sickness with the conflict, and their evolution from earlier conflict-centred songs to later ones which focus on the existence of evil as the main force causing conflict. In the words of the band, when “Peace on Earth” was written as a reaction to the Omagh bombing, they showed their “disbelief” because that attack was “not only the destruction of so many lives, it seemed it was a destruction of the peace process” (McCormick 2005: 286)

“Sunday, Bloody Sunday” was first included in U2’s album *War* (1983), and it is the bands’ reaction to Bloody Sunday, an event which marked the escalation of violence which had started in Northern Ireland during the late sixties. In this incident, thirteen unarmed civilians were shot dead, allegedly at the hands of The British Parachute Regiment, after a Civil Rights march in 1972 in (London)Derry. This event increased hostility towards the British army and promoted the support towards the IRA. This increase in the support of the IRA is probably the reason why Bono chose to express openly the band’s anti-terrorist views in their performances of Bloody Sunday, a song which he introduced with the words “This is not a rebel song. This song is Sunday, Bloody Sunday.” A similar message can be observed in his waving a white flag during the mid-song instrumental solo at concerts instead of the Irish tri-color or the Union Jack. The white flag not only symbolized peace, but also U2’s attempt to avoid taking sides in the Northern Irish conflict (Benito García, 2013).

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

The use of the white flag, according to the band, became “a big feature of the tour”, and it was understood as a “beautiful symbol with a connection to the album” entitled *War* (McCormick 2005: 135). The white flag, as a symbol for peace, together with the “military drum beat” in the song recall “the marching band influence”, a band that is “militant for peace”. This militant feeling was particularly important in the on-stage performance, as explained by Bono: “Militant for peace was our idea, hence the boots and the quasi-military garb - aggressive non-violence. We weren't really seeing it as any kind of crusade” (McCormick 2005: 139). “Sunday, Bloody Sunday” can thus be understood as a song that cries for peace in the context of a conflict to which violence is obviously not providing as solution. (Snow 2014: 52-53)

The efforts to put an end to the conflict were successful when a Peace Agreement, also known as the Belfast/Good Friday Agreement, was signed in April 1998. At the same time, an IRA ceasefire was called. Both the agreement and the ceasefire were opposed by the Real IRA, a formation splitting from the Provisional IRA, which was responsible for the car bombing in Omagh on 15 August 1998. Twenty-nine persons died in the attack and two hundred and twenty were injured. This incident caused national and international outrage. As described by Bono, the country's, reaction was one of “disbelief” and of being “in deep shock”; “There were no words you could say. [...] It was really a trauma for the entire nation, because not only was it the destruction of so many lives, it seemed it was a destruction of the peace process” (McCormick 2005: 286). The song “Peace on Earth”, “which can be found in the album *All you can't leave behind*, released in 2000, tries to capture that feeling, and Bono's crisis of faith at the time. This is why this song is described by the band as being “as bitter and as angry a song as U2 have ever written” (McCormick 2005: 286). These feelings result in a song which does not so much focus on a description of violent

conflict, but rather asks why peace does not exist on earth. The questioning of the possibility of peace on earth is further emphasized after 9/11, when the opening lines in the first stanza are changed: instead of singing “I’m sick of hearing again and again / that there’s ever gonna be peace on Earth,” the temporal adverb “ever” becomes “never” (McCormick 2005: 299).

As mentioned by the band, the songs can easily acquire new meanings. The Edge describes his reaction as one of “surprise” when they realized that after 9/11 some of the themes in “Peace on Earth” were “so strong”, and they evoked a “certain sense of morality, of trying to cope with loss” (Vagacs 2005: 15).

Violence and conflict are also defining features of the terrorist attacks against the Twin Towers in New York on 11 September 2001, where 2,977 died (CNN, 2016). Although still focused on the idea of conflict, the reinterpretation of the three songs in the aftermath of the 9/11 attack is an example of American society’s attempt to cope with and narrate the event which left the country in shock, exemplified in the erection of memorials and in the broadcast of tributes to the victims. “Sunday, Bloody Sunday” was allegedly included in a list of songs which circulated in radio and television programs and which were deemed lyrically questionable to be played after the 9/11 attacks (Melnick, 2009). However, the song was performed in all the concerts of U2’s North-American leg of the *Elevation tour*, which started one month after 9/11 and continued till December. Although the band considered cancelling the first concert in October 2001, they finally decided to perform and Bono appeared on stage wrapped in the North American flag. “Please” was also one of the songs played by U2 in the North-American leg of the *Elevation tour*. Significantly, the song has not been played in full since the last show of this tour, because, as mentioned above, the band found it impossible to perform because of the emotional load it acquired. The first verses of “Peace on Earth”

were used by U2 in their live performance at the benefit concert “America: A tribute to the heroes” ten days after the attack (Francis, 2009). Likewise, several videos can be found on YouTube where “Peace on Earth” is used to remember those who died in the 9/11 terrorist attacks.

The constant search for peace by U2 in their songs is thus easily re-contextualized in the three songs, with the contextually-bound criticism of terrorism in “Sunday, Bloody Sunday” acquiring a new meaning when referring to the 9/11 terrorist attacks. The plea for peace in “Please” acquires a heavier emotional load, as it is not only ideas and values related to each of the communities involved in the Northern Irish conflict that are criticized, but any value and idea which may be used to justify any conflict. Likewise, the possibility of the existence of peace seems more unreal when the band changes the lyrics in “Peace on Earth” and stresses the bitterness of the song. These songs illustrate how Bono’s, or U2’s, lyrics are adaptable “to any particular situation” (Vagacs 2005: 15), and can be used to explain how and why U2 can be described as “poets for turbulent times” (Vagacs 2005: 1-15)

U2’s view on the conflict can also be seen in “Please”, which was released as part of the album *Pop* in 1997. The reference to the Northern Irish Troubles can be clearly seen in the original cover of the single, which includes a photograph of the four main Northern Irish politicians at the time: Gerry Adams, David Trimble, John Hume and Ian Paisley. These politicians had been involved in a number of endless political talks during the long period of violence which followed Bloody Sunday. The plea in the title, and the song, however, is not only to be understood as being addressed at these politicians, but also at those people who were sympathetic of paramilitary groups. In Bono’s words: “‘Please’ was written with somebody in mind, who shall remain nameless. [...] It’s not an exact portrait, it’s a certain kind of person you’d meet in

middle-class Dublin suburbs, who are very sympathetic to the IRA paramilitaries and provide the intellectual support base for militant Republicanism. It's people who think ideas are more valuable than other people." (McCormick 2005: 269).

This emphasis on ideas, and not on locations, can also be observed in the video, which is shot at an unidentifiable location called "No name," where a number of participants are involved in different violent actions and are begged to stop. The focus on ideas and violence, and the constant and repeated plea by Bono's solo voice can help us understand why it is described by the band as "a song about terror," which "after 9/11 became impossible to sing" (McCormick 2005: 269).

"Peace on Earth" can be found in *All you can't leave behind*, released in 2000. Although the song was originally a reaction to the Omagh bombing in Northern Ireland, it was later used as an encore song coupled with "Walk on" when U2 participated live in the telethon *America: A tribute to heroes*, after 9/11. A double re-contextualization takes place in this performance. First, being used as an introduction to another song, it loses its complete-song status and is only used as a way of framing another song. Second, as observed above, a change can be observed in the lyrics of the first stanza. While in the recorded version released in 2000, U2 sang "I'm sick of hearing again and again / that there's ever gonna be peace on Earth," in the telethon version ever becomes "never" and the possibility of peace existing becomes even more unreal.

3. Metaphor and creativity as social practice in songs

In our study we draw on recent research in discourse approaches to multimodal metaphor and to critical metaphor analysis (Cameron & Maslen, 2010; Charteris-Black,

2004; Fairclough, 2005; Forceville & Urios-Aparisi, 2009; Hart 2008; Musolff, 2004; Semino & Demjén, 2016, among others) and context-motivated metaphoric creativity and creativity as social practice (Carter, 2004; Gibbs, 1994, 2017; Jones, 2012, 2016; Kövecses, 2010, 2015).

3.1. Metaphor and creativity in pop-rock songs: from discursive to social practices

Recent approaches to creativity in discourse analysis (Jones, 2012, 2016) have argued that creativity cannot be located in specific linguistic expressions per se, but, rather, in the contextual acts and socio-cultural practices in which language is used. This view of discursive creativity is consonant with the view of discourse as situated in genre practices (Forceville, 2009; Caballero, 2016) and in critical discourse practices (Charteris-Black, 2004; Musolff, 2004). From this perspective, pop songs as a genre are creative discursive and socio-cultural practices which numerous artists use as a medium in order to question and challenge established social orders and to carry out social critique (Machin, 2010; van Leeuwen, 2012). This approach to the communicative function of songs reflects the view of artists such as the members of the band U2, who are known as ‘a band with a message.’ (Cogan, 2008). Indeed, their message tends to be of a political nature, and multiple examples can be found of the band publicly supporting given political views in their concerts. The last example of this has been seen in the use of a video showing a number of political protesters in different socio-political situations at the beginning of the concerts in the *Experience + Innocence* tour.

A view of creativity as discursive and social practice (Jones, 2012, 2016) allows us to examine creativity in the songs by U2 as found not only in the lyrics as textual artefacts, but also in the way in which the songs become a site for the negotiation,

modification and challenging of assumptions regarding a particular topic, that of conflict, together with the plea for peace, and a means for evoking emotions and invoking actions in the audience.

It can be argued that metaphor plays a crucial role in the expression of creativity as outlined above, for several reasons. First, metaphor is a natural mechanism for creativity, in that it allows us to think and talk about one thing in terms of something else, thus having the potentiality to invoke unusual associations between concepts (Semino & Demjén, 2016, p. 1). More specifically, the type of metaphoric creativity we examine in the songs by U2 is contextually motivated (Kövecses, 2010, 2015), though we argue that it operates by means of the interaction with embodied metaphors.

Kövecses argues that ‘variation in metaphorical conceptualization is directly related to metaphorical creativity’ (2010, p. 666) and that when speakers conceptualize ideas metaphorically ‘they do so under the pressure of coherence: the pressure of their bodily experience and the pressure of the context that surrounds them’ (2010, p. 666).

Kövecses further argues that while conceptualization of the former type takes place by means of embodied metaphors, which are linked to image schemas, emotions and physical experience and have a tendency to universality, the latter type takes place by means of context-triggered metaphors, which are typically complex metaphors (2010, p. 666). We argue that metaphorical creativity which arises in recontextualization processes such as the ones we analyze in the U2 songs, takes place by means of the interaction between embodied metaphors and contextually-triggered metaphors. As we explain in the analysis below, the possibility of appealing both to universal embodied experiences of physical orientation, of action and of emotion, and to contextually-variable culturally-based metaphors enables the appropriation process of recontextualization at two complementary levels.

Second, as we observe in the songs we analyze, metaphor in discourse occurs in various patterns such as repetition, combination and extension, which foreground the creative potentiality of the individual conceptual metaphors when occurring in actual discourse. Third, metaphor is a discursive and cognitive resource for the expression of ideological and evaluative meaning and, additionally, it is a framing mechanism that provides a particular perspective on an issue, in our case, the topic of conflict. Fourth, metaphor has a powerful persuasive potential, in its capacity to evoke vivid scenarios which demand the receiver to engage emotionally and to take action on a particular issue.

In the present chapter we analyze monomodal verbal metaphors in the lyrics of three songs by U2 and visual and multimodal (verbo-visual) metaphors in the video of the song “Please”. Following Forceville (2009, pp. 23-24), we consider monomodal verbal metaphors and metonymies those which are manifested exclusively in the verbal mode, while multimodal verbo-visual metaphors and metonymies are those whose targets and/or sources can be manifested in one or both semiotic modes.

While metaphors involve cross-domain mapping, metonymies are characterized by within-domain mapping. As has been pointed out in the literature (Barcelona, 2000; Hidalgo-Downing & Kraljevic-Mujic, 2011; Urios-Aparisi, 2009), numerous metaphors are enabled by metonymies and metonymic chains, which contribute to the process of highlighting and hiding specific features of topics. The analysis of the video allows us to explore an interpretation of the song, specifically by identifying visual cues which function as source domains for the metaphors and help fix the potential meaning of the verbal mode.

3.2. Metaphor and political action

The crucial role of metaphor in a critical approach to discourse analysis has to do with its potential to express evaluations, to shape persuasive practices and to invoke emotional responses. As argued by Charteris-Black (2004, p. 38), the evaluative and persuasive potential of metaphor contributes to construing ideology in texts, which is communicated verbally in order to justify political actions. The justification of political action hinges upon the triggering of emotional responses and is thus a form of verbal action (Lakoff & Johnson, 1980). It may be argued that metaphor in U2's songs carries out a similar pragmatic function, given the critical stance of the band towards the themes they choose.

In the present chapter, we explore metaphors that are used to represent the Northern Irish conflict and the negotiations of peace. Relevant source domains for the analysis of conflict as a theme in the songs are WAR, JOURNEY and RELIGION, source domains which are typically used in political discourse to conceptualize the topic of politics (Charteris-Black, 2004). Although the songs by U2 are obviously not political discourses as a genre, because of the prominence of the political themes touched upon in the songs, we argue that some of the main metaphors which are found in political discourse are also present in the songs in order to conceptualize the topic of conflict. Some of the main metaphors identified by Charteris-Black (2004) in his analysis of a corpus of political discourse are particularly relevant for our study. Charteris-Black (2004) argues that his data show evidence of the presence of various conceptual metaphors which make use of these sources, namely POLITICS IS CONFLICT/WAR, POLITICS IS RELIGION and PURPOSEFUL SOCIAL ACTIVITY IS TRAVELLING ALONG A PATH TOWARDS A DESTINATION.

The activation of the WAR source domain triggers at the same time a war script with the associated sequence of actions contained in the script (the event which triggers the war, the declaration of war, the call to arms, the armed conflict, the results of the war, casualties, occupied territories, the winning or losing of the war, or the surrender) (Charteris-Black, 2004, p. 92). The WAR source domain also activates frame or schematic knowledge regarding the entities and locations involved in the concept, such as the victims, the two opposed factions, the locations of the conflict, etc.

At this point it is relevant to mention that the polarization of entities involved in the metaphorical schematization of conflict is ideologically construed as an opposition between 'us' and 'them' (van Dijk, 1998; van Leeuwen, 2008). The polarization of factions in a conflict allows for the ideological evaluation of the parts, inviting the audience to join in the evaluation of what is represented as good versus bad. As we will see in the discussion below, the representation of conflict in the songs by U2, however, does not involve taking parts with one of the factions in the conflict, but, rather, it invites the audience to reject taking part in the conflict and take a different course of action.

A second important source domain in political discourse is RELIGION, which allows 'to invoke spiritual aspirations into the political domain' (Charteris-Black, 2004, p. 103). This source domain is used by U2, on the one hand, to conceptualize the conflict in Northern Ireland as a religious conflict between Catholics and Protestants, and, on the other, to invoke spirituality and peace as the legitimate options in the conflict. This source is important in the songs by U2 because of the spiritual nature of the message the band wishes to communicate.

A third type of metaphor that is frequent in political discourse which is also found in the U2 songs is the JOURNEY metaphor, in which 'the purposes of politicians'

actions are conceptualized as the destinations of travelers', more specifically as PURPOSEFUL SOCIAL ACTIVITY IS TRAVELLING ALONG A PATH TOWARDS A DESTINATION (Charteris-Black, 2004, p. 93). Although journey metaphors typically highlight positive aspects of political activity, such as the effort to achieve a common goal, they may be used, as they are in the songs by U2, to highlight the obstacles and problems in a particular course of action. We will see this is the case in the conceptualization of the negotiations for peace in the Irish conflict.

3.3. Recontextualization of the songs and reinterpretation of the metaphors

The reinterpretation of the songs as reflecting on different realities is possible because of the interaction between various discourse strategies and their performance in specific contexts. It may be argued that it is the performance of the songs in specific modes and in geographical and historical contexts that allows for the highlighting and hiding of certain features of the song in order to allow a certain construal of the song. In this sense, we understand that the performance of songs in different mediums and contexts constitutes a special case of recontextualization. In Critical Discourse Analysis, recontextualization is understood as 'the selective appropriation of elements of one social practice with another in accordance with distinctive "recontextualization principles"' (Fairclough, 2005, p. 64). Crucial to the concept of recontextualization is thus the idea of appropriation dialectic, in which a text or part of a text within a discourse practice is re-used and potentially transformed within a different social practice. Though most of the work on recontextualization involves the discussion of how discourses are re-used in different genres, such as for example, the transfer of discourse extracts from politics to the media (see, for example, Semino, Deignan &

Littlemore, 2013), it may be argued that song performances such as the ones we are discussing in the present chapter involve a specific type of recontextualization. By this we understand the process by which a song, which is originally created with reference to a specific topic and situational context (see Kövecses's 2010 topic triggered and situation triggered contextual creativity) is appropriated by a new audience in a new geographical and historical context. In so doing, the social actors in this new context make it possible to reframe the discourse in order to highlight a different historical reality. A similar process takes place in the video performance of the song "Please", in which, as we discuss below, we can observe a process of generalization of the topics of conflict and religion so as to go beyond the religious conflict in Northern Ireland and address the potential conflict of religious narrow-mindedness in more general terms. As in other cases of recontextualization, these processes of adaptation observed in the video and the live performances do not just imply that the original text is used in a new context, but they actually involve some crucial transformations. These transformations are possible because of the potentiality of the text for reinterpretation, which is explained below, and because of the important role of social agents in the change in the discourse situation. It is the interaction between singers and audience which enables the recontextualization process. The target domain of the metaphors, the metaphorical schematization of conflict, whether it focuses on the Northern Irish conflict or a different conflict, such as 9/11, will be activated by context-driven performances of the songs in different geographical locations and different historical moments.

4. Metaphors and metonymies in the lyrics of the three songs

Metaphoric creativity in the conceptualization of conflict and the peace process in the lyrics of the songs is manifested by means of three main strategies: first, in the construal of the domain of polarized conflict, which is introduced only with the purpose of being rejected, rather than in order to take sides. Second, by means of the combination of embodied and contextual metaphors; third, by means of various discourse strategies which involve metaphor recurrence, combining, extension and interaction with metonymy. The target domain of conflict runs through the three songs and can thus be said to constitute a metaphorical schematization of conflict or a conflict schema (Klar et al., 1988); each song highlights and hides specific features of the domain by focusing on different sources or combinations of sources. The main conceptual metaphors, the related metaphorical linguistic expressions and their occurrence in the three songs are shown in Table 1.

The metaphors collected in Table 1 include contextual metaphors and embodied metaphors. Starting from the contextual metaphors, the JOURNEY source domain is used to conceptualize the conflict and the peace process in the three songs (CONFLICT IS A JOURNEY (WITH NO DESTINATION)). It may be argued that this is an extended metaphor which runs through the three songs. The reason for the pervasiveness of the JOURNEY metaphor in the conceptualization of conflict may be related to the entrenchment of the PATH-SOURCE-GOAL image schema and the PURPOSEFUL ACTIVITIES ARE MOVEMENTS ALONG A PATH TO A DESTINATION metaphor, as mentioned in section 3.2. above with regard to metaphors in political discourse.

Metaphorical conceptualizations in U2 songs				
Metaphor type	Conceptual metaphor	Linguistic trigger – “Sunday Bloody Sunday”	Linguistic trigger – “Please”	Linguistic trigger – “Peace on Earth”

CONTEXTUAL METAPHORS	POLITICS/CONFLICT IS A JOURNEY (WITH NO DESTINATION)	<ul style="list-style-type: none"> across the <u>dead end street</u> 	<ul style="list-style-type: none"> September streets <u>capsizing</u> October talk <u>getting nowhere</u> November, December, remember, We just <u>started again</u> 	<ul style="list-style-type: none"> it's already <u>gone too far</u>
	POLITICS/CONFLICT IS WAR	<ul style="list-style-type: none"> But I won't heed the <u>battle call</u> And the battle's just begun There's many lost, but tell me who has <u>won</u> The <u>trench</u> is dug within our hearts The real battle just begun" "To claim the victory Jesus won 	<ul style="list-style-type: none"> You had to <u>win</u> Your holy <u>war</u> 	
	POLITICS/CONFLICT IS RELIGION		<ul style="list-style-type: none"> Your <u>holy</u> war your <u>sermon from the mount</u> of the boot of your car your <u>convent</u> shoes your <u>Catholic</u> blues 	
	SPIRITUALITY IS WAR	<ul style="list-style-type: none"> The real <u>battle</u> just begun <p>To claim the <u>victory</u> Jesus won</p>		
EMBODIED METAPHORS	SOCIAL ACTION IS PHYSICAL ACTION	<ul style="list-style-type: none"> <u>wipe</u> your tears <u>away</u> 	<ul style="list-style-type: none"> <u>get up off</u> your feet 	
	HATE IS CONFLICT / WAR	<ul style="list-style-type: none"> the trench is dug <u>within our hearts</u> 		
	CONFLICT IS A CONTAINER			<ul style="list-style-type: none"> if you go <u>in</u> hard
	GOOD IS UP / BAD IS DOWN		<ul style="list-style-type: none"> <u>Get up off</u> your knees 	<ul style="list-style-type: none"> <u>Heaven</u> on earth, we need it now throw a <u>drowning man</u> a line. Now he's <u>in the dirt</u>
	TIREDDNESS WITH CONFLICT IS SICKNESS			<ul style="list-style-type: none"> I'm <u>sick</u> of all of this
	A CLAIM FOR PEACE IS SINGING	<ul style="list-style-type: none"> how long must we <u>sing</u> this song 		<ul style="list-style-type: none"> Jesus in the <u>song</u> you wrote <u>The words</u> are <u>sticking in my throat</u>

Table 1. Metaphorical conceptualizations in the three songs by U2

In “Sunday Bloody Sunday” the topic of conflict is conceptualized by highlighting the combination of the JOURNEY metaphor with the POLITICS/CONFLICT IS WAR metaphor. As observed in section 2. above, this conceptualization of conflict was mistakenly interpreted by some listeners as a call to support the Republicans. However, this assumption is corrected by the verses in the song which conceptualize the claim for

spirituality as a war in the final stanza and which highlight the real battle as being that to achieve peace, not that between the two confronted factions.

In “Please”, the JOURNEY metaphor is combined with the POLITICS/CONFLICT IS WAR metaphor, and with the POLITICS/CONFLICT IS RELIGION metaphor, which is highlighted in this song. As is confirmed by the performance of this song in the video, the connection between these two metaphors becomes the focus of the conflict.

With regard to embodied metaphors, the three songs express explicit calls to action to end violence by means of embodied metaphors SOCIAL ACTION IS PHYSICAL ACTION (in “Sunday, Bloody Sunday” and “Please”) and of A CLAIM FOR PEACE IS SINGING (in “Sunday, Bloody Sunday” and “Peace on earth”). These examples present interactions of metonymies (TEARS STAND FOR CRYING, KNEELING STANDS FOR BEING SUBDUED) and embodied metaphors which refer to emotions and actions (CRYING IS BEING SAD, WIPING TEARS FROM EYES IS TAKING ACTION, KNEELING IS BEING RELIGIOUSLY SUBDUED, STANDING IS TAKING ACTION and A CLAIM FOR PEACE IS SINGING). Metonymies are frequent in the three songs, enabling the highlighting of specific details (broken bottles, street, children’s feet, in “Sunday Bloody Sunday” and convent shoes, your family tree, shards of glass, in “Please”) which may acquire a more universal value in different contexts. The metonymies have a strong emotional effect by highlighting effects instead of causes and by evoking powerful images (broken bottles as the result of violent confrontations) and highlighting human body parts (children’s feet, a trench dug in our heart).

The heart metonymy in “Sunday Bloody Sunday” is particularly significant, since it allows for the conceptualization of the conflict as being located in the heart and thus activating an emotion metaphor (HATE IS CONFLICT/WAR).

With regard to the embodied metaphors based on image schemas, the metaphors GOOD IS UP and BAD IS DOWN can be observed especially in “Please” and in “Peace on earth”. These metaphors allow for a representation of contraries which are evaluated (LIFE IS UP, DEATH IS DOWN, SPIRITUALITY IS UP, VIOLENCE IS DOWN, with a focus on death and on the opposition between spirituality and violence in the songs). Conflict is also conceptualized as a CONTAINER in “Peace on earth”.

In “Please”, the metaphoric representations are accompanied by negative evaluations of the represented actors involved in the conflict. Thus, the addressee, you, is represented as overly ambitious and inflexible, carrying out actions which have negative connotations, being selfish and pursuing an end which is not legitimate. The persona in “Please” finally rejects the arguments in favour of violent confrontation from both sides.

When considering the occurrence of metaphors in the three songs, it may be argued that an evolution may be observed from an earlier stage which reflects on the conflict and violence during the period of Bloody Sunday (1972) to a much later stage referring to the conflict and the difficulties of the peace negotiations, and finally the tiredness with the conflict after the Omagh bombing (1998) in “Peace on earth”. While “Sunday Bloody Sunday” and “Please” use both embodied and culturally-triggered contextual metaphors in patterns of combining and extension for the conceptualization of the conflict and related emotions and call to action, it is worth noticing that “Peace on earth” hardly presents any instances of contextual metaphors; there are fewer metaphorical occurrences in this song, and they are mostly of the embodied type. An evolution may be appreciated from more specific and culturally variable conceptualizations of the conflict as WAR and RELIGION, towards a plea for peace which appeals to the more universal experiences evoked by the embodied metaphors of

emotion, image schemas and action. These findings regarding the presence and role of metaphors in the songs may be said to confirm the band's feelings and opinions on the nature of the songs, as explained in section 2. above.

5. Multimodal metaphor and metonymy in the video performance of "Please"

The analysis of the videoclip of the song "Please", officially released by the band, enables us to explore a multimodal representation of the song which provides an interpretation of the lyrics. In this interpretation, the visual mode provides invaluable input for the activation of metaphors and metonymies, both pictorial and multimodal.

As we can see in Table 2 below, visual metonymies function as visual anchors of the CONFLICT domain, while conceptual metaphors have a more evaluative function. The anchoring achieved metonymically is mainly related to the topics of religion and society. We can see a significant use of physical attributes that are associated with different religions in the video. This is the case of the drummers in minute 1.00 which could stand for the Northern Irish Twelfth of July, the Jewish hair and clothing (min. 1.04), the nun habits and the bishop standing for different Christian religions (min. 1.10 and 1.56).

Verbal and visual conceptual metaphors and metonymies in "Please"				
Metaphor type	Conceptual metaphor	Linguistic trigger	Visual triggers	
			METONYMIES FOR SOURCE DOMAIN	CONCEPTUAL METAPHORS
CONTEXTUAL METAPHORS	POLITICS / CONFLICT IS A JOURNEY (WITH NO DESTINATION)	<ul style="list-style-type: none"> September streets <u>capsizing</u> October talk <u>getting nowhere</u> November, December, 	<ul style="list-style-type: none"> Foot moving 	<ul style="list-style-type: none"> Different types of movement

		remember, We just <u>started</u> again		
	POLITICS / CONFLICT IS WAR	<ul style="list-style-type: none"> • You had to <u>win</u> • Your holy <u>war</u> 	<ul style="list-style-type: none"> • “Yes/no” sign • Throwing stones 	
	POLITICS / CONFLICT IS RELIGION	<ul style="list-style-type: none"> • Your <u>holy</u> war • your <u>sermon from the mount</u> of the boot of your car • your <u>convent</u> shoes • your <u>Catholic</u> blues 	<ul style="list-style-type: none"> • Drums → Irish 12th July • Hair and Jewish clothes • Nuns and bishop • Image of Jesus on Cross • <u>Kneeling</u> 	<ul style="list-style-type: none"> • Beggar is Jesus Christ resurrecting
EMBODIED METAPHORS	SOCIAL ACTION IS PHYSICAL ACTION	<ul style="list-style-type: none"> • <u>get up off</u> your feet 	<ul style="list-style-type: none"> • not seeing (looking) is lack of physical action 	
	GOOD IS UP / BAD IS DOWN	<ul style="list-style-type: none"> • <u>Get up off</u> your knees 	<ul style="list-style-type: none"> • Clouds for sky 	<ul style="list-style-type: none"> • Child and beggar are standing • People are kneeling
	A CLAIM FOR PEACE IS SINGING		<ul style="list-style-type: none"> • Clouds for heaven 	<ul style="list-style-type: none"> • Bono signing in short frame
	BLACK IS BAD / GOOD IS WHITE OR COLOUR		<ul style="list-style-type: none"> • Violence through people performing violent acts 	<ul style="list-style-type: none"> • Beggar and child dressed in white • Use of color in singing for peace • Raining of black ashes

Table 2. Conceptual metaphors and metonymies in “Please”

The importance of religious beliefs can be observed in a woman looking up towards an image of Jesus in minute 2.00. Both the upper position of the image together with the upward gaze of the woman contribute to emphasizing the hierarchical power of religion in ruling people’s actions. The broad number of physical attributes stresses the universal criticism of religion we can see in the lyrics, without any specific religion being criticized textually or visually.

Cultural understandings of religion can also be observed in the action of kneeling, which metonymically stands for praying. The kneeling movement enables an association

between people's behavior in life and religion as their triggering force. The importance of beliefs and the focus on Jesus Christ – and morality – can be seen in the conceptual blend (Fauconnier and Turner 2002) triggered by the movement towards the sky of the beggar at the end of the video (min. 5.12). This upward movement, together with the beggar's physical attributes, can be understood as invoking Jesus Christ's resurrection. The beggar had appeared at the beginning of the video and most people, except for a child, had ignored him.

In addition to anchoring the conflict schema by invoking religious meanings, visual metonymies can help us identify different social groups by highlighting the physical attributes of the individuals appearing on the video. Thus, society is metonymically recalled through references to some of its members – who are individualized (Van Leeuwen, 2008) by the visual foregrounding of their distinguishing attributes. However, this metonymy is arguably circular and, given that many different individuals appear in the video, including males, females, tourists, or couples, the individuals also stand for the whole of society, hence achieving a generalization process.

This generalization process can also be observed in the metonymic recalling of a street, which could stand for any city. The visual characterization of the street where the video activity schema is taking place (Machin, 2010) is quite schematic: The location is visually unidentifiable and we can only see a few buildings; the plaque with the street's name says "no name" (min. 1.43). Likewise, the street is always shown in black and white, thus stressing its schematic features. In minute 1.57, the viewer can see a "yes/no" sign in the background. The street thus becomes a metonymic CONTAINER in which conflict and violence take place.

It can be argued that the use of color in the video is metaphorical and evaluative, as most of the video is shot in black and white, thus denaturalizing the conflict. The use

of color, which is more prominent when Bono appears singing against a blue sky in the background, functions as a modality indicator which stresses the call for peace that is expressed verbally in the lyrics. The despair and prominence of conflict is foregrounded when black ashes fall in front of Bono's face. This "black rain" appears when violence is being executed by people (min. 3.34) and the ashes metonymically recall the consequences of fire, thus evoking the metaphorical conceptualization ANGER IS FIRE (Kövecses 2002).

Color is also evaluative when used in the clothing of the characters, most of whom are not only presented as kneeling, but are also dressed in black or in dark colors. The only character dressed in white is a little girl, who is standing and has free movement (compared to the rhythmic movement of other characters), and is also the only one who looks at the beggar. The little girl disappears from the narrative when violence starts, and only reappears once the beggar has "resurrected." She then holds a sign saying "please," at the same time as the lights in a house are turned on. White is thus associated with light, hence recalling not only the innocence of the child, but also the conceptual metaphors KNOWING IS SEEING, GOOD IS LIGHT and BAD IS DARK (Forceville 2013).

The JOURNEY metaphor is activated both by the lyrics and the visual mode, where the JOURNEY metaphor is triggered by the characters' movement. The type of movement, rhythmic and apparently controlled by an unknown force (probably religion) contributes to evaluating conflict negatively. This socially-determined movement changes in minutes 3.08 to 3.48 where we can observe an individualistic and fast movement that is associated with violence. The lack of destination can be observed in the metonymic foregrounding of a quick movement of feet and legs while the beggar appears ignored in the background. This contributes to establishing a metaphoric connection between conflict and social blindness to the needs of other people.

The embodied metaphors GOOD IS UP and BAD IS DOWN are metonymically activated by the image of the sky, where Bono seems to be situated, and its cultural association with heaven. These metaphors, together with a number of close-up frames of the faces of Bono and the beggar, trigger the idea of “seeing from above” that can be interpreted as conceptualizing knowledge (KNOWING IS SEEING). This stresses the (moral) authority of singer that sees land, and the violence performed by people. Likewise, pleading is understood in terms of begging in the video. This is seen not only in the figure of the beggar and its contextual and cultural activation of the RELIGION frame, but also in the sign he carries, in which we can read “please”. The beggar’s rising up to the sky after being ignored by different people activates the embodied metaphor GOOD IS UP. The action of begging is metonymically a part of the title and the chorus of the song, “Please,” and since both Bono and the beggar are asking for something, an evaluative resemblance can be established between what the character and the singer are asking for. Thus, the conceptual metaphor A CLAIM FOR PEACE IS SINGING is contextually evoked as a reaction to the violent actions carried out by other actors.

6. Recontextualization of the three songs across performances

The conceptual metaphors which are activated in the songs in order to conceptualize the Northern Irish conflict can be reinterpreted as conceptualizing other conflicts, once the songs are performed in different geographical locations and moments in time. The recontextualization of metaphors is possible by means of the interaction of embodied, potentially universal metaphors, and contextually-triggered metaphors. This is shown in Figure 2. below, in which we propose a model for the potential

recontextualization of the three U2 songs we analyse at four levels: 1) the reactivation of a basic generic CONFLICT metaphorical schematization, and topic-triggered CONFLICT metaphors, 2) the reconceptualization of the culturally triggered RELIGION source domain, 3) the evaluation of new contexts by means of embodied UP/DOWN and EMOTION metaphors, and 4) the call to action by means of embodied metaphors of ACTION, namely, SINGING and PHYSICAL ACTION.

The recontextualization of metaphors is possible because they all address CONFLICT as a target domain which is metonymically activated by the consequences of conflicts, as we have seen in the analysis above. As such, the CONFLICT conceptual domain enables the activation of topic-triggered (Semino, 2008) and culturally triggered contextual metaphors which occur in patterns of combining and extension across the songs. These include the metaphors POLITICS/CONFLICT IS A JOURNEY WITH NO DESTINATION, POLITICS/CONFLICT IS WAR and POLITICS IS RELIGION.

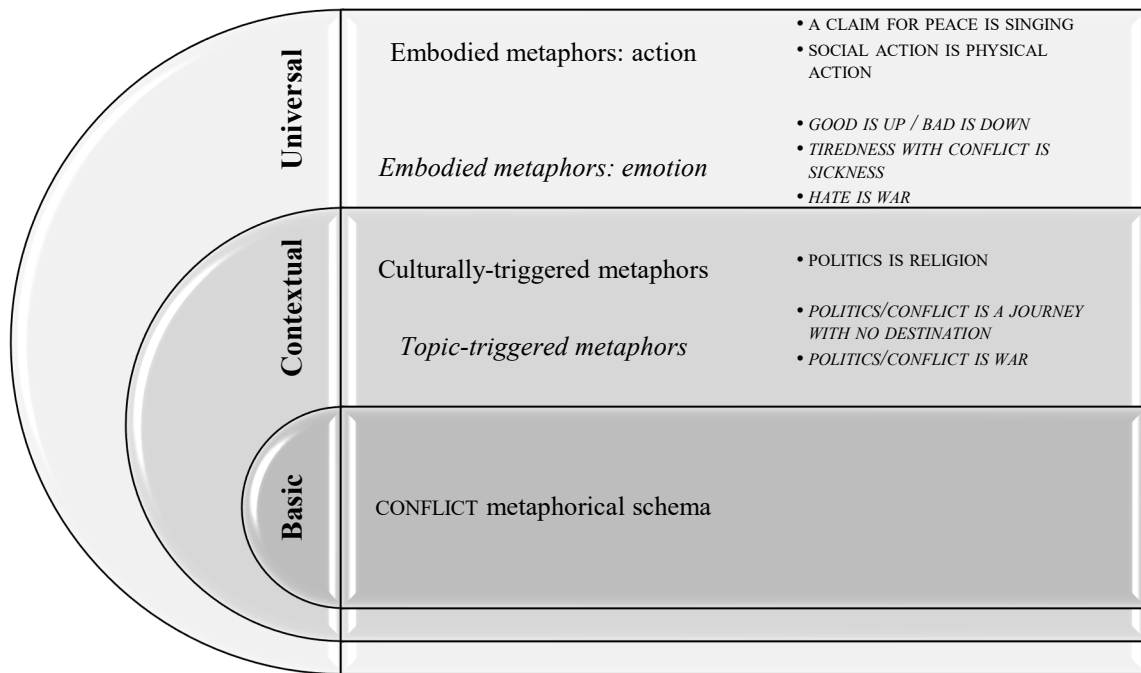


Figure 2. A model for the recontextualization of metaphors in U2 songs

Conflict is thus construed by means of three basic source domains – JOURNEY, WAR and RELIGION – and the frame knowledge and scripts related to these source domains, which can be easily reinterpreted in new contexts, such as 9/11. Recontextualization is possible not only with the two more general source domains, JOURNEY and WAR, but also with the more culturally-specific one, RELIGION. The metonymic triggering of religious descriptions of both the Catholic and the Protestant identities in the Northern Irish context becomes less specific and can be understood as a metonymic identification of any religious identity. Thus, the topic-triggered and culturally-triggered metaphors are recontextualized by means of the new audiences’ appropriation and adaptation of source and target domains in new contexts. Metaphoric linguistic expressions such as ‘holy war’ and ‘dead end street’ are enriched by the specific cultural knowledge activated by audiences in specific geographical, historical and cultural contexts.

Embodied metaphors enable recontextualization by appealing to universal processes of experiencing and reacting to aspects of conflict. We have distinguished between embodied metaphors related to the UP/DOWN image schema and to emotions (TIREDNESS WITH CONFLICT and HATE), on the one hand, and embodied metaphors of performance of physical action, on the other (SINGING and PHYSICAL ACTION). The former are EMOTION metaphors and UP/DOWN metaphors which focus on what a human being, the singer, feels, and can be extrapolated to those of any human being around the world. The same metaphorical constructs can be used to evaluate different contexts. The latter are embodied metaphors in which a physical action (singing, getting up, wiping tears away) is used as a source to conceptualize social action (take action against conflict and related concepts). Embodied metaphors thus express the emotional and social reactions to the conflict.

With regard to the evaluative potential of the metaphors, the culturally-triggered and topic-triggered JOURNEY, WAR and RELIGION metaphors are not overtly evaluative, but they give rise to negative evaluations of conflict by means of the co-occurrence with evaluative non-figurative language in the co-text of the songs. These non-figurative evaluations reinforce the interpretation of the metaphors and make explicit the critical stance of the band towards the topic of conflict. In the case of the embodied UP/DOWN and EMOTION metaphors, evaluation is overt, and the potentiality for recontextualization stems in this case from the possibility of evaluating and emotionally experiencing different situations of conflict in similar terms (TIREDNESS, HATE). Finally, the persuasive power of metaphor as an instrument for the call to action is manifested in the embodied metaphors A CLAIM FOR PEACE IS SINGING and SOCIAL ACTION IS PHYSICAL ACTION.

The recontextualization of the different metaphors identified in the songs seems to take place at three interacting levels. First, it could be argued that both target and source domains can be recontextualized whenever they are used to describe a universally understood generic schema or topic – CONFLICT in this case – which is contextually grounded in different times and places. Second, source domains can be used to conceptualize universal experiences – such as emotions and the desire for peace–, which can be applied to the evaluation of conflict in different times, places and cultures. Third, source domains can also be recontextualized in order to understand contextually-triggered metaphors such as POLITICS/CONFLICT IS RELIGION in new contexts.

With regard to the process of appropriation and recontextualization of the metaphors in performances in the US after the 9/11 attack, the source domains are appropriated by the new audiences, so that there is a reinterpretation of the metaphors and metonymies in the songs according to the new situation: religion shifts from an opposition between Protestant and Catholic to Christian vs. Islamic; war shifts from the conflict in Northern Ireland to a war between the US and terrorism; journey shifts from the Northern Ireland peace process to the long journey in the defeat of terrorism.

The embodied metaphors are easily appropriated in the new situation, since the embodied experiences which are mentioned, crying and wiping tears away, getting up off your knees, feeling hate, singing as claiming, arguably have a universal value and are activated in relation to the CONFLICT domain. The call to action now may become a call to action against terrorism, or, rather, a call to action for peace in the world in the face of conflicts of all types.

7. Conclusions

We have argued that songs are not only discursive creative artefacts but, more importantly, co-constructed social practices shaped in the contexts of different performances. We have examined the textual mechanisms which characterize the metaphoric conceptualization of the topic of conflict in the three songs and we have then discussed how creative contextualizations and recontextualizations of the songs can be analyzed in a YouTube video performance of one of the songs and in the on-stage performance of the three songs in different places and locations. Our study thus contributes to exploring the different ways in which metaphoric creativity takes place in discourse, at the levels of verbal text, multimodal recorded performance and live performance. Because of limitations of space, we have not addressed the role played by the aural mode in the construction of multimodal metaphors in the video of “Please”, and we have only discussed the role of verbo-visual and pictorial metaphors. The analysis of multimodality in the performance of songs as involving verbal, visual and aural modes is obviously an issue which deserves further research.

With regard to the analysis of metaphors in the lyrics of the songs and the conceptualization of conflict, we have argued for an interaction between embodied and culturally-motivated metaphors and we have observed differences in the occurrences and interactions of these types of metaphors in the three songs. We have also observed a progression from a more specific treatment of the topic of conflict in relation to other themes such as war and religion in the earlier songs, towards a more universal claim for peace in the last song “Peace on earth”. This progression may be said to reflect the band’s attitude towards the conflict and their feelings when composing the three songs, which were created in three very different moments during the conflict in Northern Ireland.

With regard to the process of recontextualization across performances, we have explained how this process is enabled by the creative use and re-use of metaphors and metonymies in three songs by U2. Our study sheds light onto an under-researched area with regard to the study of songs, namely, the study of multimodal performances and the analysis of how metaphoric creativity hinges upon the recontextualization of metaphors in different locations. In performance, songs are appropriated by different audiences and new meanings are co-constructed collaboratively between the band and the audience, adapting the metaphorical conceptualizations which activate both embodied universal experiences and contextually variable conceptualizations.

Further research is needed on various topics touched upon in the present chapter: first, the way in which creativity arises as a complex process which involves several social agents, from song creators and producers to receivers and audiences; second, how creativity arises from the interaction of various modes in video and live performances; and third, how the interaction between embodied metaphors, which are arguably more universal, and culturally-based metaphors, can be used as a framework for the analysis of creative metaphors in discourse.

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