Dissidence Through Dissonance:

The Rhetoric of Protest Music in Twenty-first Century Rock and Metal

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The images on the front page are images taken from the music videos of, from top to bottom: “Prayer of the Refugee,” “Another Way to Die,” and “Made an America.”

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INTRODUCTION

Protest songs have been a cross-generic staple of music. The modern conception of protest music finds its origin in the nineteen forties.[1] Some scholars of American popular culture even claim protest songs can be traced to the establishment of the original American Colonies.[2] With topics ranging from social issues, anti-war sentiment, political issues, global crises, or general anti-establishment sentiment, protest music has taken on a plethora of themes. Arguably, the seminal period for protest music's rise to popularity came in the nineteen sixties. During this period, a convergence of the growing dominance of the popular music industry, the socio-political problems plaguing the world, such as the civil rights movement, the hippy movement, and the varying anti-war movements, and the desire for social rebellion by the younger members of society resulted in an explosive growth of politically charged music.[3] This movement was spearheaded by artists like Crosby, Stills, Nash and Young, Bob Dylan, Nina Simone, The Beatles, Creedence Clearwater Revival, and Barry McGuire to name but a few. The intertwining of politics (in a broad sense) and popular music has continued well into the twenty-first century. Much of the old protest songs spirit nowadays resides in Rock and Metal music.[4] These, in many cases musically, and lyrically fairly extreme, sub-genres provide an excellent medium for more politicalised forms of song

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[1] Dorian Lynskey, *33 Revolutions Per Minute a history of protest songs, from Billie Holiday to Green Day* (New York: HarperCollins, 2011).; Ron Eyerman and Andrew Jamison, "Making an Alternative Popular Culture: From Populism to the Popular Front," *Music and Social Movements: Mobilizing Traditions in the Twentieth Century* (Cambridge: Cambridge University Press, 1998).; Serge Denisoff, "Songs of Persuasion: A Sociological Analysis of Urban Propaganda Songs," *The Journal of American Folklore* 79, No. 314 (Oct.-Dec. 1966): 581-89, https://www.jostor.org/stable/538223.

[2] Kevin Comtois, *Troubadours & Troublemakers The Evolution of American Protest Music* (self.pub., CreateSpace, 2015).

[3] Comtois, *Troubadours & Troublemakers*, 190-91.; Eyerman and Jamison, "Making an Alternative Popular Culture," 73.

[4] Both Rock and Metal are here used as blanket terms to illustrate the full range of sub-genres found within these overarching concepts.

writing, as the subcultures associated with them often operate as countercultures, and are in many ways themselves politicalised.[5]

As with most forms of political discourse, protest music conveys a politicalised message to its audience, trying to sway them into action, or encouraging them to adopt a certain point of view. In doing so, these songs make use of classical rhetorical strategies in order to persuade the audience. Therefore, it stands to reason that upon close analysis of the lyrics of protest songs one will find the application of the three classical rhetorical appeals. These rhetorical appeals, *Ethos*, *Pathos*, and *Logos*,[6] have formed the basis for rhetorical texts for over two thousand years and can be found in all types of texts aimed at persuading an audience into adopting a specific idea or perspective on a debated subject.

Additionally, with the evolution of popular music, music videos have become a staple of the industry and can be found for many songs as part of their promotion and experience. Seeing as the lyrical content of a protest song can be understood as a persuasive text in itself, the same appeals should be present in the accompanying audio-visual material. However, this is not always the case, as lyrics and video can primarily be structured by different rhetorical appeals. This strategy of favouring different appeals in turn creates a form of hybrid appeal, in which the preferred tactic of persuasion of both song and video share centre stage in order to elevate the rhetorical impact of the whole. With the steady growth of Metal Studies as an academic discipline within the humanities, and the historic interest in protest music, it is surprising that an analysis of the rhetoric employed within protest songs in rock and metal music has not yet been attempted. Consequently, this thesis will do just that. Chapter one will discuss the topics of protest music and rhetoric in order to provide a theoretical framework for the subsequent analyses. The following chapters will analyse three different protest

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[5] André Epp, "Worshipping the Devil or (Sub)-Cultural Expressions against Authorities?," *Song and Popular Culture* 60/61 (2015-2016): 87-98.

[6] Edward P.J. Corbett, *Classical Rhetoric for the Modern Student*, 2nd ed., (New York: Oxford University Press, 1971).; Sam Leith *You Talkin' To Me? Rhetoric from Aristotle to Obama*, (London: Profile Books, 2012).

songs, taken from Rock and Metal music released in the twenty-first century, in order to define and critically explore their use of classical rhetorical appeals in the lyrics and video material. Chapter two will discuss Rise Against's "Prayer of the Refugee" (2006) and how the rhetoric of the music video can be used as a focus for the emotions evoked by the lyrics. Chapter three will focus on Disturbed's "Another Way to Die" (2010) and how lyrics and video can work in tandem to elevate each other's rhetorical appeal. Finally, chapter four will examine Fever 333's "Made an America" (2018) and how the hybrid rhetorical appeal of lyrics and video combined is able to render complex topics understandable to a wider audience. As the scope of this thesis does not allow for a proper musicological analysis the choice was made to focus on the lyrics and video of the selected songs.

The reasoning behind the choice for twenty-first century music is twofold. First, while protest music from earlier decades, especially the sixties and seventies, has been studied extensively, there is a lack of scholarly interest in the more contemporary iterations of protest music. Second, the twenty-first century has been chosen as the focal period for this thesis because of the resurgence in popularity of protest music in the age of the climate crisis, the Black Lives Matter movement, the It Gets Better Project, and the Me Too movement.

However, before embarking on the textual analysis some additional information on the concept of the protest song, the rhetorical appeals, and the methodology used in the analysis will be provided. The goal of this analysis is to elucidate the hybrid rhetorical appeal created between song and video, and to evaluate its potential effect on the audience. The use of rhetorical appeals in lyrics and video combined are effectively able to elevate the argument presented within either one of the vehicles. This is achieved either by focussing the argument of one through the other, by heightening and underscoring the presented arguments, or by offering a metaphorical representation of the given argument in order to solicit a stronger response from the audience.

CHAPTER 1 — THE RHETORIC OF PROTEST

One of the basic principles of rhetoric can be found in the following axiom: "In order to *explain* something, we have to tell what a thing is or describe it or enumerate its parts to demonstrate its operation."[7] The purpose of this first chapter is to do exactly this: to define several key concepts with regards to protest music and rhetoric and to demarcate areas of interest and provide the necessary contextual information vital to the analysis of protest songs within this thesis. With this intention in mind, the chapter is divided into four sections, each dealing with a different aspect of the background and methodology required for a thorough analysis of the rhetorical strategies employed in the creation of the selected protest songs. Section one establishes a working definition of the concept of a protest song through a discussion of previous scholarship on the topic. The second section provides a succinct discussion of the history of the modern protest song as defined previously. The third section offers an in-depth analysis of the three rhetorical appeals and how their interpretation by scholars might have changed since their inception. This discussion is aimed at providing an understanding of the rhetorical appeals found in both the context of classical rhetoric, and the study of popular culture, as both aspects are deemed pertinent to the following analysis. Finally, the fourth section will conclude the chapter with a synthesis of established definitions and boundaries, presenting an overview of the methodology applied to the analysis of lyrics and accompanying video material of the selected protest songs.

Protest the System: What Makes a Song a Protest Song?

Defining the concept of a protest song is not as straightforward as it seems; there are many theories concerning what constitutes a protest song, which makes it difficult to construct a

[7] Corbett, *Classical Rhetoric*, 51.

simple definition. Therefore, this section discusses the existing analyses of protest music, and from this, synthesises a working definition of what a protest song entails. The definition of a protest song found in *The Oxford Dictionary of Music* will function as the starting point for the discussion. This definition states that the term protest song is used to describe songs "that voice feelings of protest about some social or political injustice, real or imagined, or about some [international] event that aroused strong emotion."[8]

A good place to open the discussion is with Serge Denisoff's analysis of what he calls "propaganda songs." Denisoff presents a taxonomical and typological analysis of "folksongs of protest."[9] One of the first observations made by Denisoff is that "[s]ongs of persuasion can only be perceived functionally when they are preforming the requirements of invoking some form of reaction or interaction."[10] What Denisoff means is that, in order for a song to be persuasive, which most protest songs attempt to be, they need to invoke within the audience a specific kind of reaction. This reaction can consist of a call to action, a persuasion of a certain point of view, or for the audience to take a stance. When this persuasive nature is regarded as an identifying characteristic of protest songs, it stands to reason that, following Denisoff, a protest song cannot function as such if it does not invoke one of the aforementioned reactions or interactions with the audience. Continuing the analysis of songs of persuasion, Denisoff identifies six primary goals: solicit and arouse outside support and sympathy, reinforce the value structure of active supporters, promote cohesion, solidarity, and high morale, recruit individuals, invoke solutions to real or imagined social phenomena, or point to some problem or discontent in society, usually in emotional terms.[11] It may at this point be pertinent to point out that Denisoff's text predominately takes early political songs from the nineteen thirties

[8] "Protest song," *Oxford Dictionary of Music*, last modified 2013, https://www-oxfordreference-com.ezproxy.leidenuniv.nl/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-7295?rskey=I4xk1s&result=1.
[9] Denisoff, "Songs of Persuasion," 581.
[10] Denisoff, 582.
[11] Denisoff, 582.

until the nineteen fifties as his sample group. This means that many of the songs he considers have actively been used by political groups, such as socialist, communist, prohibitionist, and various other religious and social groups.[12] As such, the songs Denisoff analyses, in most cases, have a more direct political application when compared to the more stylised and poetic protest songs found in the latter half of the twentieth and twenty-first century. Still, the taxonomic and typological nature of Denisoff's analysis makes it possible to take most of his observations and transpose them without interference of time onto an analysis of contemporary protest music.

Continuing with his analysis, Denisoff notes that one of the "structural prerequisites" often found in songs of persuasion is that they point "to some perceived 'problem situation' in the social system. These problem situations, usually referred to as discontents, run the spectrum of human grievances."[13] The implication here is that, in order to persuade their audiences, songs of persuasion portray the current situation of the audience as undesirable on a macro level, calling them to action (as per the previous characteristic) to better their situation to a more desirable state. It may come as no surprise, therefore, that this second feature identified by Denisoff is still present in many current protest songs. Based on these functions Denisoff identifies two types of songs of persuasion, the most pertinent of which for the analysis in this thesis is the rhetorical song.[14]

According to Denisoff, this type of song entails an identification and description of "some social condition, but one which offers no explicit ideological or organizational solutions, such as affiliation with an action or movement. Instead, the song poses a question or a dissent from the institutions of the society."[15] Furthermore, Denisoff states that "[t]he rhetorical song may point to an event which is specific or endemic to a geographical or

[12] Denisoff, 583,587,588.
[13] Denisoff, 582.
[14] Denisoff, 584.
[15] Denisoff, 584.

historical space in time."[16] He adds that a rhetorical song fits more closely with the defining criteria of a protest song, which according to him is a song that is "conceptualized as a type of opinion formation in a social context, that is, the reinforcement of an existent ideological or attitudinal frame of reference."[17] Comparing Denisoff's observations regarding rhetorical songs and protest songs with the definition found in the *Oxford Dictionary of Music* reveals certain similarities. Both attest that the injustices described in the songs can be real or imagined, as well as the idea that they invoke a strong reaction, whether emotional or ideological. It can be concluded, therefore, that this idea of invoking a reaction through the discourse of real or imagined injustice is a key aspect of what makes a song a protest song.

A more contemporary study into the political nature of pop songs from 1960 to 2009, undertaken by Ulrich Franke and Kaspar Schilt, revealed different distinct categories with regards to the content of protest music. They identified seven categories in terms of political lyrical content in their analysis, these being:

> 1 war and peace (critique of war; ambivalence toward war; glorification of the military),
> 2 political conflict above and below the nation state level (the East-West conflict: division and unity; internal conflicts),
> 3 critique of pollution, technical progress and indefinite economic growth,
> 4 solidarity with the poor,
> 5 anti-racism,
> 6 politics as a wicked game, and finally
> 7 diffuse commitments to cohesion, love, and freedom/autonomy.[18]

The most notable difference between the categories provided by Franke and Schiltz,[19] and those given by Denisoff is the shift in subject matter. While Denisoff's analysis was predominately focussed on the use of the songs as opposed to the content of the songs, there is a shift to more contemporary subject matter in the topics identified by Franke and Schiltz.

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[16] Denisoff, 585.
[17] Denisoff, 585.
[18] Ulrich Franke and Kaspar Schiltz, "They Don't Really Care About Us? On Political Worldviews in Popular Music," *International Studies Perspectives* 14, no 1. (Feb. 2013), 46.
[19] Franke and Schlitz, 45.

This coincides with the movement to more abstract goals of protest songs identified earlier in this chapter. Moreover, Franke and Schiltz identify two themes within their corpus of pop songs that inform the political worldview presented within, "alienation from as well as disenchantment with political institutions and political actors."[20] Again, an alignment between the observations made by Franke and Schiltz, Denisoff, and even the definition provided by *The Oxford Dictionary of Music* can be observed. The essence of a protest song then, at least in part, lies within a general discontent, real or imagined, with the established order. Another pertinent observation made by Franke and Schiltz, and one that is often found within contemporary protest music, is the complaint that mostly western industrialist society is largely to blame for its current situation. As Franke and Schiltz put it: "many songs complain that humanity in general destroys itself due to its raging hatred and greed (…) Politics is perceived as ignoring the most relevant issues, thereby squandering its possibilities."[21] Franke and Schiltz go so far as to conclude that some protest songs claim that "politicians manipulate common action to reap personal benefits."[22] This strong emotional discontent, repeatedly observed in discussion on protest songs, establishes itself as an important feature of protest music. However, it should be noted that such generalisation of political problems is a common feature in popular music. This rhetorical strategy is employed in order to make the problems contained within the lyrics easier to grasp, despite their true complexity. Taking all of this into consideration, Franke and Schiltz identify the presence of a pronounced counter-narrative within the analysed music.[23] This counter-narrative, running in opposition to mainstream socio-political narratives provides a further defining characteristic present in contemporary protest music.

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[20] Franke and Schlitz, 49.
[21] Franke and Schlitz, 50.
[22] Franke and Schlitz, 50.
[23] Franke and Schlitz, 51.

While the analyses of protest music discussed by Franke and Schiltz and Denisoff are examples of the general made specific, it is important to consider a reverse perspective. In his analysis of the Punk Rock scene, Kevin C. Dunn identifies three aspects of the Punk scene that are "significant for articulating counter-hegemony."[24] Of these elements, the most important for the analysis of protest songs in this thesis are the first two, which consist of: providing "the possibility for critical opposition to the status quo,"[25] and providing "the possibility for disalienation, offering means for resisting the multiple forms of alienation prevalent in a late capitalist society."[26] Within these elements identified by Dunn, the ability of Punk to offer (critical) commentary from the perspective of a counterculture can be observed. Through this commentary, the members of the Punk community are able to strengthen that very same counterculture through means of inclusivity which they feel are lacking in the mainstream (popular) culture. Through these elements, the Punk scene can be said to aspire to achieve two of the six primary goals of songs of persuasion as established by Denisoff, these being the reinforcement of the value structure of individuals who support the social movement, and the pointing out of societal problems or discontent.[27] While these attributes are not unique to the punk scene, they are strongly represented therein, and have become part of Punk's *ethos*. Therefore, Dunn argues that "punk offers the possibility for a wide array of political expression where other musical genres and cultural fields may only passively communicate dissent."[28] Although Dunn is right, a certain nuance is not misplaced. This array of political expression, while more prevalent in Punk, is not entirely idiosyncratic to it. It stands to reason that other musical countercultures, such as the various metal communities, offer a similar opportunity for political expression.

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[24] Kevin C. Dunn, "Never mind the Bollocks: The Punk Rock Politics of Global Communication," *Review of International Studies* 34 (2008): 197, https://www.jstor.org/stable/20542757.
[25] Dunn, 197.
[26] Dunn, 198.
[27] Denisoff, "Songs of Persuasion," 58.
[28] Dunn, "Never Mind the Bollocks," 200.

The last important observation made by Dunn is related to the political nature of the punk scene. Dunn argues that “while there are no ‘punk politics’ *per se*, punk can produce a disposition that is inherently political in nature,”[29] adding that “punk always provides valuable resources for political engagement,”[30] before concluding that “[r]egardless of the message in the music, punk constitutes an intervention that is always political.”[31] This raises the question, what does this mean for protest music in general? Considering Dunn’s observations, in order for music to be considered protest music, it must be, by its very nature, political. While the broad scope of topics provided by Franke and Schiltz within protest songs provide the opportunity for the discussion of sociological topics as opposed to political topics there is some truth in Dunn’s observation. If Dunn’s statement means that Punk’s political engagement is meant to refer to its inherent opposition to the status quo (i.e. the political apparatus), it becomes possible for the Punk scene to adopt these sociological topics expounded by Franke and Schiltz and politicalise them in order to affect a change in policy in order to right a perceived wrong. Yet, this does not mean that Punk is immune to the influence of the commercial music industry, as many Punk bands have taken advantage of the popularity of the scene for a platform to support their rise to fame.

While varied, the writings on protest music hitherto produced by scholars discussing the subject have much in common. The invocation of reaction, call to action, and persuasive intent, coupled with the addressing of (perceived) injustices, and the social and political engagement, to name but a few, seem to be key identifying characteristics of protest music. Taking these key characteristics and the preceding discussion, into consideration, a working definition of protest music can be distilled. Where this thesis refers to protest music, or protest songs, it will refer to those songs that, through the voicing of real or perceived social,

[29] Dunn, 207.
[30] Dunn, 207.
[31] Dunn, 207.

political, and/or environmental injustices try to persuade and move their audience into action, into taking a stance, or into adopting a point of view, often counter to the narrative adopted by the status quo within a specific culture at a specific time.

The Siren Song of the Counter Culture: The Evolution of the Protest Song.

Now that a working definition of the modern protest song has been established, it is possible to scrutinise its long history. The concept of expressing discontent through music is a universal human trait, giving rise to multiple unique traditions of protest music across the globe. As such, any attempt to discuss the full extent of this phenomenon would not fit within the scope of this thesis, and subsequently would fall short of its intended goal. Therefore, the concept of the protest song, as used in this thesis, predominately pertains to the American tradition of protest music which finds its origin in the forties and fifties of the twentieth century. The reasoning for this specific focus on the evolution of protest songs in America is twofold. First, the commodification of protest music that occurred from the sixties and seventies onwards,[32] coupled with the dominant economic position of the United States music industry,[33] meant that American produced protest music had a far greater mainstream appeal, and, by extension, counter-cultural reach than protest music produced in other parts of the world. This meant that a wider audience was exposed to the American produced protest music, increasing its popularity and thereby its lasting influence on contemporary protest music. Second, as argued by Ron Eyerman, the cultural expression of America has been coloured less by tradition and are more directly influenced by socio-political circumstances.[34] This notion of a culture built for the people, by the people, insinuates the existence of the near perfect conditions for the marriage between politics and cultural expression in the

[32] Dunn, 201.
[33] Dunn, 205.
[34] Eyerman and Jamison, *Music and Social Movements*, 48-9.

United States. This in turn allowed American artists to give rise to a plethora of politically charged music, amongst other forms of politically charged art.

The origin of contemporary protest music can be found with artists such as Woody Guthrie, Pete Seeger, and Burl Ives.[35] These artists took what came before them, music stemming from American Folk and Country traditions, and transformed these songs into something new, innovating within the tradition of these established musical expressions.[36] Through this process they would "infuse meaning into the popular culture, and to give voice to the trials and tribulations of the common people during the hard times of the depression years."[37] Additionally, these artists often drew inspiration from genres outside of Folk and Country, collaborating with, for instance, jazz and blues artists. This collaboration, as well as the ability to draw from a tradition of topical songs, gave rise to a new style of popular music, in which the topical songs received a rhythm, and the blues received a voice.[38] This in turn was a big step towards our modern conception of protest songs, which are, like most contemporary music, an equal interplay between instrumentation and vocalisation.[39]

As with all forms of popular culture, it is the great artists of the time that inspire the next generation, and so it came to pass that artists like Bob Dylan, Crosby, Stills, Nash and Young, and many more were inspired by the Folk and Country artists of the forties and fifties. One of the most important inheritances of this earlier period for protest songs in the sixties and onward was, as mentioned before, the mix of musical traditions and radical politics with realist, documentary, aesthetics, populist, or patriotic, values, expressed in songs like "We Shall Overcome," and "This Land is Your Land."[40] What this meant is that the

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[35] Eyerman and Jamison, 58.; Lynskey, *33 Revolutions per Minute*, 14-51.; Comtois, *Troubadours & Troublemakers,* 151-187.
[36] Eyerman and Jamison, *Music and Social Movements*, 71.
[37] Eyerman and Jamison, 71.
[38] Eyerman and Jamison, 66-7.
[39] It should be noted that many elements of modern protest songs find their roots in African-American spirituals of the slavery era. These aspects have, through time, been incorporated into the American folk music tradition.
[40] Eyerman and Jamison, 72.

generations following Seeger and Guthrie, amongst others, were able to further explore the possibilities of political expression through music.

Amongst the plethora of newly explored musical styles springing up at the end of the nineteen forties was Rock ‘n’ Roll. It was the artists of the later decades, the fifties and sixties, that took this newly established genre, popularised by the likes of Elvis Presley, Chuck Berry, Little Richard, and many more, and used its language to carry a message combining “the radical traditions of America’s past with contemporary national issues.”[41] In doing so, these artists further developed the idea of combining current affairs and popular music, furthering the cause of the protest song as a recognisable entity within popular music. Aside from the purely musical side of popular culture, the sixties and seventies also saw a growth in larger scale sub and countercultural movements. The hippy movement reached massive heights both in the summer of 1967 and in 1969 with events like Woodstock (August 15th-18th 1969). Furthermore, the emergence of Punk, the motorbike boys, and many more added to this explosive growth in countercultural spheres. These subcultures often took politically charged music as their anthems, such as early Elvis Presley and Buddy Holly songs for the motorbike boys,[42] progressive rock music for the hippies,[43] and early punk bands such as the Sex Pistols for the punks, in an attempt to stand in opposition to the established order.

The late seventies saw the emergence of Heavy Metal into the mainstream. The extreme nature of the instrumentation and lyrical content meant that in many cases the newly emerging genre, and its many subgenres, were met with some trepidation by the mainstream, and in some cases even “moral panic, censorship, and repression.”[44] This reaction from the

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[41] Comtois, *Troubadours &Troublemakers*, 231.
[42] John Storey, “Music”, *Cultural Studies and the Study of Popular Culture,* (Edinburgh: Edinburgh University Press, 2010), 129.
[43] Storey, 130.
[44] André Epp, “Worshipping the Devil,” 92.

mainstream culture in turn fostered within the metal subculture a milieu in which alternative and subversive statements could be circulated, thereby politicalising them.[45] Early occurrences of protest music within Heavy Metal included Black Sabbath's "War Pigs" (1970), Judas Priest's cover of Joan Baez's "Diamonds and Rust" (1974), and "White Riot" (1977) by The Clash.

However, this politicisation does not hold true for the metal community at large, but only for certain subsections of it.[46] Even so, this circulation of subversive statements allowed artists and fans alike to engage in a social-critical position,[47] further disseminating the protest song tradition within a new genre of music. Considering the inherent subversive nature of the Metal and Rock scenes, it stands to reason that the dissemination of protest songs in modern times is most common within this musical genre.

Swaying the Masses: The Art of Rhetoric

Rhetoric, or more plainly the art of persuasion through speaking or writing, is an ancient discipline that has, over the course of its existence, remained as relevant as ever. As with the history of protest music, an exhaustive discussion of the many facets of rhetoric will unfortunately not be possible within the scope of this thesis. Consequently, the following section will discuss the elements of rhetoric most pertinent to the analysis of protest songs: the three rhetorical appeals. Each appeal will be discussed in detail, highlighting their most salient features, and discussing possible nuances that have occurred in their definition since their inception by Aristotle.

[45] Epp, 93.
[46] Epp, 93.
[47] Epp, 96.

Logos or the appeal to reason, is, as Leith describes it, "the stuff of your argument,"[48] and the thing that "drives it forward."[49] In this way, the appeal to reason is put forward as the driving force behind the argument, the thing that gives the argument substance. In order to provide this substance, the abstract art of logic must be moulded and shaped for the purposes of persuasion. To this end, Corbett notes, that "the appeals to reason that an orator might use do not violate the principles of strict logic; they are merely adaptations of logic."[50] What this means in practice is that the highly formalised stylings of logic are moulded, through such devises as syllogism, examples and enthymemes,[51] into a form that can be used to persuade any and all audiences. A well-known example of *Logos* is the famous syllogism: "All men are mortal. Socrates is a man. Therefore Socrates is mortal."[52]

What further separates *Logos* from logic is the fact that rhetoric is a means of persuasion, as such it does not always allow for full deductive, or inductive reasoning. As Corbett states:

> The function of rhetoric is to persuade, where it cannot convince, an audience. And in matters where the truth cannot be readily ascertained, rhetoric can persuade an audience to adopt a point of view or a course of action on the basis of the merely probably – that is, on the basis of what usually happens or what people believe to be capable of happening.[53]

Therefore, it is possible to conclude that *Logos* and logic follow many of the same principles, but that in the end *Logos* is meant to be a more practical, persuasive, adaptation of logic, used to coax the audience, if done right, into accepting a certain argument as the most probable, or even only, solution. In terms of modern-day usage, *Logos* has changed little. Its main purpose is still to play on the rational aspect of audiences in order to convince them of a certain truth.

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[48] Leith, *You Talkin' to Me?*, 57.
[49]Leith, 57.
[50] Corbett, *Classical Rhetoric*, 51.
[51] Corbett, 51.
[52] Leith, *You Talkin to Me?*, 59.
[53] Corbett, *Classical Rhetoric*, 73.

While the focus may have shifted to a somewhat more practical application, as opposed to a purely logical one, its purpose and use has stayed virtually unchanged.

Pathos, the appeal to emotion, like *Logos* has undergone little to no changes throughout the history of rhetoric. According to Corbett, the purpose of *Pathos* is "to make the end seem desirable."[54] So, whereas *Logos* provides the audience with a solution to a problem, *Pathos* makes that solution seem desirable. The effect of *Pathos* is solicited by "the kind of description calculated to stir emotion in the audience,"[55] which "must appeal to the imagination, and the imagination can be seized in this kind of word-painting by the use of sensory, specific details."[56] Leith adds that *Pathos* not only revolves around positive emotions, but also negative ones,[57] as long as the emotion being invoked is a shared one.[58] On this point, Corbett provides an example of *Pathos* taken from Shakespeare's *Julius Caesar*, in which Mark Anthony, after the assassination of Caesar, arouses the anger of the audience.[59] By rousing this shared emotion, one might sweep the audience into rallying behind the proposed cause, solution, or course of action, accepting the proposed arguments with a fervour that cannot be invoked by pure logic alone. As such, it stands to reason that *Pathos* will play an important part in protest music, as a means to coax audiences into accepting the messages expounded by protest song. Furthermore, it can be assumed that, since advances in psychology have led to greater general knowledge of the underlying cause of people's emotions, our appeals to them have become more calculated and precise; whether they are actually more effective remains a question.

If *Logos* is the cold rational logic of the argument, and *Pathos* is the flame that moves the audience into accepting the proposed ideas, then *Ethos*, the appeal to character, is the

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[54] Corbett, 100.
[55] Corbett, 102.
[56] Corbett, 102.
[57] Leith, "You Talkin' to Me?", 66.
[58] Leith, 66.
[59] Corbett, *Classical Rhetoric*, 102-3.

platform on which the other two rest. Coined by Leith as "first among equals,"[60] *Ethos* "will suffuse all that follows, logos and pathos alike."[61] While undeniably of great import, *Ethos*, of all the rhetorical appeals, appears to be the least straightforward. According to Corbett "[t]he ethical appeal is exerted (…) when the speech itself impresses the audience that the speaker is a man of sound sense, high moral character, and benevolence."[62] In other words, while *Logos* and *Pathos* are given a foundation within the speech, *Ethos* finds it within the speaker. *Ethos* then is the exertion of authority, trustworthiness, and general believability of the speaker on the audience, or to put it differently, "who you are is the first thing you need to establish if you intend to be heard."[63] However, while Leith and Corbett, following Aristotle, argue that *Ethos* predominately rests within the individual, Michael S. Halloran argues that *Ethos* can also be something collective. He explains:

> The Word *ethos* has both an individual and a collective meaning. It makes sense to speak of the ethos of this or that person, but it makes equally good sense to speak of the *ethos* of a particular type of person, of a professional group, or a culture, or an era in history.[64]

Although this may seem like an obvious interplay between speaker and audience, it does hit on an important note. While, historically speaking, *Ethos* seemed exclusively to pertain to the characteristics of the speaker, a shift has occurred where *Ethos* becomes a communal factor, a shared set of beliefs and values that can be invoked by the speaker in order to persuade his audience. While this public factor broadens the scope of *Ethos* it does not diminish the importance of the personal facet. In order for a speaker to successfully invoke the audience's *Ethos*, the character that the speaker established for itself must still be "pervasive throughout the discourse,"[65] or the whole argument will crumble. This nuance observed by Halloran

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[60] Leith, 47.
[61] Leith, 48.
[62] Corbett, *Classical Rhetoric*, 93.
[63] Leith, *You Talkin' to Me?,* 55-6.
[64] Michael S. Halloran, "Aristotle's Concept of Ethos, or If Not His Somebody Else's," *Rhetoric Review* 1, no. 1. (Sep. 1982): 62, https://www.jstor.org/stable/465559.
[65] Corbett, *Classical Rhetoric*, 95.

aligns the classical idea of *Ethos* more with the modern conception of ethics, i.e. what is morally wrong or right. This shift is pertinent for the analysis of protest music. As such, in referring to *Ethos* this thesis will be referring to it both in the classical sense, that being a speaker's character, and in the more modern sense of *Ethos* being an appeal to the values, believes, and ethics of the public being addressed.

Methodology

As previously mentioned, the analyses of protest songs that will follow shall investigate and observe the hybrid rhetorical appeal created between song and video, and examine its potential effect on the audience. In order to do so, the definition of protest music given above, as well as the understanding of the three rhetorical appeals provided in the previous section will be maintained throughout the analysis. The analysis itself will consist of close reading techniques with regards to lyrics and video, using the stylistic devices provided by Corbett as a guide to shape the discussion.[66] However, as protest music is a product of the time, place, culture, and the socio-political environment in which it is produced, special attention will be given to the context in which the songs are produced, considering those external factors deemed important to the message of the song. Additionally, where relevant, the song and video will be considered holistically, that is, not only as lyrics and video, but as a complete product, in which words, music, and image all play an integral part in conveying the artists' message towards their audience and how this tour de force adds to the persuasive power of said message. Finally, Rise Against's "Prayer of the Refugee" (2006), Disturbed's "Another Way to Die" (2010), and Fever 333's "Made an America" (2018) were selected because these songs have proven to be widely popular within their genre, showing excellent chart performance and a large number of plays on online platforms; they were also the lead singles

[66] Corbett, *Classical Rhetoric*.

from their respective albums, and include a music video that clearly compliments the protest message conveyed by the song. The analysis of these three songs presents three specific case studies of rhetorical appeals that are exemplary within the Rock and Metal music industry. Naturally many more examples exist and can be scrutinized using the same methodology.

CHAPTER 2 — "PRAYER OF THE REFUGEE": EQUATING ECONOMIC MIGRATION TO REFUGEE STATUS

Rise Against formed as a punk band in 1999 in Chicago. The band first gained traction with the release of their debut album *The Unraveling* (2001) and mainstream popularity with the release of their third studio album *Siren Song of the Counter Culture* (2004). The band released their fourth studio album *The Sufferer and the Witness* in 2006. *The Sufferer and the Witness* features themes of political and social discontent in more general terms,[67] with vocalist Tim McIlrath claiming that "[o]ur stuff is a little more poetic, a little more cryptic,"[68] further stating:

> I like to deal with stuff that is more timeless (…) I think that a lot of problems we deal with today in the world are the ones that have been plaguing society for centuries and probably will be here a hundred years from now (…) I want people to relate to that, even if they're listen to it 10 years from now.[69]

While the wording of this quote is rather broad and presents only a vague idea of the band's specific concerns, it hints at an important point. The point being made is that the band believes that the issues they address are important, and that they have put a great deal of consideration in addressing these topics. It is within this context that, on December 6th 2006, Prayer of the Refugee was released as a single. It is the sixth track on the album, and like most of Rise Against's tracks is fairly typical of a punk song in both musical and lyrical terms. According to a reviewer the song takes "the plight of displaced families of war" as its topic.[70] It has since become one of the band's most successful and popular tracks, sporting a

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[67] Anthony Saint James, "Rise Against Keeps Music Topical," *Pittsburgh Post-Gazette*, July 27, 2006, https://www.post-gazette.com/uncategorized/2006/07/27/Rise-Against-rises-to-the-occasion/stories/200607270318. accessed March 17, 2021.
[68] James.
[69] James.
[70] Corey Apar, "Allmusic Review," accessed March 17, 2021, https://www.allmusic.com/album/the-sufferer-the-witness-mw0000410557?cmpredirect.

combined 286.161.567 spins across the band's official YouTube and Spotify channels,[71] as well as being the second most live played song in the band's repertoire.[72]

"Prayer of the Refugee," as the name suggests, revolves around the plight of displaced people. The song's narrative revolves around a parent, or elder, singing to their son, or younger generation, about the troubles in which they find themselves. The accompanying music video shows images of the band playing inside a large American hypermarket, juxtaposed with images of the poor working conditions in which the items on sale are being produced. Furthermore, the title plays on the common conception that a prayer is performed for someone or something. By reversing this common adage Rise Against is able to present the song not as a prayer for the refugee, but by the refugee, thereby becoming the refugee relating their plight in the process.

Therefore, the thesis contained within the song and its video argue the equation of refugees and economic migrants and the need to address the plight of displaced people, explicitly depicted through the need for fair trade. This thesis is predominately expressed by the video, as it focuses the lyrics into a specific message through its appeal to *Ethos* to the audience. The lyrics play a supportive role through a more expressionist rendering of current events, using emotional terms often found in an appeal to *Pathos*. The musical qualities of the song will be touched upon in those places where it is used to stress, contrast, or support the argument presented in either the lyrics or the video.

The songs narrative revolves around a parental figure relating their situation to the younger generation. The narrator, in the first verse, relates what was left behind. This is followed in the second verse by a statement of anger regarding the current situation the

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[71] "Prayer of the Refugee (Official Music Video)," Rise Against Youtube Channel, accessed March 17, 2021, https://www.youtube.com/watch?v=9-SQGOYOjxs.; Spotify Statistics "Prayer of the Refugee" accessed March 17, 2021.

[72] "Songs Played Total," Tour Statistics Rise Against Setlist.fm, accessed March 17, 2021, https://www.setlist.fm/stats/rise-against-6bd68a0e.html.

narrator finds themself in having improved little to none compared to what was left behind. The lyrics sung during the bridge that follows relate the need to stand up in order to actively improve the situation the narrator finds themselves in. In order to achieve what was first promised upon leaving the original home behind. Throughout the narrative it can be assumed that the narrator finds themselves in a new situation that does not live up to the expectations it fostered when the narrator left home. By creating a narrative within the song, the band is able to make the audience empathise with the narrator. This is done in an attempt to convince them of the thesis of the song. This chapter will explore the use of *Pathos* within the lyrics of "Prayer of the Refugee," followed by an analysis of the *Ethos* of the music video, concluding with a synthesis of the two into the hybrid rhetorical appeal of the whole to illustrate how Rise Against uses the song's video in order to focus the emotions evoked by the lyrics onto a specific issue.

Warm Yourself by the Fire Son – Pathos in "Prayer of the Refugee"

According to Corbett, the appeal to emotion consists of a "description calculated to stir emotion in the audience,"[73] which "must appeal to the imagination, and the imagination can be seized in this kind of word painting by the use of sensory, specific detail."[74] This notion of stirring the imagination of the audience is strongly reflected within the lyrics of "Prayer of the Refugee." It is most notably evoked through the establishment of a narrator within the song who tells their story to the audience. This device allows the message of the song to be mediated through an imagined victim of the undesirable circumstances described within the song, allowing the audience to more deeply connect with its message. This narrative is established within the opening lines of the song: "Warm yourself by the fire, son / And the

[73] Corbett, *Classical Rhetoric*, 102.
[74] Corbett, 102.

morning will come soon."[75] The use of this familial vocative has a twofold effect. First and foremost, it establishes the narrator's persona as that of an older member of the community, either literally a parent addressing their child, or an elder addressing someone from a younger generation. The effect is that it authenticates the ethos of the narrator as one who has lived through the conditions described in the rest of the song for some time now, giving more weight to their statements.[76]

Second, the statement works as a form of metadiscourse which, by directly addressing the audience, cajoles them into empathising with the narrator through a feeling of familial bonds, as well as evoking a sense of curiosity regarding what the narrator has to tell. This use of metadiscourse is evoked later in the song, again aimed at an inclusion of the audience into the experienced world of the song's narrator. The rest of the first verse is a nostalgic reflection of the life left behind by the narrator:

> I'll tell you stories of a better time
> In a place that we once knew
> Before we packed our bags
> And left all this behind us in the dust
> We had a place that we could call home
> And a life no one could touch[77]

The narrator clearly laments what was left behind, a better place than they find themself in now. However, there is an implicit antithesis within these lines. The nostalgic reflection offers an idyllic version of the past left behind. While the lyrics do not provide the audience with a detailed depiction of the situation that was left behind by the narrator. It can be assumed, based on the imagery and lyrics, that it was a situation in which the livelihood of the narrator was in grave danger, or otherwise not liveable. As otherwise they would not have left it behind. Furthermore, this antithesis and nostalgic idealisation hint at a more poignant

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[75] "Prayer of the Refugee," *The Sufferer and the Witness*, Rise Against, Geffen Records, 2006, accessed March 10th, 2021, https://genius.com/Rise-against-prayer-of-the-refugee-lyrics.
[76] Britannica, T. Editors of Encyclopaedia, "Expressionism," *Encyclopaedia Britannica,* November 5, 2020, accessed March 30, 2021, https://www.britannica.com/art/Expressionism.
[77]Rise Against.

underlying message, the disillusionment that many displaced people are faced with, when the promises of a better life are not what they were made out to be. While all of this is not explicitly stated within the lyrics, given the cultural historical context in which the song was written, and the overarching theme of the lyrics, it is safe to assume that these factors play a role in the overall message that the song is trying to convey to its audience, albeit implicitly. These subtle manipulations are clearly meant to play on the audience's emotions. The feelings of loss and longing to a past that no longer exist are strong motivators that most people can connect with. By describing the subjective emotions and perceived reality as opposed to the objective truth the lyrics can be interpreted as an expressionist rendition of the plight of refugees.

The second verse further develops the antithesis established in the first verse. Where the first verse paints an idealized version of the life left behind, the second verse shows the harsh truth, that of the promise of better not coming to pass. The narrator expresses discontent with their situation, hinting at a level of mistreatment and at being left behind in terms of the aspired improvements to the narrator's condition. These aspects are most strongly reflected in the first half of the second verse:

> We are the angry and the desperate
> The hungry and the cold
> We are the once who kept quiet
> And always did what we were told[78]

As in the first line of the first verse, the statement in the first line of the second verse can be interpreted as a form of metadiscourse. The use of the inclusive term "we" directly aligns the audience with the 'we' of the narrator, its feelings are directly projected on the audience. The audience, listening to the song on their own or during a concert, are included into this disillusioned and side-lined part of society. It plays on the possibility for disalienation within

[78] Rise Against.

punk rock,[79] offering the audience, and the narrator, the possibility of political expression and the resources for "the voiceless to express their voice."[80]

So far, all the lyrics of "Prayer of the Refugee" align with Corbett's conception of the appeal to emotion, which claims that the orator "must conjure up the scene or situation or person that will make people experience the emotions you want to rouse in them."[81] Heretofore, the strategies employed by Rise Against were aimed at exactly that, creating an expressionist rendering of a situation that foregrounds its emotional content, mediated towards the audience by the song's narrator, with the purpose of projecting the narrator's emotions of distrust, frustration, and anger on the audience. A significant shift in the rhetorical strategy of "Prayer of the Refugee" can be found in the second half of the second verse. Here, the narrator shifts their tone. No longer are the displaced the victims of circumstance; they have been actively undermining the established order, as represented by the final lines of the verse:

> But we've been sweating
> While you slept so calm in the safety of your home
> We've been pulling out the nails
> That hold up everything you've known[82]

The text here suggests that, while the dispossessed peoples have been toiling to cut out a better life for themselves, the established order, i.e. those in power, have been ignoring their pleas, seeing as their plight has no immediate influence on their own wellbeing. However, this discontent has caused those effected to rebel against the forces that have ignored them, or even actively kept them down. Rise Against artfully builds up the feelings of discontent and injustice until the narrator, and therefore by extension the audience, can take no more.

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[79] Kevin C. Dunn "Never Mind the Bollocks," 198.
[80] Dunn, 199-200, 206.
[81] Corbett "Classical Rhetoric," 107.
[82] Rise Against, "Prayer of the Refugee".

The breaking point, musically underscored by the fast-paced instrumental build-up to the song's guitar solo, is subsequently reached in the bridge section following the second chorus.[83] Here the narrator is once again addressing the younger generation, and subsequently the audience, telling them (quite literally) to open their eyes:

> So open your eyes, child
> Let's be on our way
> Broken windows and ashes
> Are guiding the way
> Keep quiet no longer
> We'll sing through the day
> Of the lives that we've lost
> And the lives we've reclaimed[84]

The first lines of the bridge constitute a call to action. The narrator is inviting the listener, be it the younger generation or the audience, to open their eyes to the situation they find themselves in. The devastation of the past will lead their way towards the future. However, their time of quiet acceptance of their disadvantaged position is over, once again the nostalgic past is evoked, but this time not as a lament, but as an idyllic future to strive towards, the idyllic life that was lost, shall be the life that will be reclaimed. Whether the life left behind was truly idyllic or not is here rendered unimportant, as an optimistic outlook is put forth. The narrator does not give in to the despair of their situation, but strives towards a brighter future, and in doing so, imparting this optimism that things can change within the audience.

The final facets of the lyrics left to be discussed are the chorus and the outro. The chorus is repeated a total of three times throughout the song, after the two verses and following the bridge, and consists of the repetition of several lines. The outro follows the last chorus and is an echo of the first and last lines of the chorus, with one distinct and important variation:

> [Chorus]
> Don't hold me up now

[83] This is in line with the general song structure found in many Rise Against songs.
[84] Rise Against, "Prayer of the Refugee."

I can stand my own ground
I don’t need your help now
You will let me down, down, down!

[Outro]
Don’t hold me up!
(I don’t need your help)
No! No! No!
Don’t hold me up!
(I don’t need your help, I’ll stand my ground)
Don’t let me down, down, down, down, down![85]

The chorus itself can be read as a statement of independence by the narrator: telling whoever is being addressed that they can carry their own weight, and that any form of help that might be offered will only serve as a let-down. This interpretation is supported by McIlrath’s vocal delivery, as these lines are sung as long sustained notes akin to a shout or scream. This in turn can be interpreted as reflecting a recurring and prevailing sentiment amongst displaced communities of promises of assistance and betterment made, but not kept. Furthermore, the cry for independence, reflected in the line’s vocal delivery, is employed to stir a similar sentiment of self-sufficiency amongst the listener. This strong emotion is then employed as an enforcement of the desperate situation those dispossessed by war, poverty, famine, oppression, or economic reasons experience. The cry for autonomy expressed by the narrator, mirroring in essence the need for self-determination by those forced to seek refuge in another country, with the promise of better to keep them going, is strongly reflected in the simple, almost prayer like nature, of the chorus.

The sentiment set out by the chorus is mirrored in the outro. However, the final line of the outro serves as an antithesis to it all. The last line of the outro: “Don’t let me down, down, down, down, down!,”[86] serves as a reversal of the plight for independence. In this line, the narrator begs whoever is listening, whether that is the audience or some other force, to not let

[85] Rise Against; the parenthetical sentences are sung as backing vocals, the exclamation marks are used to mark drawn out, almost screamed, notes.
[86] Rise Against.

them down. This act of begging is again reflected in the vocal quality of the line, as it the line is delivered in a much more timid fashion as opposed to the high energy delivery of the preceding lines. In essence, the final line of the song serves as a poignant statement on the part of the narrator, that for all the independent spirit they possess, they cannot change their circumstances on their own, they need help. What makes this final line hurt the most, is the pleading nature of the statement. It is used to stir the emotion of the audience into empathising with the narrator through an expressed sense of despair. It turns the, up until this point, hopeful and defiant nature of the song into a plea for help, a plea for those listening, whether it is the audience, the government, charity organisations, or someone else entirely, to better the (perceived) injustices experienced by the narrator.

Don't Hold Me Up Now — Ethos in the video of Prayer of the Refugee

Previously, a shift in the application of *Ethos* was noted from the strictly personal to the communal. It is this communal sense of *Ethos* that is most strongly at play within the music video for "Prayer of the Refugee." However, the appeal to communal *Ethos* within the video rests on the previously discussed ethos of the narrator established within the lyrics. Through this narrator, the video is able to act as a juxtaposition that calls on the ethical values of the audience with regards to equal opportunity, worker exploitation, child labour, and Fair Trade. As such, the video predominantly carries the song's thesis regarding the need for addressing these aforementioned topics.

The music video for "Prayer of the Refugee" predominantly supports this thesis through an antithesis created by juxtaposing the affluent American hypermarket with the squalid conditions in which the products offered in these stores are being produced, often by people who have little to no choice regarding their working conditions. In doing so, the video, through the previously mentioned contemporary appeal to communal *Ethos*, puts

pressure on, and indirectly condemns, this practice of cheap labour. Consequently, the video reflects the narrator's truth, the downtrodden and less fortunate toil and struggle to uphold the 'glory' of the dominant consumerist market and its needs.

This juxtaposition is achieved through visual means. First, the video establishes the affluent American hypermarket, in which the band performs their song (see fig. 1). Subsequently, throughout the video, certain products on sale are being spotlighted by zooming in on them, followed by a zooming out, upon which the origin of the product, and the injustice of its production, are revealed to the audience (see fig. 2).

Figure 1: The opening shots of the music video reveal the hypermarket setting in which the band performs the song. (screenshots taken from *Prayer of the Refugee (Official Music Video)*, uploaded October 7, 2009, film, Youtube, 0:28 -0:32, https://www.youtube.com/watch?v=9-SQGOYOjxs)

Figure 2: The top image shows the shoe on sale in the American hypermarket. The bottom image shows the shoe being produced through child labour. (screenshots taken from *Prayer of the Refugee (Official Music Video*), uploaded October 7, 2009, film, Youtube, 0:54 -0:59, https://www.youtube.com/watch?v=9-SQGOYOjxs)

This process of juxtaposition is repeated throughout the video with different types of products such as a pair of jeans, a toy car, soft drinks, and circuit boards. By forcing these stark contrasts on the audience, the video attempts to persuade the viewer of the injustice of the situation, playing on their moral sense of right and wrong, and in doing so making an appeal to the audience's *Ethos*.

The video continues to build on this antithesis through juxtaposition until, like the lyrics, it reaches a climax. During the outro the band is shown destroying several shelves and products within the store. These acts of destruction, stressed by the high energy vocal performance by McIlrath and the increased intensity of the drum's frantic tom fills, can be interpreted as a direct call to action, a rallying cry to the audience to fight for what is right. In this same instance the injustice of the whole system is stressed one last time. While the hypermarket is portrayed as typically American, the audience is shown that all the products are labelled as being made in the United States, completing the façade of the music video's backdrop (see fig. 3). This in turn feeds into the final message, and the thesis of the video, the need for change, through Fair Trade regulation (see fig. 4).

Figure 3: The top left image shows the “all American” nature of the hypermarket used as a stage by the band. The other pictures show the disenfranchised labourers labelling the products they created as “American”. (screenshots taken from *Prayer of the Refugee (Official Music Video)*, uploaded October 7, 2009, film, Youtube, 2:17, 3:10-3:17, https://www.youtube.com/watch?v=9-SQGOYOjxs).

Figure 2: “Fair Trade” written in the wreckage of destroyed consumer goods at the end of the video, employed as a means to drive the message home. (screenshots taken from *Rise Against – Prayer of the Refugee*, film, Vimeo, 3:24, https://vimeo.com/200959563).

By confronting its audience with the imbalance between the affluent (American) stores, representing consumer-capitalist culture, where products can be sold for bottom prices, and the poor conditions in which these products are produced, it succeeds in casting doubt on the ethical nature of this practice. The video makes use of plain, effective rhetoric in order to almost shock its audience into taking a stance against the injustice of the situation through an appeal to the audiences shared perception of societies *Ethos*.

We Are the Angry and the Desperate — The Hybrid Appeal of "Prayer of the Refugee"

Having analysed the lyrics and the accompanying video for "Prayer of the Refugee" individually, it is important to consider the song and its video as a single unit. As stated previously, the establishment of a narrator allows the *Ethos* of the song to be carried by an imagined character. By making the narrator one of the disempowered people that the song as a whole stands up for, a situation is created in which the narrator is able to impress "the audience that the speaker is a man of sound sense, high moral character, and benevolence,"[87] and in doing so, aligning itself with one of Corbett's key facets of the appeal to *Ethos*, thereby strengthening the narrator's trustworthiness and authority. Consequently, the ethos of the narrator is then aimed at invoking amongst the audience a sense that the images displayed in the video are the lived experience of the narrator made manifest. This combination of plain rhetoric expressed through the use of antithesis in the video, supported by the ethos of the narrator, and the strong appeal to *Pathos* within the lyrics creates an effect that is greater than the sum of its parts. The images serve as a guide to focus the emotion of the audience aroused by the lyrics into a call to action, a call for the need for Fair Trade and a betterment of the situation of disenfranchised people all across the world.

Additionally, while the lyrics form a supporting structure for the *Ethos* of the video, the video in turn plays an equally important part in carrying the *Pathos* of the lyrics. By showing those afflicted by the injustice described in the lyrics the video assists in convincing the audience of the desirability to see the end of this situation as sketched by the lyrics, thereby agreeing within Corbett's description of the use of *Pathos* in rhetoric.[88] Taking it one step further, the video allows the band to "conjure up the scene or situation or person that will

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[87] Corbett, "Classical Rhetoric," 93.
[88] Corbett, 100.

make people experience the emotions you want to rouse in them,"[89] further contributing to a successful appeal to emotion.

Through this synthesis of *Ethos* and *Pathos*, and the compounding of the rhetorical appeals found within both lyrics and video, Rise Against is able to clearly, and in no uncertain terms, bring across their intended message. The thesis of the song, the plight of the displaced person and the need for betterment with regards to their situation, as well as the equation of economic migrants to refugees is addressed in a clear-cut yet exhaustive fashion. By foregrounding socio-economic injustice through the use of imagery, paired with an appeal to emotions via an invocation of familial bonds, independence, nostalgic reflection, and desperate need for help, the song becomes a tour de force that, almost fifteen years after its release, remains as relevant as ever in today's world. Its conflation of economic migrants with refugees serves as its main political message, which is utilized in the expression of the need for fair trade regulations. While *Prayer of the Refugee* paints a bleak picture of the mistreatment of refugees, and of promises made but not kept, it also offers hope. It offers the hope that "anyone that believes that maybe, just maybe, we were all born with the moral obligation to leave this world a better place than the world that we found,"[90] is able to stand up for what they believe is right, and strive towards that goal.

[89] Corbett, 107.

[90] "Prayer of the Refugee (Live)," *Appeal to Reason*, Rise Against, Geffen Records, 2006, accessed March 10th, 2021. 0:04-0:16, https://www.youtube.com/watch?v=l5Ppyd10lW0.

CHAPTER 3 — "ANOTHER WAY TO DIE": CAPITALIST INDUSTRIAL SOCIETIES' DESTRUCTION OF THE EARTH

Like Rise Against, Disturbed hails from Chicago, Illinois. The band formed in 1994 and released their first studio album, *The Sickness*, in 2000. The heavy metal quartet would go on to produce several hit albums before releasing their fifth studio album *Asylum* on August 31st 2010. Frontman David Draiman referred to the album as being more mature, in terms of musicianship and lyrical content, while still remaining recognizable as Disturbed in relation to the band's preceding body of work.[91] Similarly, like most of Disturbed's discography, the song is representative of a relatively typical Metal style. In the same interview, Draiman stated that, lyrically, the album covers themes that "range from very personal and introspective, to the political and provocative."[92]

One of these aforementioned political songs on the album is "Another Way to Die." It was released on June 14th 2010 as the first single for *Asylum*. The song was received positively by both fans and critics and reached the number 1 spot on both the Hot Mainstream Rock Tracks and the Rock Songs U.S. Billboard charts.[93] It received a combined total of 50,991,604 spins across the band's official YouTube and Spotify platforms.[94] The song and its accompanying music video overtly represent the ever-growing problem of global warming, as stated by Draiman:

> Obviously, it's referring to the global catastrophe that we know as global warming, and the effects that it continues to have on our planet, and our irresponsibility in doing what

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[91] "DISTRUBED: 'Asylum' Track Listing Revealed – July 10, 2010," *Blabbermouth.net*, accessed March 31, 2021, https://web.archive.org/web/20100815053930/http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=142796.

[92] *Blabbermouth.net*.

[93] "Hot Rock & Alternative Songs," *Billboard*, accessed March 31, 2021, https://www.billboard.com/charts/rock-songs/2010-09-25.; "Mainstream Rock Airplay," *Billboard* accessed March 31, 2021, https://www.billboard.com/charts/hot-mainstream-rock-tracks/2010-08-14.

[94] "Disturbed – Another Way to Die (Official Music Video)," Disturbed Youtube Channel, accessed March 31, 2021, https://www.youtube.com/watch?v=HwELajFteTo. Spotify Statistics "Another Way to Die," accessed March 31, 2021.

> we do as a species, and our constant appetite, our constant consumption at all costs, you know, no matter what is destroyed, no matter what is laid to waste[95]

Unlike "Prayer of the Refugee," "Another Way to Die" leaves little to the imagination of the audience regarding its intended meaning. Both the song's lyrics and the accompanying video function as a vehement reproach of the way capitalist industrial societies have been treating the planet, and the inevitable dire consequences these actions will have on the livelihood of the human race. These accusations are often enforced through Draiman's highly stressed vocals, which sound as though delivered through gritted teeth. While it is true that global warming occurs as a natural phenomenon, the rate at which global warming is occurring now "far surpasses any and all historical precedents."[96] This accelerated rate, often caused by humankinds' expulsion of greenhouse gasses,[97] amongst other things, and the effects it has on the earth's ecosystem is what Disturbed is attempting to warn its audience about.

As such, the thesis of "Another Way to Die," expresses, in both lyrics and video, concerns the immediate dangers of global warming and the need for society to change its ways to, hopefully, avoid the all-out destruction of the planet. The song attempts to persuade the audience of this view, presented as fact, by employing an appeal to *Logos* within its lyrics, supported by an appeal to *Pathos* in the video. While Rise Against used the video of "Prayer of the Refugee" to give a concrete interpretation of the expressionist narrative of the lyrics, Disturbed uses both video and lyrics of "Another Way to Die" in unison to argue the same thesis. While the lyrics and video can be separately interpreted as proposing the same argument, it is the combination that elevates the whole above being a mere Heavy Metal song

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[95] "DISTURBED: 'Another Way to Die" Lyric Video Released – June 14, 2010," *Blabbermouth.net*, accessed March 31, 2021, https://web.archive.org/web/20100618111756/http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=141496.

[96] Jonathan T. Park, "Climate Change and Capitalism," *Consilience,* no. 14 (2015): 190, Accessed April 9, 2021, https://www.jstor.org/stable/26188749.

[97] Park, 190.; Dipesh Chakrabarty, "The Climate of History: Four Theses," *Critical Inquiry* 35, no. 2 (2009): 198, Accessed April 9, 2021, doi:10.1086/596640.

into a radical political statement whose plea for change cannot be ignored by the audience, with the intended purpose of persuading those watching and listening to avert the disaster spelled out by the song's content.

The track's lyrics levy several accusations against the predominately western capitalist industrial societies of the world regarding their negligence in taking care of the earth, leading to its inevitable destruction. These accusations are in turn visually represented in the accompanying music video, which provides a vision of both the current problem caused by society, and one possible result if no actions are taken. The video alternates between contemporary scenes concerning pollution, mass waste, natural violence, both inflicted upon and by nature, the lifestyles of the people living in contemporary affluent society, and scenes of a more post-apocalyptic nature, depicting a barren and desolate wasteland in which people struggle and strive to survive. The intended effect of this interplay is to work as a warning of the impending (environmental) apocalypse if nothing is done to change the course this society is heading towards. As such, whenever this chapter refers to "society" it will be referring to the aforementioned predominately western capitalist industrial societies, unless explicitly stated otherwise.

This chapter will first explore the use and effect of *Logos* within the lyrics of the song, followed by an exploration of the use and effect of *Pathos* in the accompanying music video, concluding with an examination of the synthesis of the two rhetorical appeals, which aim to elevate and support each other through the resulting hybrid appeal.

Mother Earth Will Show Her Darker Side — Logos in the Lyrics of Another Way to Die

The song's lyrics contain the rhetoric strategy of employing Enthymemes in order to convince their audience of the necessity to counteract global warming. Enthymemes, Corbett explains, have come to be considered as an "abbreviated syllogism — that is, an

argumentative statement that contains a conclusion and one of the premises, the other premise being implied."[98] One example of a Enthymeme provided by Corbett consists the following: "He must be a socialist because he favors a graduated income-tax," where, in this example, the conclusion, he is a socialist, and one of the premises ,he favors a graduated income-tax, are giving, with one possible implied premise, anyone who favors a graduated income-tax is a socialist, remaining unstated.[99]

The Enthymeme presented in the lyrics argues that society is causing the destruction of the planet, with the implicit premise being that changes is needed in order to avoid this fate. Taking the first verse as an example, this structure becomes more evident:

> It's just another way to die
> There can be no other reason why
> You know we should have seen it coming
> Consequences we cannot deny
> Will be revealed in time
> Glaciers melt as we pollute the sky
> A sign of devastation coming
> We don't need another way to die
> Can we repent in time?[100]

This verse plays on the rational notion that global warming is caused by human behavior.[101] It argues that capitalist industrial society is to blame for its own impending demise. Both these premises are explicitly argued repeatedly in the lyrics, while a third premise, the argument that society can prevent its doom if it changes its ways, is left implicit. The closest the first verse comes to explicitly stating this belief comes in the form of the rhetorical question that forms the closing line of the first verse. The function of this rhetorical question is to signal that, at this moment, society is still able to alter its course, but once it is too late, repentance is no longer an option.

[98] Corbett, *Classical Rhetoric*, 73.
[99] Corbett, 73.
[100] Dan Donegan, Mike Wengren, David Draiman, "Another Way to Die," *Asylum*, 2010, accessed March 10th, 2021, https://genius.com/Disturbed-another-way-to-die-lyrics.
[101] Chakrabarty, "The Climate of History"; Park, "Climate Change and Capitalism."

Furthermore, the first verse shows the basic argumentative structure adopted by the rest of the song, which can be rendered as the statement: people are polluting the earth; as a consequence, the earth will become uninhabitable. This perception of society as self-destructive is a trope often found in extremer sub-genres of metal, such as black and death metal, that regularly deal with misanthropic topics,[102] as well as aligning with a common conception found in Punk that believes that the world is "fucked up."[103]

Finally, the first verse foreshadows the content of the rest of the song and the accompanying video. The opening lines, "There can be no other reason why/ You know we should have seen it coming/ Consequences we cannot deny" not only serve as one of the first iterations of society's guilt regarding the situation it finds itself in; they also serve as a foreshadowing of the dire consequences that the rest of the lyrics and video expound regarding the undeniable threat posed by the encroachment of global warming.

Therefore, the second verse serves to further the argument of society's self-imposed destruction initiated in the opening verse of the song. The first three lines of the second verse stress not only that capitalist industrial societies are to blame for the downfall of the earth, but that those in power have done so knowingly, and oftentimes maliciously, in order to serve their own greed: "Greed and hunger led to our demise/ A path I can't believe we followed/ Black agenda[s] rooted in a lie."[104] These lines present the first premise of the Enthymeme found throughout the song. More explicitly than in the first verse, the opening lines further the argument adopted by the lyrics that people are to blame for the troubles caused by global warming. This statement is again followed by a similar rhetorical question as in the first verse. Yet, there is a slight alteration; the version in the second verse reads: "Will we repent

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[102] Caroline Lucas, Mark Deeks and Karl Spracklen, "Grim Up North: Northern England, Northern Europe and Black Metal," *Journal for Cultural Research* 15, no. 3 (July 2011): 280, https://doi.org/10.1080/14797585.2011.594585.; Keith Kahn-Harris, *Extreme Metal: Music and Culture on the Edge* (Oxford: Berg, 2007), 40.
[103] Dunn, "Never Mind the Bollocks," 209.
[104] Donegan et al, "Another Way to Die".

in time."[105] The focus has shifted from merely contemplating the possibility of changing the path society is on, to a clear willingness to do so. This slight alteration in phraseology significantly develops the argument made in the opening lines of the verse that it is Western capitalist-industrial society's greed in exploiting the planet for its resources and polluting it with the waste produced as a result of that exploitation that has led to the disaster it is facing now.

The second half of the verse serves to further the second premise of the song's argument: "Species fall before our very eyes / A world that they cannot survive in / Left them with another way to die."[106] These lines serve as a more concrete example of the situation argued in the first verse. The rapid increase in global temperature, of which the melting ice caps are one manifestation, is causing a whole host of species to die out at a much higher pace and degree than natural global warming would cause.[107] Following this argumentation, the pollution that is caused by capitalist industrial society is here taken as the cause of death for all these species, this direct guilt for the death of so many living creatures is reflected in the final line quoted above.

The verse concludes with another rhetorical question: "Are we dead inside?"[108] While the rhetorical questions posed earlier in the song serve as a means to express worry regarding the ever-increasing direness of humankind's situation, the question found at the end of the second verse takes a much more accusatory form. Therefore, this question can be interpreted as indicative of the main argumentative focus of the second verse. While the first verse serves as a means to set up the song's main argument, the second verse serves as an accusation which uses the song's argumentation as a means of justification. This accusatory tone, reflected in Draiman's singing, in turn further drives the songs argument, by stressing the

[105] Donegan et al.
[106] Donegan et al.
[107] Chakrabarty, "The Climate of History."; Park, "Climate Change and Capitalism."
[108] Chakrabarty; Park.

importance of recognizing man-made climate change as an urgent global problem and Western society's inability to work towards a lasting solution to the problem up until now.

The stress on the urgency of the argumentation presented within the lyrics is given extra weight by the pre-chorus, which is repeated twice in the song, once after each verse. The pre-chorus unequivocally states this urgency, which is enunciated by an increased presence of the drums, and the fact that, so far, all pleas for change have fallen on deaf ears with regards to those in positions of power that can affect lasting change:

> The time bomb is ticking
> And no one is listening
> Our future is fading
> Is there any hope we'll survive?[109]

As with the two verses, the pre-chorus concludes in a rhetorical question. The rhetorical question posed at the end of the pre-chorus serves as a conclusion to what precedes it. By stressing the near hopelessness of the situation argued by the lyrics the rhetorical question serves as a fulcrum. By switching the threat expounded earlier in the song from the planet and other species directly to humankind it spotlights the existential threat that global warming poses not only to the ecosystem in which humans live, but to humankind's continued existence. Therefore, the pre-chorus can be interpreted as a focus for the song, meaning that it is employed to reiterate the direct importance of the argument being made for the mostly industrialised societies to take up the environmentalist cause.

Furthermore, the chorus draws a preliminary conclusion from the song's argument. It stresses the two explicit premises of the argument mentioned in the song:

> Still, we ravage the world that we love
> And the millions cry out to be saved
> Our endless maniacal appetite
> Left us with another way to die[110]

[109] Donegan et al, "Another Way to Die."
[110] Donegan et al, "Another Way to Die."

As with the pre-chorus, the chorus shifts the focus from the broad argumentation, i.e. global, to the impact of an ecological disaster on humankind. This focal shift is chiefly carried by the second and fourth line of the chorus. While the "millions" crying out, underscored by Draiman's vocal delivery through elongated notes, giving the vocals the effect of an actual cry or shout, can also be interpreted as a metaphoric crying out of other species, it is more likely to refer to those people afflicted by, or convinced of the need to combat, global warming, when taking the accompanying imagery into account, which will be discussed later. This, along with the slight rephrasing of the oft repeated line "it's just another way to die,"[111] in line four, align the focus of the chorus with that of the pre-chorus. The chorus, like the first verse, concludes with the rhetorical question "can we repent in time."[112] In doing so, the chorus hints at the implicit third premise of the song's argument. It urges the audience to ask itself this very question, wondering if it is still possible to prevent, reverse, or halt the (future) damage that mankind has wrought on this planet. Therefore, it is not surprising that such a vital point to the entire argument presented by the lyrics form its conclusion, as the final lines of the lyrics express both what society has released upon the world, and if it can still be helped: "It's just another way to die / Ooh, can we repent in time?."[113] These final lines therefore implore the audience to consider the argument presented by the song, in hopes that they have been persuaded of the need for action in order to stave off the demise of their own species.

Taken in its entirety, the lyrics of "Another Way to Die" use the Enthymeme discussed earlier in this chapter to argue the need to prevent the posed danger to the planet and life on earth from coming to pass. In doing so, the appeal to *Logos* in the lyrics adheres to Corbett's notion regarding this rhetorical appeal which states that "the function of Rhetoric is

[111] Donegan et al.
[112] Donegan et al.
[113] Donegan et al.

to persuade, where it cannot convince, an audience."[114] The question remains why the lyrics might not be able to convince the audience of the proposed argument. Even though it can be argued that Disturbed as a band does not have the required ethos to speak on the subject, and, therefore, is not the most suited for conveying the scientific message of global warming, it cannot be ignored that Disturbed's song serves as an effective medium for conveying the emotions associated with the message expounded in the lyrics. The frantic delivery of the vocals, combined with the instrument's use of stressed and muted notes serve to enunciate and augment the doom and gloom of the lyrical message. Furthermore, through the argumentation in "Another Way to Die" another important aspect of *Logos* is manifested which states that:

> in matters where the truth cannot be readily ascertained, rhetoric can persuade an audience to adopt a point of view or a course of action on the basis of the merely probable—that is, on the basis of what usually happens or what people believe to be capable of happening[115]

Therefore, the apprehension audience members may have as to the validity of the argument being made is rendered somewhat moot. The persuasive nature of the lyrics becomes more important than the perceived truth of the audience. As the quote by David Draiman in the opening of this chapter explained, the lyrical themes of the album are provocative and sometimes political. Using their reach and status as world famous musicians, the band attempts to persuade a larger audience of the issues that they find important, doing so through a successful appeal to *Logos* found in the lyrics of "Another Way to Die."

And The Millions Cry Out To Be Saved — Pathos in the Video of "Another Way to Die"

While the video of "Prayer of the Refugee," discussed in the previous chapter, offered a concrete example for the expressionist rendering expounded by the lyrics, the video to

[114] Corbett, *Classical Rhetoric,* 73.
[115] Corbett, 73.

"Another Way to Die" works in a close tandem with the lyrics, providing a visual representation of the argument made by the lyrics. As such, the video stirs up viewers' emotions by conjuring up "the scene or situation or person that will make people experience the emotions you want to rouse in them."[116] Furthermore, this method aims to makes the implications of the provided argumentation, i.e. the need to change society's ways in order to prevent the destruction of the planet, seem desirable. [117] By making the implied argument, instead of the supposed conclusion of the argument, seem desirable the video plays on a reversal of this key aspect of Corbett's definition of the appeal to emotion. Consequently, the appeal to *Pathos* suffuses the video, in order to work in concert with the lyrics in an attempt to provide the logical argument with an emotional support structure that binds the audience to the desire to act to prevent the catastrophic fate presented to them in "Another Way to Die."

Like the previously discussed music video, the video for "Another Way to Die" establishes its narrative through an antithesis carried by juxtaposition. It predominately achieves this effect by juxtaposing the affluent and uncaring modern world with a post-apocalyptic vision of the (near) future in which the world has become a barren wasteland as a result of capitalist industrial society's pollution, furthermore hinting at the collapse of the entirety of human society. This juxtaposition can be interpreted, therefore, as depicting the possible or even plausible consequences of capitalist industrial society's current behavior. In doing so, the video essentially functions as an answer to the rhetorical questions posed in the lyrics. Furthermore, the video plays on negative emotions and a defeatist mentality of the audience. Where the lyrics offer some form of solution, the video forgoes any such mediating chances in order to show the absolute worst outcome. This scare-tactic like approach shocks

[116] Corbett, *Classical Rhetoric*, 107.
[117] Corbett, 100.

the audience into accepting the argumentation of the lyrics, in essence functioning as a wakeup call.

But how does the video concretely achieve this function? As stated before, it does so through an antithesis of imagery between current society and a post-apocalyptic wasteland. Figure 5 displays several scenes from the opening of the video that show how mankind has been treating the planet thus far. These senses include pictures of air pollution, forest fires, deforestation, and oil drilling:

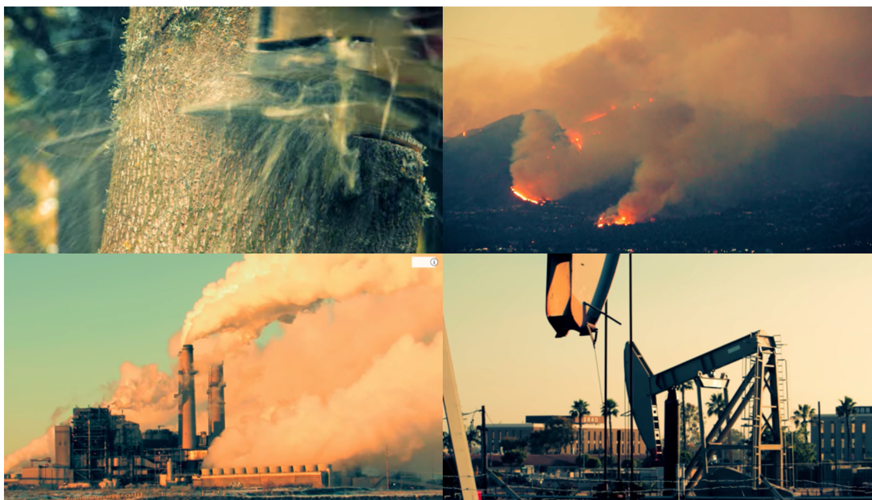

Figure 5: the opening of the video displays several ways in which capitalist industrial society is contributing to the pollution of the planet. (screenshots taken from *Disturbed – Another Way to Die [Official Music Video],* uploaded August 9, 2010, Youtube, 0:00-0:43, https://www.youtube.com/watch?v=HwELajFteTo.)

The first glimpses of the post-apocalyptic wasteland that functions as the other half of the video's juxtaposition first appear at the 0:51 mark. The first scene shown is of a woman who is led to a small puddle of dirty water. Here the audience is shown a traffic light that tells her when she is allowed to drink. This entire scene is juxtaposed by another, affluent looking, woman driving to work in her car. The scenes switch between contemporary and post-apocalyptic through the showing of the traffic light, as depicted in figure 6.

Figure 6: the first transition from contemporary society to the post-apocalyptic future, establishing the video's antithesis. (screenshots taken from *Disturbed – Another Way to Die [Official Music Video],* uploaded August 9, 2010, Youtube, 0:58-1:02, https://www.youtube.com/watch?v=HwELajFteTo.)

Similar direct juxtapositions are made throughout the video, such as the transition between a factory producing office cooler sized water bottles, and a child stealing several small plastic bottles of water and disposable cups, and again near the end of the song when a family playing in a pool is juxtaposed with some form of gladiatorial combat in the proposed future, both of which are depicted in figure 7.

Figure 7: further juxtaposition between the affluent present and the desolate future. (screenshots taken from *Disturbed – Another Way to Die [Official Music Video],* uploaded August 9, 2010, Youtube, 2:16-2:20; 3:52-4:01, https://www.youtube.com/watch?v=HwELajFteTo.)

All of these examples serve the same purpose as scare tactics to invoke negative emotions within the audience with the intended goal of fostering a desire to avert the bleak future depicted in the video.

To further express the dire situation of the future proposed by the video it makes use of an allusion to the role of United Nations peacekeeping forces during global disasters through the troops that guard the post-apocalyptic compound. These troops are depicted as being similar to the United Nations Peacekeeping forces, also known as the UN Blue Helmets, as can be seen in figure 8.

Figure 8: The similar appearance between he troops guarding the compound in the music video, and the UN blue Helmets. (Top picture: screenshots taken from *Disturbed – Another Way to Die [Official Music Video],* uploaded August 9, 2010, Youtube, 3:38-3:40https://www.youtube.com/watch?v=HwELajFteTo.; bottom picture: picture taken from "UNA – UK welcomes new Security Council resolution on peacekeeping", *UNA-UK*, 22 September, 2018, accessed April 2, 2021, https://una.org.uk/news/una-uk-welcomes-new-security-council-resolution-peacekeeping?page=1.)

This allusion communicates that in this bleak future even international cooperative bodies, like the UN, are unable to deal with the fallout of the destruction of the planet wrought upon it by its inhabitants.

As previously stated the extended antithesis presented in the video, combined with the allusion to a failing (global) government, acts as a reversal of the key rhetorical concepts, discussed by Corbett, regarding the appeal to emotion. Corbett states that the emotional appeal is meant to "make the end seem desirable,"[118] with the end in this context referencing to the desired end of the logical argument, which the case of "Another Way to Die" is presented in the lyrics. However, as the audience listening to the song and watching the video may quickly conclude, the end shown in the video is the exact opposite of what is to be desired. Therefore, this reversal of classical rhetorical strategies draws attention to the implicit third premise of the lyric's argument, which argues the need to change our ways in order to avert the proposed end depicted in the video. This reversal, in turn, is used to awaken within the audience a sense of disgust, shock, and horror to what may come if the capitalist industrial societies do not change their ways. By eschewing the evocation of positive emotions, the video becomes a wakeup call that shows the audience what fate might await them if something is not done quickly. This in turn should motivate the audience into action. By showing what might be, the band hopes to stir the audience into preventing what they are shown from becoming reality. Whether or not this call to action is truly successful, remains to be seen.

It's Just Another Way to Die — The Interplay Between Logos and Pathos in "Another Way to Die"

As with "Prayer of the Refugee" it is important to consider "Another Way to Die" as a whole in order to observe the interplay between lyrics and video. Whereas "Prayer of the Refugee" uses its video to provide a specific interpretation of the narrative expounded in its lyrics, "Another Way to Die" has its lyrics and video working in a close knit, balanced fashion. Both

[118] Corbett, *Classical Rhetoric*, 100.

support the same dominant thesis, the immediate dangers of global warming and the need for society to change its ways to, hopefully, avoid the all-out destruction of the planet, and are meant to convince the audience of the desperate need to act in order to prevent the bleak future shown by the song's narrative from coming to pass. As such, the lyrics and the video work as a force multiplier. While they individually argue the same thesis, though through a different rhetorical appeal, they are capable of functioning individually, albeit in a diminished fashion. However, by combining the *Logos* of the lyrics and the *Pathos* of the video the whole is elevated to a higher level of rhetoric.

Using the video to accentuate the lyrics, often through direct visual representation of the lyrics, serves as a combined rhetorical tactic that could otherwise not be achieved separately. This delicate interplay between *Pathos* and *Logos* further serves to directly rouse the audience. The message is clear, something must be done in order to prevent what is being shown. This immediate, and quite visceral, reaction only adds to the persuasive power of "Another Way to Die." At the end, the audience is once again confronted with the rhetorical question that so strongly drives this song's argument: "can we repent in time."[119] At the same time this question is represented visually in the final image of the video. A crazed looking man is holding a gasoline nozzle to his head, mimicking a Russian Roulette like pose, pointing directly at the audience, as if the imply that, if we do not repent, this will be the end of us.

[119] Donegan et al, "Another Way to Die".

Figure 9: the closing visual of the video for “Another Way to Die”. (screenshots taken from *Disturbed – Another Way to Die [Official Music Video],* uploaded August 9, 2010, Youtube, 4:12, https://www.youtube.com/watch?v=HwELajFteTo.)

The image almost provides the effect of the man depicted posing the final question to the audience, which is accompanied by a moment of silence after the song’s ending, underscoring the gravity of the question that has just been posed to the audience. Yet, he knows the answer. Society’s greed has let to its own downfall, or so “Another Way to Die” argues. Only if our species is able to repent in time, the earth might be saved, and the audience is responsible to do so, or this man might just pull that metaphorical trigger.

CHAPTER 4 — "MADE AN AMERICA": THE UNJUST TREATMENT OF NON-WHITE AMERICAN MINORITIES

Fever 333 is a relatively new band. Formed in 2017 in Inglewood, California, the band released their debut album *Strength in Numbe333rs* in 2019. However, the album was preceded by the EP *Made an American*, released on March 23, 2018. Regarding the EP, the band has stated that "everything we do is in an active effort for change,"[120] with the title track "Made an American" taking a lead in this effort. The song, like the EP, was an effort by the band to open up a dialogue about, amongst other things, racially motivated injustices in America, such as police brutality, systemic racism, and higher rates of incarceration amongst non-white Americans. Fever 333's Frontman Jason Aalon Butler further claimed that "there was no more reason for me to be compliant through silence, and there is absolutely no room for such silence in art."[121]

This inherent desire by the band to affect positive change in American society forms its foundation, and is carried out throughout its overarching rhetoric. This rhetoric is carried in part by the band's name which is a "reference to a mission to spread support for 'community, charity and change' like a virus."[122] This drive to suffuse the band's actions with a sense of activism is carried over to the band's live performances. The band uses the term demonstrations to refer to their concerts,[123] with the stage dress of, predominantly Butler, further functioning as a form of social commentary.[124] Fever 333's political activism

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[120] Rachel Campbell, "The Fever 333 Drop Haunting, Powerful Take On How We 'Made An America' – Watch," *Alternative Press*, August 22, 2018, accessed April 14, 2021, https://www.altpress.com/news/the-fever-333-made-an-america-video/.
[121] Campbell.
[122] Steve Appleford, "Inglewood's Fever 333 channels the activist, rap-rock spirit of a Rage Against the Machine," *Los Angeles Times,* February 7, 2019, accessed April 14, 2021, https://www.latimes.com/entertainment/music/la-et-ms-fever333-strength-20190207-story.html.
[123] "Demonstrations," *Fever 333,* accessed April 14, 2021, https://www.fever333.com/demonstrations.
[124] "Mischa Pearlman, "The Fever 333 – Live In New York," *Kerrang!*, June 6, 2020, accessed April 14, 2021, https://web.archive.org/web/20200606101155/https://www.kerrang.com/features/the-fever-333-live-in-new-york-city/.

focuses mostly on the decrying of "systemic racism, police brutality, wealth inequality and a thoroughly corrupt political system."[125] Additionally, the band has modelled part of their aesthetic on the now defunct Black Panther Party, adopting their anti-fascist, anti-imperialist, and anti-racist thinking.[126] While the allusion to the Black Panther Party can be considered controversial with regards to the Black Panther's reputation,[127] Fever 333 predominantly alludes to the party through imagery, avoiding any overt reference to the Black Panther Party, in writing and speech, and as such largely avoiding the troubled, militant association of the Black Panther Party.

All these political views and schools of thought are brought to bear in the aforementioned "Made an America." The song has garnered 14,505,894 spins across the two versions found on YouTube, and the version on Spotify.[128] However, the song has not only become a popular hit among fans. While not garnering the same level of success on the charts as "Another Way to Die," the track "Made an America" was nominated for the 2019 Grammy Awards in the category of Best Rock Performance.[129]

"Made an America" is a political statement on the injustices experienced by non-white American citizens. The song's lyrics feature a vehement enumeration of several injustices that have been levied against non-white minorities over the course of American history. When discussing the song Butler has said: "My hope here is that people understand

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[125] "Fever 333 a Vital force for good in a world gone bad, fueled on art and activism…," *Kerrang! (UK)*, 31 July, 2019, accessed April 14, 2021, https://web.archive.org/web/20200606094252/https://www.pressreader.com/uk/kerrang-uk/20190731/281947429460631.
[126] *Kerrang!*
[127] JoNina M. Abron, "The legacy of the Black Panther Party," *The Black Scholar* vol 17, no 6 (December 1986), 33-37.
[128] "FEVER 333 – Made an America," FEVER 333 YouTube Channel, accessed April 14, 2021, https://www.youtube.com/watch?v=Qnnmg9Uc5FQ.; "FEVER 333 – Made an America", FEVER 333 YouTube Channel, accessed April 14, 2021, https://www.youtube.com/watch?v=4HePQdRtQtY.; Spotify Statistics "Made an America", accessed April 14, 2021.
[129] Rachel Campbell, "Grammy Awards 2019 Winners Announced – See The Full List," *Alternative Press*, February 10, 2019, accessed April 14, 2021, https://www.altpress.com/news/grammy-awards-grammys-2019-winners-full-list/.

that by challenging these clearly damaging practices against people, we –the people– can observe the power that we possess when we move in solidarity."[130] By enumerating these injustices, in a very accusatory manner, Butler is trying to elucidate the audience on these damaging practices. With "Made an America," Fever 333 combines lyrics and video in order to present the thesis that non-white American minorities have been systemically marginalized, disadvantaged and treated unfairly, even though they are by and large responsible for the creation of today's United States of America.

In order to support this thesis, the lyrics employ an appeal to *Ethos*, in both the classical and the more contemporary sense. Each verse levies several accusations of injustices wrought against non-white Americans against the established order of the United States. This method is aimed at appealing to the audience's sense of what is morally right or wrong in order to steer their conviction. The choruses in turn further serve this goal by stressing, both through lyrical content and delivery, the effects of these injustices on their victims.

The video by contrast employs an appeal to *Pathos* through a performance art like metaphoric and provocative representation of the repression of non-white American minorities. The video features two of the band members, flanked by several men, and one woman of varying ethnic backgrounds, including African American, Asian American, Hispanic American, and Pacific American, preforming a song and dance routine while enclosed in a see-through box while being watched by several Caucasian (American) women dressed in white robes. This image is alternated with the image of a chain gang, including Butler, toiling away at a menial task. These two visuals represent the way in which non-white American minorities are being marginalized and separated from society, while being expected, or forced, to carry out work in order to maintain the very society from which they

[130] Rachel Campbell, "The Fever 333 Drop Haunting, Powerful Take on How We 'Made an America'."

are being excluded while being viewed as a functioning, if separate, part of white American society.

As with the preceding chapters, the analysis of "Made an American" will first focus on a separate analysis of the rhetorical appeals of both lyrics and video, before exploring the resulting synthesis achieved by combining the two into a hybrid appeal.

Before commencing on the analysis of "Made an America," a note specifically should be made on the unusual musical qualities of the track. While "Prayer of the Refugee" and "Another Way to Die" were fairly typical punk and metal tracks respectively, "Made an America" draws inspiration from both Punk and Hip Hop in order to create a hybrid musical style of expression similar to the style of Rage Against the Machine and early Linkin Park. As a result, most of the lines in the lyrics that feature some form of accusation or example of injustice are delivered in a rap like fashion. This gives these lyrics a strong accusatory and provocative tone. This sonic aggression, which reaches its peak in the song's breakdown where Butler breaks the regular pattern of rapping and singing to break out into screams and shouts, adds to the discontent felt by the minorities the song represents. Like the boiling over of dissatisfaction which led to the 1991 Los Angeles riots, the musical quality of the instrumentation and the delivery of the lyrics and the hybrid style of the track seem to be a translation of social tension experienced as a result of the unfair treatment of non-white American minorities, with the underlying implication being, that these tensions are bound to, at some point, explode.

This interconnectivity between protest music and rap-rock/rap-metal can be found throughout the early nineties from bands such as Body Count, Biohazard, Onyx and the aforementioned Rage Against the Machine, as well as collaborative efforts between rock/metal artists and hip-hop/rap artists such as Anthrax and Public Enemy, Faith No More and Boo-Yaa T.R.I.B.E., and collaborations between Slayer and Ice-T. These collaborations

made use of the notion that both genres were rooted in subversion, and as such these hybrid tracks became, for a time, synonymous with protest music.

We Are the Melanin Felons — Ethos in the lyrics of "Made an America"

The lyrics of "Made an America," contain an appeal to *Ethos* in both the Aristotelian sense, meaning an appeal based on the speaker's character, and in the more modern sense as described by Michael Halloran and discussed in the first chapter of this thesis. This first use of the appeal to *Ethos* is through the band manifesting a good will and displaying the band's "sincere interest in the welfare of [its] audience and [their] readiness to sacrifice any self-aggrandizement that conflicts with the benefit of others."[131] Furthermore, by calling upon his background as part of the non-white minority community in America, Butler is able to further establish his classical *Ethos* by showing that he has an "adequate, if not a professionally erudite, grasp of the subject he is talking about."[132] By combining these elements, Fever 333 is able to establish their ethos by identifying with those minorities who's mistreatment they take as the subject of "Made an America." The modern sense of *Ethos* is evoked within "Made an American" by elucidating several injustices wrought upon the non-white minorities within the United States. Through this process, Fever 333 appeals to the audience's sense of personal morality and communal ethics. By showing what is wrong with American society, Fever 333 hopes to convince their audience that these injustices are not just perceived, but are in fact a lived reality, and that fundamental changes are needed in order to stop this systemic disenfranchisement of non-white American minorities.

It is through the lyrics of "Made an America" that Fever 333 explicitly argues its thesis, using the double appeal to *Ethos* to convince the audience that the band has the

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[131] Corbett, *Classical Rhetoric*, 94.
[132] Corbett, 94.

authority to speak on the subject, while simultaneously highlighting the unethical treatment of the non-white minorities in the United States of America.

Fever 333's ethos is predominately constructed within the first half of the first verse of "Made an America." Throughout these opening lines, the band equates and aligns itself with the minorities that form the main subject of the track. In doing so, the band establishes itself as being part of the group that experiences the injustices referred to within the lyrics, using musical conventions, such as vocal style, instrumentation, and idiosyncratic language, taken from Hip Hop to strengthen this bond. This identification is achieved through the use of plural pronouns, encompassing the band, audience, and the peoples the lyrics refer to, as can be seen below:

> We are the melanin felons
> We are the product of
> Plunder and policy that you gotta love
> Casinos, amigos on forty acres, uh
> They built this shit on our backs
> Made an America[133]

The opening line establishes the band's ethos. The term "melanin felons" holds within it multiple figurative interpretations. One interpretation refers to any and all non-white Americans, as melanin refers to the darker pigment that occurs in, amongst other things, skin. Furthermore, the use of felons can be interpreted twofold. First, it can be interpreted in reference to the relatively high degree of non-white Americans that are incarcerated in relation to the entire population.[134] Additionally, it can be viewed as referring to the way that non-white American minorities are commonly viewed by the Christian Euro-American population of America. Finally, the use of such an unusual phrase functions as a means to engage the audience. By drawing attention to the line, the audience is immediately actively

[133] Jason Aalon Butler, John Feldmann, Nick RAS Furlong, Travis Barker, "Made an America," *Made an America*, 2018, accessed April 13, 2021, https://genius.com/Fever-333-made-an-america-lyrics.
[134] "Inmate Race," *Federal Bureau of Prisons*, accessed April 16, 2021, https://www.bop.gov/about/statistics/statistics_inmate_race.jsp.; "Quick Facts," *United States Census Bureau*, accessed April 16, 2021, https://www.census.gov/quickfacts/fact/table/US/PST045219.

engaged in deciphering the lyric's message. Not only does this opening line identify the band as being part of the minority group it sings about, it also foregrounds the lens through which, according to the band, the majority of Americans see the non-white minorities, as felons and criminals.

This identification by the band is maintained throughout the first verse, and the rest of the song, through the use of inclusive personal pronouns, and anecdotal references to experienced injustices, the latter of which will be discussed at a later stage. In doing so, the band leaves the audience no choice but to identify them with the non-white minority population that they sing about, wreathing the lyrics in an *Ethos* of lived experiences, lending an air of authority and credibility to the argument proposed within the lyrics.

The fourth line of this opening stanza is of special significance. The phrase "forty acres" in the lyrics refers to the promise, after the American Civil War, that each freed African American slave was to receive forty acres (of land) and a mule. However, this promise was never kept, and has since become emblematic for the broken promises made to American minorities, specifically the African American community.[135] This is one of the first concrete accusations of mistreatment that the lyrics of "Made an America" present to the audience, each of which are aimed at convincing the audience of the song of the unjust treatment of non-white minorities in America. This accusation is immediately followed by what forms the thesis of the song, the America that was built on the backs of these mistreated minorities is not the country of which they themselves are considered a desired part of. In essence, they were forced to build another's utopia, to be discarded after their use had run its course.

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[135] Danielle Alexander, "Forty Acres and a Mule: The Ruined Hope of Reconstruction," *Humanities (Washington)*, 25, no.1 (2004).

The second half of the first verse continues this trend of shining light on the unjust treatment of non-white minorities in America, while simultaneously expounding more accusations against the systemic mistreatment of these people:

> Living in terror all while they terrorize
> Cover your eyes 'cause people terrified
> Fuck all the promises you were promised 'cause
> They're cutting your oxygen 'til you paralyzed[136]

The first two lines of this stanza allude to the opening line of the stanza. As a consequence, the effect of this demonizing of non-white American minorities by the predominately white majority in America is enhanced. By making the public afraid of non-white American minorities it becomes possible to justify their mistreatment. i.e. the white Americans live in terror of the minority population, while it is in fact the white majority that is mistreating and terrorizing those they are afraid of. The second line refers to how people turn a blind eye to the mistreatment of minority groups, because they have been conditioned by mainstream media to fear these groups and see them as potentially dangerous.

The final two lines of the first verse also condemn the unfair treatment of non-white minorities in the United States of America. The second to last line of the verse mirrors the reference to the "forty acres" in the previous stanza, while this time conclusively stating to forget all the promises made, as none of them are held.

The final line of the first stanza deserves some extra consideration. Written in 2018, the line can be interpreted as generally referring to death by lynching, which was a common form of mob justice and public execution in the years after the American Civil War, with non-white Americans making up about 73% of all lynching victims between 1882 and

[136] Butler et al., "Made an America."

1968.[137] However, ever since the death of George Floyd, on the 25th of May 2020,[138] the line can be interpreted as referring more specifically to the many incidents of police brutality against non-white Americans in more recent history. While the band could not have predicted the events of George Floyd's passing, it does indicate a certain timelessness of the injustices laid out in the lyrics of "Made an America." Not only are these injustices of the past, these are issues plaguing the present, as such the song resonates even more strongly with audiences listening to the song in the current anxious climate in American society.

Throughout the opening lines of the first verse Fever 333 establishes their own ethos as belonging to the very same group of mistreated people that the rest of the lyrics sing about, supported by the use of musical stylings often associated with these groups. In doing so, the audience is convinced of the sincerity of the plight expounded in the rest of the lyrics. The provocative accusations of mistreatment set forth in the rest of the lyrics are in turn aimed at invoking a sense of injustice within the audience, by playing on their ideas of what is (morally) right and wrong, as opposed to the right and wrong presented by the majority population. This second approach to *Ethos* takes a leading role in the second verse of "Made an America."

The second verse continues the trend of levying accusations of mistreatment of non-white American minorities against the people in charge. Throughout the verse, several separate instances of mistreatment are explicitly mentioned. The first of which can be found in the second through fourth line of the verse:

> The government giving ghettos that crack rock
> Making quotas off baking soda and mass shock
> This ain't a theory, I saw it happen on my block[139]

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[137] "Lynchings: By Year and Race," University of Missouri, accessed April 16, 2021, http://law2.umkc.edu/faculty/projects/ftrials/shipp/lynchingyear.html.; "History of Lynchings," NAACP, accessed April 16, 2021, https://www.naacp.org/history-of-lynchings/.

[138] "George Floyd: What happened in the final moments of his life," BBC News, 16 July 2020, accessed April 16, 2021, https://www.bbc.com/news/world-us-canada-52861726.

[139] Butler et al, "Made an America."

These lines are a reference to the 100-1 sentencing disparity between crack cocaine[140] and powdered cocaine that was established with the ratification of the 1986 Anti-Drug Abuse Act.[141] This sentencing disparity had a twofold effect. First, it created a mass panic about the dangers of crack cocaine as opposed to powdered cocaine. Second, it led to a the "inescapable conclusion that Blacks comprise the largest percentage of those affected by the penalties associated with crack cocaine."[142] This racial disparity is what is criticized in these lines of "Made an America." Through the lyrics Butler, delivering these lines, like most of the song's verses, in an angry tone of voice, stressing the rage concerning these injustices, argues that this disparity allowed law enforcement to make their arrest quota, as the selling of crack rock was more common in lower income neighbourhoods inhabited by a higher percentage of African American minorities. Therefore, this disparity is presented as a wilful mistreatment of these minority groups through targeted arrests, and another example of institutionally supported racism.

The second example of mistreatment of non-white minorities mentioned in the second verse comes in the fifth line of the verse: "The homie Hector selling heroin from nine to five."[143] The line can be interpreted as an obscure reference to the fact that ex-convicts, many of which are from non-white minorities, struggle to find a steady job, i.e. a nine to five, and as such are forced to turn to illicit practices to make a living. While tentative, this interpretation supports the perpetuation of the disenfranchisement of non-white American minorities as they are caught in a vicious circle of criminal activity which seems to be perpetuated by the system of incarceration and rehabilitation (or lack thereof).

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[140] Crack cocaine is a mixture of powdered cocaine and baking soda baked into a crystal/rock like substance.
[141] Anti-Drug Abuse Act of 1986, Pub. L. No. 99-570, 100 Stat. 3207-3 (1986).
[142] United States Sentencing Commission, "Cocaine and Federal Sentencing Policy," February 1995, xii, accessed April 21, 2021, https://www.ussc.gov/sites/default/files/pdf/news/congressional-testimony-and-reports/drug-topics/199502-rtc-cocaine-sentencing-policy/EXECSUM.pdf.
[143] Butler et al, "Made an America."

A more concrete example of mistreatment is provided in the following line of the verse: "My brother's burning down the block when Rodney almost died."[144] The line is a reference to the 1992 riots that took place in Los Angeles after the acquittal of the four officers charged with excessive use of force in the beating of Rodney King in early March of 1992.[145] While this was not the first instance of police brutality against non-white minorities in America, it was one of the first high profile cases that received extensive mainstream media attention. The acquittal of the police officers involved "ignited a national conversation about racial and economic disparity and police use of force that continues today,"[146] like the case of George Floyd has done recently. This line and the final line of the verse "They call it 'cleaning up the streets' we call it 'homicide'"[147] are meant as an indication of the police brutality, seemingly without consequences, that many non-white minority communities within America are faced with every day. These are the most concrete examples of institutional racism and discrimination against non-white Americans. Therefore, these lines strongly appeal to the audience's collective ethos. By confronting them with the injustices inherent within American society Fever 333 is trying to persuade them of the grave necessity for change in an effort to stop history from repeating itself. However, over thirty years after the assault on Rodney King there seems to be little fundamental change in the treatment of non-white American communities by the police.

The penultimate line of the second verse breaks somewhat with the pattern set; as such it stands out all the more. Its idiosyncrasy is further stressed by Butler's vocal delivery, who chooses to pause ever so briefly before continuing, which puts extra stress on the final elements of this line. While the second verse predominately enumerates the injustices faced

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[144] Butler et al, "Made an America."
[145] Anjuli Sastry, Karen Grigsby Bates, "When LA Erupted In Anger: A Look Back At The Rodney King Riots," *The Los Angeles Riots, 25 Years On*, NPR, April 26, 2017, accessed April 21, 2021, https://www.npr.org/2017/04/26/524744989/when-la-erupted-in-anger-a-look-back-at-the-rodney-king-riots.
[146] Sastry and Grisby Bates.
[147] Butler et al "Made an America."

by the (mostly) African American community within the United States, the penultimate line refers to a much older injustice against non-white Americans. The line "We're giving thanks for measles, blankets, and genocide"[148] is an explicit reference to the widely held belief that during the early history of the United States, pilgrims, settlers, and later US citizens or army personnel, would use blankets infected with measles or smallpox as a form of biological warfare on the Native American population.[149] While some contemporary scholars doubt the premeditated use of biological warfare in early US history,[150] the concept of using smallpox/measles blankets as a means of exterminating the Native American population has been accepted as part of American history by so many that it has become symbolic for the discriminatory treatment of Native Americans during the inception of the United States, and as such has become synonymous with the genesis of institutional racism in America.

Through the exposition of instances of (institutional) racism, violence, and discrimination against non-white American in the second verse of "Made an America," Fever 333 aims to convince their audience of the injustices faced by these minority groups. By confronting the audience in a fashion that appears accusatory towards the government, and those in charge of the United States, Fever 333 hopes to appeal to the ethical standards of their audience. By providing a list of historic and contemporary injustices the audience is compelled to recognise the wrongness of the treatment of non-white minorities today and in the past. In doing so, the band evokes a collective sense of moral indignation in the audience in an effort to awaken them into action for the betterment of the minorities that the song represents.

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148 Butler et al, "Made an America."

149 Thomas Brown, "Did the U.S. Army Distribute Smallpox Blankets to Indians? Fabrication and Falsification in Ward Churchill's Genocide Rhetoric," *Plagiary: Cross-Disciplinary Studies in Plagiarism, Fabrication, and Falsification*, 2006, accessed April 21, 2021, https://quod.lib.umich.edu/p/plag/5240451.0001.009/--did-the-us-army-distribute-smallpox-blankets-to-indians?rgn=main;view=fulltext.

150 V. Barras, G. Greub, "History of Biological Warfare and Bioterrorism," *Clinical Microbiology and Infection* 20, no. 6, 2014, 499, accessed April 21, 2021, https://doi.org/10.1111.1469-0691.12706.

While the verses of “Made an America” contain an enumeration of the injustices wrought on non-white American minorities the chorus reflects the sentiment of the song more strongly. The opening lines of the chorus can be interpreted as a summary of all the accusations found in the verses, with the third and fourth line serving to further drive home the point made in the chorus:

> Where we land is where we fall (Made an America)
> All for one and none for all (Made an America)
> No stars dead bodies on the boulevard
> Cop cars, true killers, and they still at large
> Where we land is where we fall (Made an America)[151]

The first two lines are of particular interest. The first line is deliberately cryptic, and therefore overtly polysemic. One way to interpret the line is to see it as a reference to the common adage of a running start, i.e. a reference to an initial advantage or head start. In this interpretation the line would mean that the non-white minorities that are being sung about never receive such a running start. They fall the moment they land, never receiving the initial advantage given to Americans from more privileged backgrounds. Another possible interpretation is to see the line as a reference to making landfall, in other words, arriving in America. This interpretation would suggest that non-white American’s, who find their way to America for whatever goal, are immediately downtrodden and disadvantaged on arrival, based on their ethnicity. This could be a reference to the African-American slave labourers, the Asian-American migrants that were largely responsible for building the transcontinental railroad,[152] or to the acts and laws put into place to limit immigration, often of non-white migrants, during the early decades of the twentieth century.[153] Whatever the interpretation of

[151] Butler et al, “Made an America.”
[152] Scott Alan Carson, “Chinese Sojourn Labor and the American Transcontinental Railroad,” *Journal of Institutional and Theoretical Economics (JITE)* vol 161, no. 1 (March 2005), 80-102.
[153] “Laws and Regulations Evolve,” *Overview + History Ellis Island*, https://www.statueofliberty.org/ellis-island/overview-history/, accessed May 7, 2021.

this particular line may be, it serves as a strong invocation of social injustice, of chances not given, and as such falls in line with the *Ethos* appeal pervasive throughout the lyrics.

However, the second line of the chorus offers a far more concrete disavowal of the treatment of non-white minorities in America. The line is a clear reversal on the common adage "all for one, and one for all," which is here twisted to express the adversity faced by the minorities which Fever 333 sings about. This line, like the preceding one, is meant to instil the audience with a sense of injustice in regards to the position of non-white minorities. This line, together with one taken from the song's breakdown – "You built this on our backs"[154] – function as an expression of the song's thesis, the non-white American minorities have been largely responsible for building the present-day United States, often through slave labour, forced labour, or wage slavery, while they themselves are systematically excluded from that very same society. This poignant statement on the part of Fever 333 furthers the song's appeal to *Ethos* as expounded previously.

The remaining two lines of the chorus serve a double purpose. First, they align themselves with the exposition of mistreatment against non-white minorities. Second, the two lines form an antithesis that represents the duality of American society. On the one hand, the audience is presented with the America as experienced by the white majority, the stars on Hollywood Boulevard, and the police that keeps the streets safe. On the other hand, the same lines give a glance into the America as experienced by the non-white minority. Bodies along the streets, and the police that are meant to serve and protect have become a symbol of racial injustice and brutality, to be feared and avoided as much as possible. This powerful yet simple antithesis adds to the tour the force of the *Ethos* appeal found within the lyrics of "Made an America." It again points to a moral injustice that is perpetrated on a mass scale, in an attempt to coax the audience into a desire and drive to address and combat these injustices.

[154] Butler et al, "Made an America."

All For One And None For All — Pathos in the Video of "Made an America"

While the lyrics of "Made an America" offer concrete examples of mistreatment of non-white American minorities, the video is a more symbolic provocation akin to a scene of performance art. The video represents many twists and turns throughout its course that are open to multiple interpretations. However, the overarching goal of the video is to evoke a sense of emotion within the audience. Like the lyrics of "Prayer of the Refugee," the video for "Made an America" is aimed at conjuring up a scene that will make the audience experience the emotions the band wishes them to experience, as well as using specific sensory details to appeal to the imagination of the audience.[155] In doing so, the appeal to *Pathos* found in the video of "Made an America" is in alignment with Corbett's characteristics of this appeal. The video attempts to deliver its appeal to *Pathos* through an extended metaphor and antithesis of both belonging to, and being separate from, the society of the United States. Via these means the video teases out a feeling of resentment, anger, and discontent towards the injustices faced by non-white minorities in America. The aim being to evoke a sense of urgency to protest the injustices alluded to within the video.

The first representation of the video's antithesis can be found in the establishment of the video's setting. The video opens up to a title card that states: "What you see is not what they got."[156] This opening statement forms the crux of the video, and helps guide the audience with the interpretation of the video. The video continues to show the audience several veiled women dressed in white robes approach a see-through box, wherein an African American woman, dressed in a similar robe but unveiled, sits on a swing. Throughout these opening shots, a softly hummed version of the American national anthem can be heard. The dress of the women, along with the American anthem, evokes the idea of Lady Justice. When

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[155] Corbett, *Classical Rhetoric,* 102, 107.
[156] *Fever 333 – Made an America*, uploaded August 22, 2018, YouTube, 0:00-0:03, https://www.youtube.com/watch?v=Qnnmg9Uc5FQ.

the veils are removed from the women outside of the box, they are revealed to all be white American women. The six of them form a semi-circle towards the box, where a group of five men, including two of the band members, who appear to be of non-white minority backgrounds appear, as seen in figure 10.

Figure 30: the top left depicts the video's opening card. The top right depicts the veiled women in white and the African American woman in white on the swing. The bottom left depicts the unveiled white women and the group of five men from different minority groups. The bottom right picture is a closeup of the people (the five men and the African American woman) inside the see-through box. (Screenshots taken from *Fever 333 – MADE AN AMERICA, uploaded August 22, 2018, YouTube, 0:00-0:52, https://www.youtube.com/watch?v=Qnnmg9Uc5FQ*.)

These opening images set the scene for the video's metaphor. The well-dressed men of minority origin preform a dance routine for the women in white looking on from behind the safety of a barrier that separates the two groups. These scenes together construct a metaphor for current American society. The white majority looks on, believing that all is well with the non-white majority, seeing how they have adjusted to fit in with their society. Yet, the non-white minorities are not a part of this great American society. They are kept separate, viewed from a distance so as to not be engaged, and seen as a form of exotica. As such, the characters inside and outside of the box function as the vehicle of the metaphor, with the tenor being the current situation in American society as described above.

However, it is all a façade. The true nature of things is made evident through the course of the video. After these first scenes the audience sees a man enter amongst the white women (the third band member). He is dressed in the same tuxedo suit as the men in the see-through box, and unlike the women outside, he is able to see reality. Here the antithesis is revealed to the audience, the man outside of the box sees those inside not dressed in fancy tuxedoes, but as chain gang workers, impoverished and exploited by the society around them. Simultaneously, the African American woman on the swing appears to have been hung, in a style reminiscent of a mob lynching. This is a representation of how justice does not exist for non-white Americans in contemporary American society. Upon seeing this, the man outside of the box tries to convince the women in white of the true nature of what they are seeing, but to no avail. All of this is depicted in figure 11 below:

Figure 11: Top Left: the third band member is seen walking into the scene. Top Right: the audience's first glimpse into the grim reality the video is portraying, with the five men dishevelled, dirty, and dressed in boilersuits. As well as the lady in white hung in the background. Bottom left: the final band member peers through the illusion and sees the harsh truth of the position of non-white minorities in America. Bottom Right, the man tries to convince the white women outside of the box, but with no success. (Screenshots taken from *Fever 333 – Made an America, uploaded August 22, 2018, YouTube, 1:37-1:56, https://www.youtube.com/watch?v=Qnnmg9Uc5FQ*.)

This reveal marks a shift in perspective within the video. The audience is confronted with shifting images between the perceived reality, i.e. the reality viewed by the white women, and the actual reality, that of the mistreatment of non-white minorities. Important to note is that, throughout the scenes that depict the actual reality, the African American woman dressed in white remains hung or dead. This enforces the interpretation that, in modern day America, there is no justice for the minorities, as their Lady Justice has died.

The final metaphor that needs to be discussed revolves around the five men dressed in boilersuits, working in a situation that evokes the image of a chain gang. The group is seen preforming forced labour, but when Butler is seen to try to escape, the others start attacking him in order to prevent him from doing so. All the while, the perished Lady Justice hangs in the background. This scene can be interpreted as the vehicle of the metaphor, with the tenor representing the common belief among some majority groups in America that the minorities are keeping themselves down as a result of violence and hate amongst themselves. However, the video challenges this conception by suggesting that it is the oppression of the majority that is in fact responsible for keeping the minority down. This scene culminates in the musical and cinematic climax of the video, in which Butler is shown breaking down one of the walls of the see-through box, that is separating them from the white women, as depicted in figure 12:

Figure 12: Top left shows Butler trying to convince the other members of the chain gang to escape their bonds. The top right shows the keys to their freedom. The bottom left shows Butler getting jumped by the other members of the chain gang when he reaches for the key, with the African American Lady Justice hanging in the background. The bottom right image shows the final scene in the video, when Butler smashes down one of the walls of the see-through box, again with Lady Justice hanging in the back. (Screenshots taken from *Fever 333 – Made an America, uploaded August 22, 2018, YouTube, 2:22-3:28, https://www.youtube.com/watch?v=Qnnmg9Uc5FQ*.)

Through this narrative of antithesis and juxtaposition the video attempts to impart the audience with a sense of injustice. How can the majority be blind to, or (wilfully) ignore the injustices experienced by the minority? The video implicitly poses these kinds of questions in an effort to confront the audience with the perceived and arguably actual truth of American society. This effect is aimed at soliciting an emotional response from the audience. By having the audience experience either a sense of shame through an identification with the white women, or a sense of anger through an identification with those inside the see-through box. The audience is coaxed into a sense of urgency, a drive to act in order to, like Butler, break down the barrier separating minority and majority and move towards a more egalitarian society.

Where We Land Is Where We Fall — Interplay Between Ethos and Logos in "Made an America"

The message of protest against racial injustice in the lyrics and video of "Made an America" could not be clearer. As stated previously, both lyrics and video argue the thesis that non-white American minorities have been systemically marginalized, disadvantaged and treated unfairly, even though they are by and large responsible for the creation of today's United States of America. Like "Another Way to Die," the lyrics and video undisputedly argue this thesis on an individual level. However, the combination of lyrics and video elevate the argumentation to an entirely new level. The lyrics serve as a guide to the interpretation of the more abstract video, with the video using its imagery to underscore multiple elements of the lyrics. The emotions evoked by the video's appeal to *Pathos* are given direction and meaning by the lyrics' appeal to *Ethos*. This combination serves to further the band's purpose of actively engaging their audience in political activism, calling upon their fans to fight the injustices expounded in "Made an America."

This combined rhetorical approach is able to make a complex and controversial topic approachable to most audiences. It challenges the listener to look further than they are used to, to explore more in depth, for themselves what is being sung about, to discover the meaning of the video through repeated viewings. All the while the band fosters and nurtures the feelings of anger, discontent, and injustice, and guides the audience to the conclusion that these practices are unethical, in the hope to allow each and every one to be a part of the same America.

CONCLUSION

The analysis of the protest songs provided in the preceding chapters shows that contemporary protest music utilizes classical rhetorical appeals as part of its rhetorical strategy for both the lyrics and accompanying music videos. Furthermore, the analyses indicate that contemporary protest songs combine different rhetorical appeals in lyrics and video in order to create a hybrid appeal. These hybrid appeals in turn can function as a force multiplier in which the appeal of the lyrics and the appeal of the video work in concert to elevate the rhetorical impact of the whole, or as a way to give a concrete interpretation to the appeal found in either vehicle.

While the preceding analyses form only a small sample of the plethora of suitable protest songs in Rock and Metal music, they all form part of a recent trend. These songs, like others in their genre such as Sepultura's "Anti Cop (Fuck the Police)" (2019), Judas Priest's "Never the Heroes" (2018), and While She Sleep's "Sleeps Society" (2020), make use of classical rhetorical appeals and strategies in order to persuade, activate, or steer their audiences into adopting their proposed socio-political views, or taking active action in order to incite progressive socio-economic change in (mostly) western society. By combining separate rhetorical appeals within the same audio-visual medium, these protest songs are able to elevate the rhetorical power of their message beyond what is achievable through traditional single media rhetoric. While the ways in which the two rhetorical appeals of lyrics and video cooperate may vary, the result is invariably the same. Through the combination of appeals, modern protest songs have proven to be an effective vessel for relaying politicalised messages to a wider audience than might be reached by conventional political discourse. As can be seem from the widespread success of songs such as "This is America" by Childish Gambino, and "Alright" by Kendrick Lamar in the mainstream, and the songs discussed in this thesis in their respective subcultures.

While the analysis in this thesis focused on protest music taken from Rock and Metal from the early twenty-first century, the methodology can be applied to any protest songs from any decade, released since the inception of the music video, and any genre. Additionally, while this thesis took as its case study lyrics and music videos, the approach can also be applied to the analysis of other visual material, or even artists' identities, live performances, or other material related to protest music. Furthermore, a more extensive musicological analysis, which fell outside the scope of this thesis, may provide additional insights into how protest music argues its case.

However, there are some considerations to acknowledge concerning the analysis of protest songs within popular music in a broad sense. There is an inherent paradox in mainstream artists protesting against the established order, as these artists are reliant on the successful operation of established cultural and economic systems within the order to become and remain successful popular-culture artists; in other words, they rely on a commercial music industry with vested interests and marketing specific products, in order to be able to get their message across to the masses.[157] As noted by Jeffrey A. Hall, many contemporary protest songs function within the realm of Burkean irony (after cultural theorist and critic Kenneth Burke), which means that these protest songs function, "in a circular relationship between the text and its commercial context."[158] As such, these protest songs, in many cases, use the system they decry in order to broadcast their message into the world. These paradoxes are not limited to a protest against the machine; they can be found in many other forms of protest songs, such as bands that protest global warming travelling the globe in order to play concerts, bands that protesting for fair trade selling merchandise produced in periphery countries in less than fair circumstances and for less than fair wages, and much more.

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[157] Storey, *Cultural Studies and the Study of Popular Culture*, 118-137.
[158] Jeffrey A. Hall, "No Shelter in Popular Music: Irony and Appropriation in the Lyrical Criticism of Rage Against the Machine," *Studies in Popular Culture* 26, no. 1 (October 2003): 78, https://www.jostor.org/stable/23414989.

However, these apparent hypocrisies, which are really paradoxes endemic to the global music industry, do not detract from sincerity of the band's message. It is through this ironic lens that bands are able to be both a part of the problem, and protest it, as they use the commercial context of their song to reach an audience otherwise unreachable by the plights that are being sung about.

While the scope of this thesis necessarily limited the analysis to a small sample size, the analysis is indicative of the unwavering and pervasive influence that protest music has even today, as is evident from the continuing production of protest music such as the upcoming release of Rise Against's ninth studio album (2021), Gojira's latest album *Fortitude* (2021), and System of a Down's latest songs "Protect the Land" (2020), and "Genocidal Humanoidz" (2020) as well as many more. This continued release of new protest songs, and their apparent popularity amongst fans, indicates a level of engagement with the material that suggests protest music today is still as effective as it has always been.

Further analysis of protest music in general, and contemporary protest music in Rock and Metal in particular, therefore, may be able to elucidate a political engagement amongst younger generations, or social groups disconnected from the mainstream, that would otherwise be underrepresented through an analysis of more traditional political discourse. Therefore, the importance of analysing subcultures through fringe genres of popular music, such as rock and metal, cannot be denied, as it represents an entirely different, yet equally valuable engagement with the problems that plague our society today.

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