

LATVIJAS UNIVERSITĀTE

**MAGISTRA DARBS**

RĪGA 2016

UNIVERSITY OF LATVIA  
FACULTY OF HUMANITIES  
DEPARTMENT OF ENGLISH STUDIES

**THE HEARTAGRAM: A LINGUISTIC AND  
SEMIOTIC ANALYSIS OF THE FINNISH BAND  
“H.I.M.”**

**HERTAGRAMMA: SOMU GRUPAS “H.I.M.”  
LINGVISTISKĀ UN SEMIOTISKĀ ANALĪZE**

MASTER THESIS

**Nuria Linares Fernández**

Matriculation card No. nl14017

Adviser: assoc. prof. Jeļena Dorošenko

RĪGA 2016

## **ACKNOWLEDGEMENTS**

I would like to thank to all my Professors at the University of Latvia for all the experience and learning gained during these two years and for their support on my desire to approach subculture from the different fields studied in our courses. I am especially thankful to Professor Dorošenko for her assistance and the opportunity of doing research on what I love the most. I would also like to express my profound gratitude to my family and friends for always believing and standing by me. Finally, I would like to dedicate this research to my grandfather, without whom this dream come true would not have been possible – this is for you.

## ANOTĀCIJA

Semiotikas un lingvistikas nozarē ir izstrādātas dažādas teorijas mūzikas analīzei, īpaši neaplūkojot papildu mūzikas elementu devumu mūzikas nozīmē. Metāla mūzikā šos elementus izmanto, lai grupas sevišķā mūzikas stila pamatā radītu ideju un nodotu īpašus vēstījumus. Šis pētījums nosaka un analizē grupas H.I.M. papildu mūzikas elementus. Rezultāti uzskatāmi parāda šo elementu nozīmi grupas mūzikas izpratnes procesā un to devumu grupas unikālā jēdziena ‘mīlas metāls’ attīstībā. Grupu papildu mūzikas elementi jāņem vērā, pētot metāla mūzikas nozīmi un nosakot robežas starp mūzikas stiliem. Šie elementi ir izrādījušies ļoti nozīmīgi mūzikas idejas definēšanā, un tie ir diskursa vienība, ar kuras palīdzību norisinās mūzikas nozīmes interpretācija.

**Atslēgvārdi:** semiotika, lingvistika, mūzikas nozīme, papildu mūzikas elementi, metāla mūzika, idejas radīšana, mīlas metāls

## **ABSTRACT**

The fields of semiotics and linguistics have developed different theories approaching musical analysis without considering the contribution of extra-musical elements to music meaning. In metal music, these elements are used to build the concept behind a band's particular musical style and to convey specific messages. This research identifies and analyzes the extra-musical elements of the band H.I.M. The results demonstrate their importance for the meaning-making process of the band's music, and their contribution to the development of the band's unique concept of 'love metal'. Bands' extra-musical elements need to be considered when studying metal music meaning and defining the boundaries among musical styles. They have proven to be highly definitional and the unit of discourse through which interpretation takes place.

**Keywords:** semiotics, linguistics, music meaning, extra-musical elements, metal music, concept building, love metal

## TABLE OF CONTENTS

INTRODUCTION .....	1
1. SEMIOTIC AND LINGUISTIC APPROACHES TO MUSIC .....	4
2. INTEGRATION OF MUSIC, LANGUAGE AND VISUALS .....	10
3. CONCEPT BUILDING: VERBAL AND VISUAL ELEMENTS IN METAL .....	12
3.1. Linguistic data .....	12
3.1.1. Band's name: word formation processes .....	12
3.1.2. Song and album titles: contextualizing lyrics' themes .....	16
3.1.2.1. The use of imagery in lyrics .....	17
3.1.2.2. Themes in metal lyrics: symbolic associations .....	20
3.2. Visual data .....	21
3.2.1 Visual signs: band's logo, album covers and onstage miscellanea .....	21
3.2.2. The metal t-shirt .....	25
4. CASE STUDY: HIS INFERNAL MAJESTY .....	27
4.1. The band's name and other neologisms .....	28
4.2. Album and song titles .....	30
4.2.1. Themes in lyrics .....	33
4.2.2. 'Love' and 'death': the Finnish melancholy and the broken heart attitude.....	38
4.3. H.I.M.'s logo: the sign of the 'heartagram' .....	41
4.4. Studio album covers .....	45
4.5. Backdrops and other band-related visuals during 2013-2015 live performances ...	51
CONCLUSIONS .....	54
THESES .....	60
REFERENCES .....	62
Appendix 1 - Examples of bands' logos.....	72
Appendix 2 - Examples of album covers.....	73
Appendix 3 - Examples of visuals onstage.....	75
Appendix 4 - Examples of metal t-shirts .....	81
Appendix 5 - H.I.M.'s studio album and song titles .....	84
Appendix 6 - <i>When Love and Death Embrace</i> lyrics .....	85
Appendix 7 - <i>Join me (in Death)</i> lyrics .....	86
Appendix 8 - <i>Heartache Every Moment</i> lyrics .....	87
Appendix 9 - <i>The Funeral of Hearts</i> lyrics .....	88
Appendix 10 - <i>Vampire Heart</i> lyrics .....	89

Appendix 11 - <i>The Kiss of Dawn</i> lyrics.....	90
Appendix 12 - <i>Heartkiller</i> lyrics .....	91
Appendix 13 - <i>All Lips Go Blue</i> Lyrics .....	92
Appendix 14 - A comparison of Romantic and Contemporary processes of grieving...	93
Appendix 15 - The evolution of the ‘heartagram’ .....	94
Appendix 16 - Examples of H.I.M.’s t-shirts .....	95
Appendix 17 - H.I.M.’s studio album covers .....	97
Appendix 18 - H.I.M.’s backdrops and other band-related visuals onstage (2013-2015)	99

## INTRODUCTION

Studies and research on distinct elements of popular culture such as music are gaining more academic ground in current times. Music today is an inevitable experience that carries a number of significant values for both an individual and a given community. Being a cultivated and successful manifestation of culture, music has naturally received academic attention. The fields of semiotics and linguistics have addressed music from different perspectives: from its formalist analysis to a more interpretative and subjective approach (Tagg, 2010:3). However, music is something to be experienced; and in order to understand or interpret it and what it means to the participants (composers, interpreters and listeners), research has to be carried out on all the elements that music or a musical event involves. A purely formalist analysis, focusing only on musical formal parameters and notation would exclude the ability of music to be associated to any other form of experience (ibid.). Music is helped by language and visual elements for the creation of associations.

Associations account for listeners not merely listening to music, but experiencing it, as there is emotional involvement either when creating, listening to or performing. If musicians and listeners respond emotionally to music, associations, made between music, ideas or other realities, prove their existence and lead to an emotional response. For this reason, researchers such as Dunbar-Hall (1991) have stated that music constitutes a system that is able to symbolize something else apart from music itself; a symbolic system that addresses a multitude of codes (Tagg, 2010:3). Thus, the study of metal music as only, formally music, without symbolizing anything else, would be insufficient to explain the experience of it. The study of music has to move beyond formalism. As a system that is able to symbolize something else, current popular music should be studied in combination with other systems such as language and visual signs, which together are able to fully cover the analysis of a musical experience, including the usage of language and visuals, indispensable elements in today's music which realize the associations musicians seek to convey to listeners.

Associations and meaning-making processes differ from one musical style or sub-genre to another. Each musical style corresponds to a particular usage of formal parameters such as rhythm, timbre, repetition patterns, etc. (Dunbar-Hall, 1991:128). The formalist approach could deal with the analysis of these parameters in order to

explain the differences of various musical styles, but, since popular music is no longer kept in a written form and is accompanied by other codes such as verbal language and visuals, any piece of music, album, artist or musical event needs the intervention of semiotics and linguistics to account for the associations led by the use of language and visuals intended for completing the meaning of a given work of music.

When it comes to sub-genres of popular music, the differences in musical parameters are not enough to define either a band's identity or the messages or associations that musicians seek to convey to listeners. For instance, metal bands have a strongly defined identity and create related concepts which are not completely transmitted to listeners by music on its own. In fact, there are some elements that a metal band simply cannot lack: a logo, different visuals onstage, in album booklets, etc. Alongside this, verbal texts such as the use of lyrics, song and album titles, or the name of the band itself are great contributors to the band's meaning-making process. Karjalainen, Laaksonen and Ainamo had already proposed in 2009 the need of researching metal music including all these aspects, and carried out some research in the same year emphasizing that even though the core product of metal bands, namely music and musical concept, are of crucial importance, the creation of a loyal fan base depends at the same time on the creation of a visual identity as a mechanism for a band's symbolic value (Karjalainen, Laaksonen and Ainamo, 2009: 1). Thus, the **goal** of this paper is to analyze the verbal and visual components of the Finnish band H.I.M. in order to answer the following **research questions**:

- (1) Why is it important to consider the verbal and visual elements when analyzing and describing metal music?
- (2) What verbal and visual elements does a metal band make use of?
- (3) How do H.I.M.'s verbal texts and visual signs contribute to the band's musical concept?

The **enabling objectives** are as follows:

- (1) Case study: to identify the verbal and visual elements of the Finnish band H.I.M.
- (2) To analyze them applying linguistic and semiotic theories.

The choice of the Finnish band H.I.M. is not arbitrary. They have achieved a very well defined identity through the use of musical, verbal and visual elements combined to such an extent that they are considered to be unique in their style, as reflected by their popularity worldwide. Further support for this choice is that there is little previous academic research on the band itself, neither on their verbal or visual components to see

how these constitute such a powerful meaning-making device. The only research found dealing with this topic is the one by Laaksonen, Ainamo and Karjalainen (2009) about visual meaning creation and concept building of metal bands. The band has been only mentioned in (English language) research concerning: their impact on Finland's metal culture and music export, as in Laaksonen, Ainamo and Karjalainen (2010), Tikkala (2010), or Mäkelä (2008); artist branding as in Haaranen (2005); and finally, concerning Finnish metal lyrics in general, as in Oksanen (2011). Their logo though, the 'heartagram', has received more attention due to its huge popularity, being even included in lists of symbolism. Finding no further research on the 'heartagram' other than its misconception as a brand in the USA (Salokannel, 2007), it requires semiotic description. Album covers, titles and thematic patterns in lyrics have not been deeper analyzed either. The analysis of H.I.M.'s verbal and visual components serves as an example of how these contribute to the definition of any metal band's identity, musical concept and meaning-making process to listeners.

In order to achieve the above mentioned, this paper is structured in the following chapters: **chapter one** presents the different semiotic and linguistic theories that approach musical analysis; **chapter two** discusses the importance of verbal texts and visuals for the completion of the meaning-making process in metal music; **chapter three** identifies the verbal and visual elements that a metal band uses, and discusses linguistic and semiotic theories for their analysis; and finally, **chapter four** introduces the empirical part of the paper including a brief background of the Finnish band H.I.M. and the analysis of its verbal and visual elements.

# 1. SEMIOTIC AND LINGUISTIC APPROACHES TO MUSIC

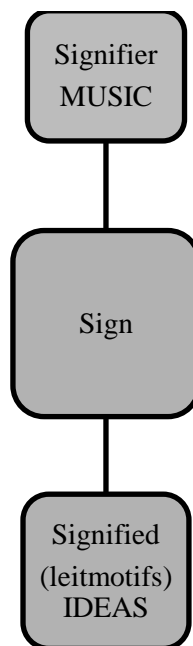
The knowledge of formal structure and other ways of understanding musical meaning are in conflict in today's music (Dworschak, 2012:187). Musical analysis normally requires the knowledge of formal structure or notation and, indeed, if a musical structure is deviant or unrecognizable for listeners, music would turn to mere sound or noise; and thus, be meaningless (Dworschak, 2012:185). In fact, understanding musical structure is what enables the listener 'to memorize, recognize or repeat a piece of music' (ibid.). On the other hand, a true musician has been defined as someone who understands his compositions from a formalist point of view; however, learning his instrument does not imply the understanding of the music he plays (Worthen, 2010:1). What does it mean to understand music then? The fields of semiotics and linguistics attempt to analyze music to promote the understanding of its meaning without a deep, professional knowledge of formal structure or notation. Being this possible, the consideration of musical notation as representing music is recognized, but that of music representing nothing but itself or rather something else results in discrepancies among scholars and, consequently, in different approaches to musical analysis. This chapter discusses several semiotic and linguistic theories approaching musical analysis for meaning interpretation. The theories below do not only address different perspectives to analyze music and its meaning, but also consider the distinctive characteristics of different musical styles, for example, one theory might be useful for the analysis of classical music whereas it might be unable to cover the analysis of popular music. Being these the two main musical styles considered in the theories, their differences need to be described first. Popular music is different from classical music in that it is

(1) conceived for mass distribution, to large and often socioculturally heterogeneous groups of listeners; (2) stored and distributed in non-written form; (3) only possible in an industrial monetary economy, where it usually becomes a commodity; and (4) willing to sell, under capitalism, as much as possible to as many people as possible, eliciting 'love at first listening' (Tagg, 2010:5).

Two main broad streams of musical analysis can be distinguished in the field of semiotics: analytical and interpretative semiotics (Dunbar-Hall, 1991:128). Analytical semiotics is exemplified by Nattiez, an approach that studies music as representing itself (ibid.); i.e. musical notation stands for certain sounds. This stream has three levels of

interpretation: the neutral level (music as existing by itself), the poietic level (music from the point of view of the musician) and the esthetic level (the reception of the piece of music) (ibid.). Analytical semiotics focuses mainly on the neutral level as a piece of music (sound) capable of expressing its own system (formal structure, notation): music that represents itself (ibid.). This approach to analyzing music would be unable to cover today's concept of popular music. It would be useful for explaining the differences in musical styles, since the analysis of the formal parameters would prove the boundaries from one style to another to be distinct, but analytical semiotics or formalism is not able to account for the associations made between music, ideas or other realities.

Interpretative semiotics on the other hand, states that music is linked to other external concepts than music (Dunbar-Hall, 1991:129). This stream does not only extrapolate to popular music, but also to classical music, which is seen as representing dramatic ideas (i.e. leitmotifs, associations with a person, place, or idea of a given musical fragment) (ibid.). In this case, music would be considered as the signifier and the dramatic ideas would stand for the signified. The following figure is described but not pictured in Dunbar-Hall (1991:129):



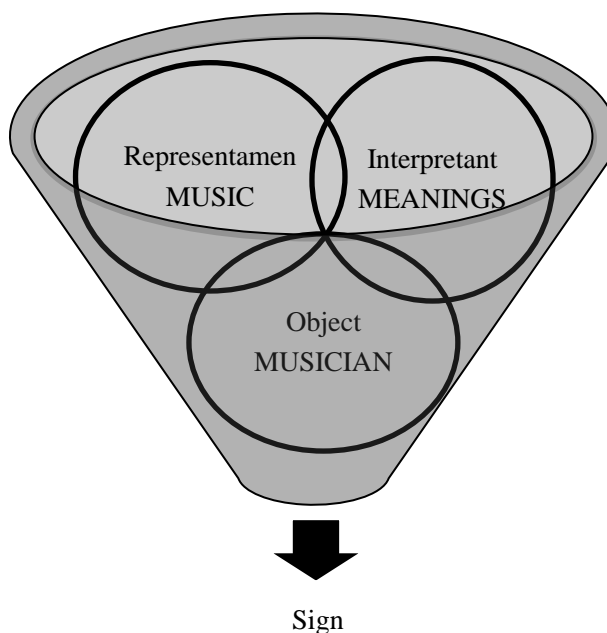
*Figure 1.1 Saussure's dyadic model of the sign adapted for classical music signification*

In Saussure's terms, a signifier stands for a sound or image, the signified for a concept, and both constitute a sign (Saussure, 1961, in Bally and Sechehaye, 1961:66). However, interpretative semiotics does not need the analysis of formal structure in order to define the differences between different musical styles: the external concepts that music is able to represent are identified with those styles. Extra-musical concepts,

coming from formal musical processes, signify lifestyles, beliefs and other connotations (Dunbar-Hall, 1991:129). Consequently, different interpretations can be given to ‘an infinite set of meanings’ (ibid.).

Music carries a number of significant values for both an individual and a given community; extra-musical concepts or ideas that are culturally based (Tagg, 2012:3). This statement is explained by interpretative semiotics in the sense that a piece of popular music (signifier) representing external concepts (signified) and a musician(s) (object) denotes a given style; simultaneously, this style would connote a sub-culture which denotes a lifestyle and certain beliefs of its own (Dunbar-Hall, 1991:130) that might not be understood outside the cultural frame. This process has been approached by sociologists as the formation of a ‘group identity’, where music just fits in (Tagg, 2012:2-3). However, it seems a trichotomy needs to be considered here: musicians, music and meanings.

Semiotics provides a Peircean-based model for musical analysis that aims at ‘empirical researching and interdisciplinary study in the practices related to the artistic use of sound’ (Enríquez, 2012:1).



**Figure 1.2 Peirce-based triadic model of the sign adapted for semiotic analysis of popular music**

This model addresses practices related to music and it is based on Peirce’s tripartite model in which a sign comprises the following three elements: a representamen or the parallel for Saussure’s signifier, an interpretant or the sense made of the sign (similar to Saussure’s signified), and an object to which the sign refers

(Peirce, 1931, in Hartshorne and Weiss, 1931:221). Likewise, the previously identified trichotomy would fit in the Peircean model for musical analysis as follows: music (representamen), meanings (interpretant) and object (musician). The difference with the dual, Saussure-based conception of a sign is that the object is included within the various meanings music is able to refer to. Saussure's dyadic model lacks the object, but this does not mean that Peirce's model is more accurate; in fact, the meaning of a sign is not simply contained within the elements depicted by both models, but arises from their interpretation (Chandler, 1994:26).

This Peircean, tripartite approach for musical analysis embraces factual aspects that constitute the experience of music. When it comes to analytical semiotics, Tagg (2012:2) maintains that the idea of 'absolute music' or music not representing anything but itself is superfluous; essentially, the thinking of music has to be linked to something else than itself. What is more, he criticizes the analysis of music from the point of view of the musician (poietic level) and highlights its analysis from the point of view of the listener (ibid.) and his associations of meaning.

Interestingly enough, Tagg (2012:3) also argues against Dworschak's idea of formal structure being what mainly enables the listener to understand and recognize a piece of music: he states that formal musical knowledge is not the only way to study a piece of music, nor it is the only way to understand its meaning or establish a comparison with other pieces (boundaries among styles). In fact, music for him is a form of universal, non-linguistic communication that reaches everyone's comprehension (ibid.). However, a non-linguistic musical structure is normally accompanied by lyrical content. This is what Tagg calls 'syncrisis', 'what happens simultaneously in a piece of music' (Tagg, 2012:4). And linguistic content is highly recurrent in popular music compositions.

The field of linguistics has also approached musical analysis. Music can be thought of as a form of communication, and some theories have compared the formal structure of music with that of language: phonemes, morphemes, syntactic patterns... Nettl (1958) had already recognized the structural similarities between language and music. He spoke about musical formal parameters (pitch, rhythm, harmony, etc.) being able to be subdivided into smaller units (e.g. tones, note-values, intervals, chords, etc.); just as words in language for instance, can be subdivided into morphemes (Nettl, 1958:38). Another alternative proposed was the consideration of a piece of music as a speech utterance with its corresponding smaller units (comparing e.g. compasses as

sentences, staves as phrases, and notes as words) (ibid: 39). This linguistic model of analysis would be parallel to analytical semiotics since it is aimed at explaining the similarities and differences of musical styles focusing on purely structural components.

Even though meaning-making in music has not been considered above, the overlapping nature of music and language cannot be denied because of the existence of a series of signs which are not language-related but that can be compared to linguistic structures (Goodwin, 2004:1). However, Feld (1974:197) clarified the overlap 'language in music' and 'music in language': the former, related to Nettl's perspective in considering the similarities between linguistic and musical structures; and the latter, meaning 'musical properties of speech' (ibid.). Yet, there is something that Goodwin identifies as a common property of music and language, and the reason why a linguistic model serves to approach musical analysis is the fact that both language and music are forms of communication that contain something more than their physical (structural) properties. Both are capable of emotionally impact on a person by means of expressing (extra-musical / linguistic) messages (Goodwin, 2004:6), i.e. music is also able to carry and transmit information about human experiences.

Linguistic theories of musical analysis seem to acknowledge the capacity of music of representing something else other than itself, just as interpretative semiotics. Linguistic approaches to musical analysis deal with the meaning-making process in music by means of studying musical and linguistic contexts and processes: just as language, musical practices vary geographically as forms of cultural production; which are employed in determined social contexts and produce particular social effects (Zhang, n. d.:14).

All the previous semiotic and linguistic approaches to musical analysis differ firstly, in whether music represents only itself (Nattiez, 1975, in Dunbar-Hall, 1991:128) or rather something else (Noske, 1977, in Dunbar-Hall, 1991:129) - and secondly, in whether to base the meaning-making process of music on the analysis of formal structures (Nettl, 1958:39) or rather of extra-musical elements (Tagg, 1999:30). Most of the theories seem to agree on music expressing something else than itself, and the musical meaning-making process, either approached from a formalist or an interpretative point of view, seems to be very much dependent on differences in musical style. For an expert, knowledgeable musician, familiar with musical formal structures, the difference might be clear or might be overlapping - especially in today's popular music, where fusion of styles is very common. Part of the meaning-making process in

music is produced by the style of music itself, for instance, the messages conveyed by a hip-hop song are going to be radically different from the messages conveyed by a black metal one. Musical styles fall under specific extra-musical concepts, but the sound itself can be listened without necessarily falling under any particular concept (McKeown-Green, 2014:393). This means that actually music must be helped by other elements for the refinement of its meaning-making process.

Other than Tagg and his concept of ‘syncrisis’, the rest of the mentioned theories, semiotic or linguistic, do not consider the elements that accompany music and that contribute with so much meaning: the use of verbal texts and visuals, defined by Tagg as ‘simultaneous paramusical forms of cultural expression’ (1999:31). These extra-musical elements function as guidance for music and listeners to create associations to style-specific extra-musical concepts and complete the sense of a piece of music. In the following chapter, the importance of the integration of music, language and visuals is discussed.

## 2. INTEGRATION OF MUSIC, LANGUAGE AND VISUALS

Music refers to subjective associations, i.e. connotations (Elicker, 1997:22) which may or may not be explicit to the minds of other listeners: meaning in music inevitably implies interpretation (Feld, 1984:3). However, meaning is not reduced to the formal structure of music. That is just part of the musical experience, but formal parameters do not give much of a piece's meaning (ibid: 5) because, in order to engage with it, we need the recognition of both musical and extra-musical realities simultaneously, as a piece of popular music is never isolated (ibid: 7) and creates associations. Popular music is a socially constructed code common to both composers and listeners who are able to code and decode the meaning. The interpretation and the recognition of the code do not only facilitate the communication of meaning between both parts, but also determine the boundaries in musical genre or style. A piece of music constantly exists 'in a tension of musical and extra-musical features' (ibid: 11).

As mentioned in chapter one, extra-musical concepts are able to signify lifestyles, beliefs and other connotations. The concepts are socially constructed codes that can be realized through, also, a number of extra-musical elements. Tagg's list of 'simultaneous paramusical forms of cultural expression' (1999:31) comprises oral and written language as well as visuals and graphics among other extra-musical elements. Oral language extra-musical elements include the use of monologues, dialogues, commentaries, voice-over or lyrics. Written language elements include - the use of advertising material, credits, titles, subtitles, written devices on stage, expression marks and other performance instructions. Visual extra-musical elements comprise photos, movements, moving pictures, gestures, facial expressions, clothing, etc.; and graphics, basically designs (ibid.). Ten years later, Tagg's linguistic and visual extra-musical elements are updated, adapted to metal music, and termed as 'elements of product communication' or 'signature elements' of a band (Laaksonen, Ainamo and Karjalainen, 2009:5). These elements provide metal with a unit of discourse, a context of meaning which does not consist of merely a song or an album (Weinstein, 2000:32); instead, interpretation always occurs between musical, visual and verbal signifiers (ibid: 34).

When it comes to the verbal dimension, Elicker (1997:21) emphasizes that language and music ideally complement each other. This is particularly significant for metal music, where we can find three independent sets of verbal expression: band

names, album and song titles, and lyrics (Weinstein, 2000:31). Words in metal are ‘evocative symbols’ (ibid.) constantly implying associations with other realities; for example, with ideologies, historical events, personal situations, emotions, etc. The visual elements that metal comprises include band logos, album covers (artwork), merchandise, live performance visual elements (e.g. costumes, lighting effects, stage designs) and music videos (Weinstein, 2000:27). These signature elements serve to provide the band with a fast and direct identification (ibid.). The verbal and visual dimensions that accompany metal music constitute a multimedia system which enables individuals to construct knowledge structures (Schnotz and Horz, 2010:1) about a band. Therefore, the signature elements enhance the fast identification of a band in that these elements are ‘simultaneously available’ with music and have ‘cross-referential connections’ that become integrated in memory (ibid: 8).

Karjalainen, Laaksonen and Ainamo (2009) highlight the study of verbal and visual signature elements as support of the bands’ musical concepts (ibid: 1749). The signature elements are classified according to four categories: ‘musical identity’, ‘visual identity’, ‘behavioral identity’, and ‘co-branding’ (ibid: 1751). They list different signature elements within each of the categories; namely ‘musical identity’ comprises elements such as a band’s name, lyrics (themes and style), and album concepts. ‘Visual identity’ includes a band’s logo, album covers, details, accessories, stage/live performance design and alike; and ‘co-branding’ refers to the meaning transfer depending on gear endorsements, cooperation between artists and influence of artists’ place of origin (ibid.). The category of ‘musical identity’ does not only include a band’s verbal elements, but also musical formal parameters. And within ‘visual identity’, music videos are also listed but neither these nor formal parameters are of concern for this paper as they need other means of analysis. For this reason, Weinstein’s classification of a band’s signature elements is followed.

Now that the importance and influence of verbal and visual elements for a metal band are stated, the next chapter describes them individually in terms of how each of them contribute to bands’ musical concepts and what linguistic and semiotic theories are used for their analysis.

### **3. CONCEPT BUILDING: VERBAL AND VISUAL ELEMENTS IN METAL**

To call metal a genre means to acknowledge it as something more than a marketing category. It has a distinctive sound. It also has a stock of visual and verbal meanings that have been attached to it by the artists, audience members, and mediators who construct it. (Weinstein, 2000:7).

A metal band's musical concept is supported and communicated by means of verbal and visual signature elements, which constitute a means of 'transferring intended meanings' to the listeners (Laaksonen, Ainamo and Karjalainen, 2009:2). Their interaction with music also helps to establish musical genre differentiation (ibid: 3) as well as to create a symbolic value which enables the building of a consistent band's identity and provokes the listeners' attachment (ibid: 6) demonstrated by music consumption, concert attendance, and on a daily basis, further support by using visuals on merchandise, which acts as a reinforcement of their dedication to a band's musical concept (Larsson, 2013:101). The following subchapters describe the function of verbal and visual elements in metal music, and discuss linguistic and semiotic theories for their individual analysis.

#### **3.1. Linguistic data**

There are three independent sets of verbal expression in metal music: band name, album and song titles, and lyrics (Weinstein, 2000:31).

##### **3.1.1. Band's name: word formation processes**

The name of a band functions both as a 'marketing device' and as an 'artistic statement'. It constitutes a context of meaning through which song/album titles and lyrics are interpreted, as well as differentiation within metal sub-genres is inferred (Weinstein, 2000:32). Particularly, the band's name and album titles are the ones in charge of providing a context within which songs are interpreted (ibid: 33).

The analysis of a band's name provides with topics constituting clues to lyrics meaning and song themes: it can be referred to as the initial frame of interpretation of the whole musical concept. This initial frame of interpretation is often realized by simple nominal phrases, which happen to be powerful concept-driven meaning makers.

Processes involving the formation of new words need to be taken into account in this respect. However, there are different arguments when it comes to the notion of ‘new words’. New words are generally termed ‘neologisms’ but the discussion resides in what to actually consider a ‘neologism’: a completely invented word? The term ‘neologism’ has been used as a synonym for ‘word coinage’ (words created from scratch) by Wagner (2010:6). But, are words deriving from existing ones considered also as ‘new words’ or ‘neologisms’? Some lexicographers suggest that word formation processes constitute ‘source types’ of neologisms (Ahmad, 2000:713). Under this judgement, any word resulting from addition or combination of elements (compounding, affixation, blending and acronymization), reduction of elements (abbreviation, back-formation and shortenings) or from semantic change, coinages, conversion or borrowing, is considered a neologism, thus, a new word (ibid.). Hosseinzadeh (2014:17) also states that word formation processes are different devices by which English language builds new words from existing ones. Further support comes from Yule, he defines neologisms as new words created by word formation processes (including word coinage) (2006:53). Moreover, derivation is characterized as ‘the most common word formation process to be found in the production of new English words’ (Yule, 2006:58). From this it can be concluded that, any word resulting from any word formation process can be termed ‘neologism’. However, some words resulting from derivation are already well established in the English vocabulary. This fact poses the question of whether examples like *fearless* or *powerful* (deriving from *fear* and *power* respectively) are also called ‘neologisms’ and considered as new words. Some scholars have addressed this issue from different perspectives – Grau and Reeves (1995:40) state that vocabulary changes to adapt to new circumstances and to expand and express new meanings. The formation of a new word in the case of derivation depends on the recognition of the affixes attached to the stem, and, just as vocabulary, the preference for certain affixes also changes over time. They list the suffixes *-ate*, *-ify*, *-ise*, *-(a)tion*, *-ment*, *-y*, *-ish*, *-ic*, *-ary*, *-ous*, and *-ly* as the most productive affixes in contemporary English in terms of formation of new words. None of the following given examples appear in the dictionary:

- (1) E.g. Mary is *cosmeticizing* herself (applying make-up).
- (2) E.g. The process of *studentisation* is difficult for some people (becoming a student).

(3) E.g. I am not feeling very *hamburgerish* today (not in the mood of eating a hamburger).

The instances above fully cover the notion of ‘neologisms’. In addition, Palacios (2012, in AESLA, 2012:201) emphasizes that examples like *fearless* or *powerful* should not be considered as ‘new words’ (thus, not termed as ‘neologisms’); instead, they are cases of new ‘lexemes’. Lexemes are units of lexical meaning that might or might not correspond to a word and are usually presented as headwords in a dictionary. In the case of the rules of inflectional morphology, a lexeme is affected in terms of its form; whereas the rules of derivational morphology produce a new lexeme out of an existing one (ibid.) – for example, *ran*, *runs*, and *running* are different inflectional forms of the same lexeme (i.e. *run*, the headword in a dictionary). *Fearless* and *powerful* constitute new lexemes deriving from the other lexemes of *fear* and *power*. The four words are termed ‘lexemes’ as they appear as headwords in dictionaries.

Considering the above mentioned, derivation (‘affixation’) is thus defined as a process by which affixes (prefixes, suffixes and infixes) are added to a base in order to form a new lexeme or a new word (Finegan, 2008:46). These affixes are bound morphemes which are also called ‘derivational affixes’ (Zapata, 2007:4). The resulting word by an affixation process might or might not be a ‘neologism’ (i.e. then, a new lexeme). Some examples of new lexemes by affixation are: e.g. *Unearth*<sup>1</sup> (prefix); e.g. *Evanescence*, *(The) Darkness* (suffixes). An example of neologism by affixation is: e.g. *Metallica*, a non-English suffix *-lica* is attached to a recognizable English stem: *metal*. In addition, the resulting word might or might not change the word class: e.g. from a verb to a noun (class-changing, e.g. *slay* → *Slayer*) vs. from a noun to a (new) noun (class-maintaining, e.g. *heath* → *Heathen*) (Aarts, 2011:32). Other word formation processes are:

- Word coinage is a process that refers to new words created from scratch, i.e. invented to fit some purpose (Finegan, 2008:52). Word coinages are normally names of products or brand names (e.g. *kleenex*, *kodak*) invented by companies. Word coinages are not very common in metal music, but there is the case of the band *Burzum*, a word meaning ‘darkness’ that belongs to *Black Speech*, the fictional language crafted by Tolkien, the writer of *Lord of*

---

<sup>1</sup> Only when capitalized, the examples given to the word formation processes are existing metal bands’ names.

*the Rings*. Another case is that of *Amorphis*. The band patented its name as the correct form of the English word *amorphous* by a misunderstanding.

- New words adopted from a foreign language are called borrowings. Metal bands also use borrowings in their band names: e.g. *Omega Code* (from Greek), *Odium* (from Latin). Both *omega* and *odium* have been adopted in the English language as reflected in the Oxford English Dictionary.
- The process of compounding consists in the combination of two or more free morphemes to create a new word. Even if compound words behave as units, they can be written in three different ways: open compounds or with separation between the parts of the compound (e.g. *Black Widow*); hyphenated or with a hyphen between them (e.g. *Vio-Lence*, *Static-X*); and solid or without a space or a hyphen between the parts (e.g. *Wintersun*, *Candlemass*) (Zapata, 2007:4).
- Blending is another word formation process whereby a new word appears out of the combination of the beginning of one word and the end of another (ibid.). E.g. *Electrocution* (*electro* + *execution*).
- Other new words can be created out of shortening by eliminating some parts of a word. This is called ‘clipping’. Its difference from back-formation is that back-formation may change a word’s part of speech or even its meaning, whereas clipping does not change any of those (Zapata, 2007:9). E.g. *exam* from *examination*, *flu* from *influenza*.
- Back-formation implies the formation of a new word by removing suffixes (Aarts, 2011:39). For example, *television* → *televise*.
- Conversion or functional shift is a process by which a new word is created by changing the word class but with no changes in the word itself (Aarts, 2011:37) (e.g. *rush* – verb, *Rush* – noun).
- Acronymy occurs when a word is formed out of the initial letters of a series of words (Aarts, 2011:39). There are different types of acronyms: abbreviations, initialisms or ‘alphabetisms’, which are pronounced as sequences of letters as in e.g. *AC/DC*; and acronyms as such, pronounced as a single word as in e.g. *W.A.S.P.* (Zapata, 2007:8).
- Shift of stress also causes the production of new words (Zapata, 2007:11). As in e.g. *ˈTorment* vs. *Torˈment*.

- Sometimes morphemes are misinterpreted and the structure of the morpheme is used wrongly in new words. This is called ‘morphological misanalysis’ (Zapata, 2007:13) and it is the case of morphemes such as – *(a)holic* from the word ‘alcoholic’, which is taken as meaning ‘addicted to’, e.g. *workaholic*. These kind of neologisms have also appeared in relation to metal music as in album titles (e.g. *Death-a-holic*, *Gore-a-holic*, *Thrashaholic*) or as indicators of ‘addiction to a specific sub-genre’ (e.g. *thrash-a-holic* – ‘addicted to thrash metal’).
- Eponymy occurs when proper names of people start to designate places, inventions, activities, etc. The proper names begin to be used as nouns for those places, inventions, activities, etc. Proper names in metal are used to designate a whole band and embrace their whole musical activity: e.g. *Danzig*, *Ozzy Osbourne*, *Axel Rudi Pell*.

Bands’ names are artistic statements that provide an initial context of meaning for the interpretation of their albums. Album and song titles follow that frame of interpretation stating the themes that complement the meaning of the whole musical concept. The themes are going to be found and developed in lyrics.

### **3.1.2. Song and album titles: contextualizing lyrics’ themes**

Song and album titles are also important artistic statements that semantically determine the nature of a song (Tagg, 2010:9). Similarly to a band’s name, they suggest the themes that the band touches upon. Normally, the title of an album comes from the name of one of the songs within the same album (Weinstein, 2000:33). Song and album titles can be referred to as ‘topics’ in that they express an aspect of life, broadly or narrowly, which is further developed by lyrics. It is in lyrics where actual themes are found.

In linguistic terms, a theme is defined as a ‘direct or implied statement about a topic’ (Grassi and DeBlois, 1984:36). However, there are two different definitions of ‘themes of a song’ when it comes to musical analysis: a theme can be defined either as a melodic fragment that is repeated and is the basis of a musical work (Nelson, 2005:5), or as ‘the context or situation which fits best when listening to the song’ (Bischoff, Firan, Paiu, Nejdil, Laurier and Sordo, 2009:657). But since lyrics constitute texts, themes are analyzed linguistically according to the first definition. Thus, if for instance,

the word 'death' is found in a metal band's album or song title, 'death' is considered as the topic that lyrics develop in a theme. Different thematic alternatives can be possible: 'death is part of living', 'death gives life its final meaning', 'there is no death but a different mode of life without physical decay' or 'death is the ultimate escape from life' (Grassi and DeBlois, 1984:38). These sentences are different direct statements or themes about the topic of 'death'.

Words in titles are, therefore, key determinants for the identification of lyrics' themes in metal music. For example, the use of the keyword 'love' occupies the first position (1/10) in different musical styles such as rock, pop and country (Taina, 2014:24). It has also been found that the word 'death' is the one most used in metal music (1/10), implying that the majority of themes in metal bands' lyrics concern the topic of 'death' (Taina, 2014:47). It can be inferred from this that a recurrent use or repetition of topics might be able to conceptualize a musical genre as such. However, according to Oksanen (2011:359), the choice of keywords or topics is not sufficient to approach musical genre definition: 'pure textual analysis of lyrics without any understanding of music, style and the image of the band might lead to serious misapprehensions' (ibid.). But as discussed in the previous chapter, the conceptual definition of a genre as such and a band's musical concept and identity need to be studied considering the involvement of both music and signature elements.

On the other hand, when a topic is reoccurring, it can also be considered as a general theme (Ryan and Bernard, 2003:89). Similarly, if the topic of 'death' appears repeatedly in most of the song titles, it can be considered as the general theme of an album; though not necessarily the general theme of a band or a musical genre. But certainly, the repetition of certain words or topics generates a specific thematic structure that might become a pattern if followed by a considerable number of bands within the same genre. Thus, topics or keywords in titles are able to not only suggest the theme(s) developed in lyrics exclusively, but also the preferred thematic pattern (if very often used) of a band or a musical genre to some extent.

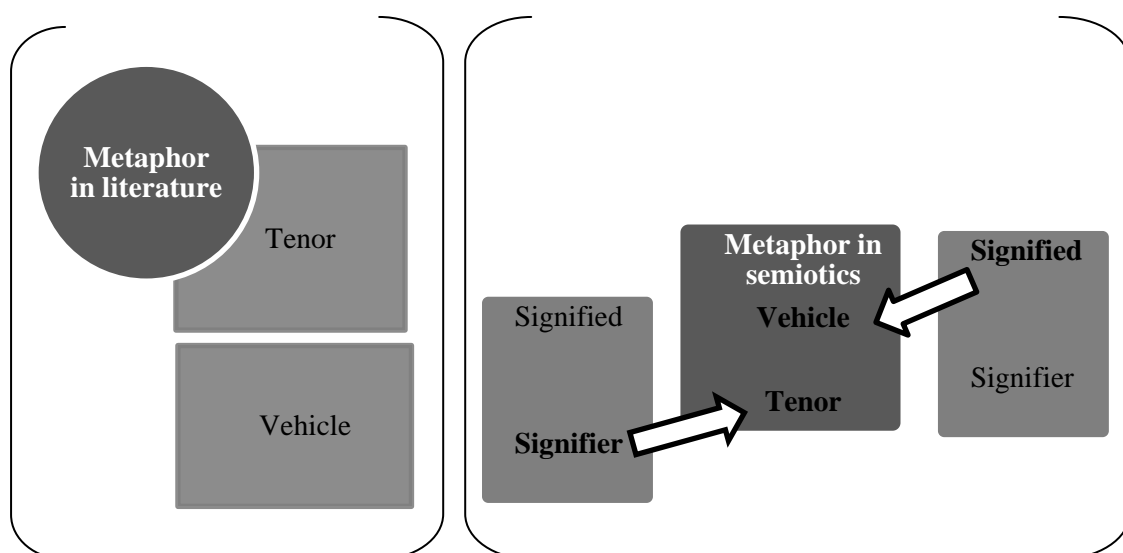
### **3.1.2.1. The use of imagery in lyrics**

Music is not defined acoustically only: its contents in lyrics matter to a large extent. 'When accompanied with words, songs allow us to communicate emotions, tell stories, and even express our opinions and attitudes' (Pettijohn and Sacco, 2009:297). In metal,

lyrics have to be interpreted within the context of music, visuals and song and album titles. And far from being interpreted literally, they must be read figuratively (Weinstein, 2000:34) and, thus, in order to develop the complexity of an idea around an album, metal lyrics make use of imagery, commonly known as ‘figurative language’.

Textual imagery refers to the use of different forms of figurative language such as similes, metaphors, metonymy, synecdoche, or personification to create associations and images (Grassi and DeBlois, 1984:63). Imagery makes use of figurative language to establish relationships between familiar and unfamiliar things (ideas, feelings or objects) that share a common characteristic (ibid: 68). The similarity between these two elements results in an association and thus, provokes the creation of a specific image. The grouping of two or more elements is referred to as ‘figure of speech’, composed by a ‘tenor’ (or a literal primary meaning or focus) and a ‘vehicle’ (a figurative secondary meaning, image-bearing words that expand the view of the tenor) (ibid: 69). The association between tenor and vehicle can be achieved through different figures of speech.

- Metaphor: in literary terms, we speak of metaphors as figures of speech representing one thing in terms of another. In semiotic terminology, metaphors can be regarded as ‘one signified acting as a signifier referring to a different signified’ (Chandler, 1994:98):



**Figure 3.4 Chandler’s (1994:98) representations of metaphors in literary and semiotic terms**

In both representations, the tenor or signifier is transformed by means of the vehicle or signified. This implies the creation of an unfamiliar association that results in a new image. The strong comparisons that metaphors make are linguistically identifiable by means of three main formulas: (1) tenor + form of verb *to be* + vehicle (as in e.g. *love is a journey*); (2) tenor + descriptive words, but vehicle not mentioned (as in e.g. *destination: love*); and (3) vehicle + descriptive words, but tenor not mentioned at all or long before (as in e.g. *a journey of no return*) (Grassi and DeBlois, 1984:72).

- Similes establish a more obvious comparison between a tenor and a vehicle by means of words like *as*, *like*, *appear* or *seem* (ibid: 69). Similes also create associations between familiar and unfamiliar ideas, feelings or objects (e.g. *the truth was like a bad taste on his tongue*).
- While metaphors are based on ‘apparent unrelatedness’, metonymy involves the use of a vehicle (signified) to stand for another signified that functions as a unstated tenor (signifier). This is due to their direct relation or close association (Chandler, 1994:101). Synecdoche also implies part-whole relationships: a vehicle is used for the ‘unstated whole tenor’ (Grassi and DeBlois, 1984:73). They are different in that metonymy reflects ‘internal’ relation between vehicles (e.g. *sail* for *ship*) and the vehicles relation in synecdoche is ‘external’ (e.g. *pen* for *writer*) (Chandler, 1994:104).
- Personification can be expressed by means of both metaphors and similes, and occurs when something that is seen as non-human is regarded as having human qualities (Grassi and DeBlois, 1984:75), for example: *light had conquered darkness*.

Metal’s verbal elements (titles and lyrics) are heavy containers of figurative language. Figures of speech provide metal lyrics with comparisons that enhance the identification and development of a given theme. At the same time, lyrics provide information that is able to represent musical genres (Neumayer and Rauber, 2007:70), which means that genres are strongly marked by lyrical patterns (Chabot, 2011:2). Images often wander around a single idea or feeling in order to create a ‘dominant impression’ which might either reinforce or conflict with a theme (ibid: 65).

### 3.1.2.2. Themes in metal lyrics: symbolic associations

Due to the use of figures of speech in metal lyrics, the verbal dimension in metal is mostly interpreted figuratively in terms of images. Images can be translated into verbal or visual signs that the mind can attach to an object, concept or any form of human experience. This attachment creates a ‘symbol’, which is able to stand for that object, concept or experience and have a literal meaning in itself (ibid: 76). Visual symbols are discussed in the following subchapter, but as far as verbal symbols are concerned, they are relatively rare. Instead, ‘symbolic associations’ are used in texts. Symbolic associations are different from pure symbols in that they do not stand for, but rather imply or suggest the object, concept or experience (ibid: 78); for example, the word *darkness* suggests *night*, *fear*, or *melancholy*, but it does not directly stand for them.

Symbolic associations in metal strongly contribute to the textual (thematic) consistency in lyrics (Neumayer and Rauber, 2007:78). Chabot (2011:42) gathers the most common thematic patterns in metal music. A total of 39 different topics are ranked by frequency. Chabot agrees with Taina (2014) in that ‘death’ is the most used keyword or topic in metal lyrics. However, ‘death’ can be further developed in lyrics into numerous themes, which ultimately make reference to each of the possible symbolic associations that ‘death’ can imply:

*Table 3.1 Symbolic associations of the topic of ‘death’ in metal lyrics*

Topic (symbolically associated)	Themes by means of figurative language
‘DEATH’	1. Suicide
	2. Torture, war, trauma and various forms of physical pain
	3. The darker side of life
	4. Depression, aloneness, estrangement, alienation, powerlessness, pessimism, fatalism
	5. The macabre
	6. Loss, defeat, exhaustion or failure
	7. Discomfort
	8. Social injustice
	9. The supernatural
	10. Personal struggle and relationships
	11. End of romance: heartbreak

‘Death’ can suggest, imply, or connote a variety of themes in metal as reflected in Table 3.1. The topic is, thus, symbolically associated with different themes by means of figurative language.

### **3.2. Visual data**

The following visual elements of metal are considered in the subchapters below: band logos, album covers, band-related live performance visuals, and merchandise (the metal t-shirt).

#### **3.2.1 Visual signs: band’s logo, album covers and onstage miscellanea**

Visual signs help to define a band’s concept and position their zone in metal (Dome, 2013, in Popoff and Dome, 2013:8); and as for fans, purchasing the albums is not enough: fans’ commitment for a band implies wearing the ‘insignia’ too (ibid: 9). In fact, Dome highlights that ‘no other form of music appreciates artwork the way that metal does’ (ibid: 8). The visual signs of a metal band realize strong, emotional connections between the band, music and its audience (Olsson, 2013, in Popoff and Dome, 2013:14). The first visual sign to consider is the logo, which provides a band with fast identification. Logos identify a band both visually and verbally, as most of them feature ‘the band’s name in stylized letterings’ (Weinstein, 2000:27). Logos are commonly used on album covers and merchandise (t-shirts, pins, hats, patches, etc.) proudly worn by fans (ibid: 28). A band’s logo constitutes a key identifier for a band to start marking itself, create a theme, and appeal to a specific audience as it is also a way to inform fans about the sub-genre of metal the band belongs to (Brown, 2013, in Popoff and Dome, 2013:182). For instance, Riddick explains the differences between a death metal and a black metal logo (for visual exemplification, see Appendix 1<sup>2</sup>):

The typical artistic elements of a death metal logo often consist of pointed edges, web-like features, blood drips, thin and intricate borders, ideograms, and more importantly—repetition and alignment. [...] Black metal logos, for example, depend heavily on script-inspired letter forms, ornate embellishments, and the excessive use of ideograms such as upside-down crosses, pentagrams, and various occult symbols (2008:5).

---

<sup>2</sup> The sub-genres cited in the appendices constitute only a few examples within the total spectrum of metal music sub-genres.

Album covers also identify the band, but their main purpose is to project ‘the image, attitude, or emotion’ that the band desires to convey (Weinstein, 2000:28). However, the appearance of the band’s logo in album covers indicates that the band is the significant unit of discourse, not the specific album or song (ibid: 29). Nevertheless, the importance of album covers is to create a visual and emotional connection between the musician and its audience, where images convey the message that the musician conveys simultaneously with its music (Olsson, 2013, in Popoff and Dome, 2013:20). The colors and imagery of the album covers contribute to the signification of logos (Weinstein, 2000:29). Among other colors, black and red are the most used in metal album covers, which provoke a color scheme far from gentle and relaxing, instead and together with imagery, rather intense and menacing, ‘suggesting chaos and bordering on the grotesque’ (ibid.) (see Appendix 2).

Apart from bands’ logos and album artworks, visual signs in metal are also displayed during live performances. In fact, live performances contain more than the simple physical properties of sound itself (Goodwin, 2004:6). According to Martinez (1998:5), a musical performance can be analyzed from three different perspectives: (1) based on musical features (sound qualities, musical structures); (2) based on functional features (emotive functions, videos, multimedia); and (3) based on representational features (aesthetics, educational). This paper concerns the aesthetic dimension of a performance: band-related visuals onstage are paid special attention. Neither purely musical nor functional features are considered. As stated in the paragraphs above, visual signs provide with emotional connections, but the emotive aspect included in Martinez’s functional features derives from a multimedia approach, i.e. emotions resulting from everything taking place onstage, from the whole set that constitutes a live performance (ibid.). As previously mentioned, neither technical concepts of sound nor music videos in particular are considered in this paper either due to the fact that they need other means of analysis.

Band-related visuals onstage are representative of a band, establishing associations between a band’s concept and identity. Several visual signs are found in a metal music live performances. Some of the objects vary depending on the metal sub-genre: for example, a black metal band typically shows its relation to the occult by ornaments such as goat heads, inverted crosses, and motifs alike. On the other hand, a Viking metal band would show its relation to the ancient mythology by means of other ornaments onstage such as torches, swords, axes, costumes and Viking symbology.

However, there is a very common ornament among all the sub-genres: a band's name, logo and sometimes the latest album cover are normally showed by means of a large backdrop hanging behind the musicians. Depending on the stage, these components can be also showed electronically by means of a screen (see Appendix 3). Logos might also appear stamped on amplifiers. In this way, a band's distinctive musical identity is supported and created by strong visual characteristics used in a very consistent manner (Karjalainen, Ainamo and Laaksonen 2009:24).

This visual dimension of metal music is symbolically connected with real-life experiences, thus, 'invoking cultural narratives and myths' and becoming cultural icons (ibid: 22). These icons function later as culture-specific symbols that have shared meanings which create metal music's own system of signs. This means that in order to create those meanings, the audience must be acquainted with the context of metal (ibid.). If treating then, a band's visual elements as cultural symbols, the notion of signs has to be considered.

According to Peirce, we think only in signs, which can take the form of words, images, sounds, odors, flavors, acts or objects in order to transmit meaning, which at the same time, has to be ascribed by an interpreter (Chandler, 1994:16). But signs, being the primary concern of semiotics, come into existence as signs only if interpreted as such (ibid.). Several models of analysis have been proposed for the study of signs. The most popular ones are Saussure's dyadic or two-part model of the sign, and Peirce's triadic model of the sign.

In Saussure's view, a sign is composed of two elements: the signifier or form of the sign, and the signified or the concept it represents. According to him, the association between these two elements, also called signification, is responsible for the creation of a specific meaning since 'a sign must have both a signifier and a signified' (Saussure, 1961, in Bally & Sechehaye, 1961:66) which, at the same time, both signifier and signified can separately have meaning of their own.

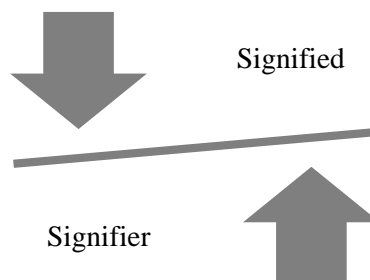
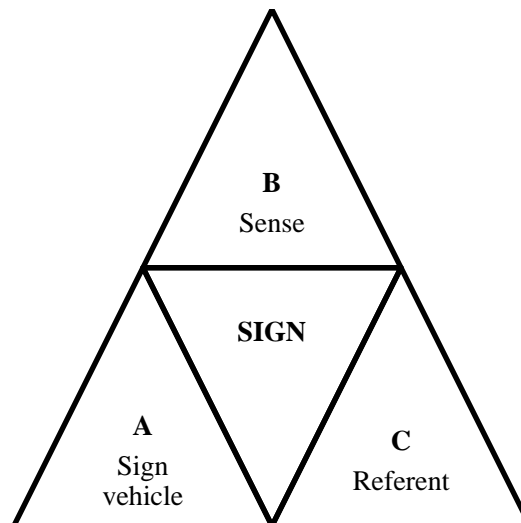


Figure 3.4 Saussure's dyadic model of the sign

The meaning of a particular sign is due to, also, a particular combination of a given signifier and signified. Another well-known model for the analysis of signs is that of Peirce, whose novelty was to create a triadic or three-part model of the sign. According to him, a sign is classified as such if interpreted as a sign. It comprises the following three elements: a representamen or the parallel for Saussure's signifier, an interpretant or the sense made of the sign (similar to Saussure's signified), and an object to which the sign refers (Peirce, 1931, in Hartshorne & Weiss, 1931:221). Deriving from Peirce's model, several variants of the semiotic triangle appeared with changes in terminology. Examples are those by Nöth, substituting Peircean terms for those of 'sign vehicle', 'sense' and 'referent' (what the sign stands for); or by Ogden and Richards: 'symbol', 'thought or reference' and 'referent' (Chandler, 1994:25). Nöth's terminology is followed in the empirical chapters:



*Figure 3.5 Nöth's triadic model of the sign*

Signs are classified according to the different modes of relationship between sign vehicles and their references. Symbols (1) or signs with symbolic relationship constitute purely conventional signs in which the relationship between the sign vehicle and the referent has to be learned. A second classification of signs is that of icons (2) or signs with iconic relationship, in which the sign vehicle is perceived as similar, imitating or possessing some of the qualities of the referent; and finally, indexes (3) or signs with indexical relationship, where the relationship between the sign vehicle and its referent is not arbitrary or conventional but directly connected (Chandler, 1994:27).

Visual signs in metal music have an iconic origin since they are derived from real-life experiences, however later they become culturally-shared symbols for the genre, signs that depend on convention, need to be learned, and form a system of their own

known by bands and audiences. The visual signs or symbols in metal music can be referred to as units or texts defined by the medium in which they are produced (the band) as isolable and self-contained (Bell, 2001, in Leeuwen & Jewitt, 2008:15), for once the conventional relationship has been learned, the symbols are capable of easily carrying on their own a band's concept and identity. This idea can be further developed in terms of Barthian visual semiotics, his main concern being the layering of meaning: a first layer of 'denotation' and a second of 'connotation', i.e. what is being depicted (real-life experiences), and what ideas are expressed through what is being depicted (symbolic associations) (Leeuwen, 2001, in Leeuwen & Jewitt, 2008:92). At the denotation layer, the content is parallel to reality (iconic), which means that interpreters do not really need any detailed knowledge to infer the meaning. At the connotation layer, meanings are expressed in ideological terms, messages which are not directly spelled out; i.e. symbolic and conventional (ibid: 95). The visual culture that surrounds metal music can be thus characterized as band-representative, context-dependent, not arbitrary and symbolic; 'designed to convey a mood or sentiment, contextualizing the music, providing clues to its meaning, and forming a reference in terms of which to appreciate it' (Weinstein, 2000:29).

### **3.2.2. The metal t-shirt**

Merchandise is of particular importance for metal music listeners as it helps consumers define, construct and express identity (Chaney and Goulding, 2015:155). Followers show a high level of involvement by wearing clothes and different accessories stamped with a band's logo, album covers or pictures of the band members themselves: what is generally known as 'merchandise'. But when they wear a band t-shirt, they should know the band well (Baka, 2015:56) (see Appendix 4): the language of the metal t-shirt is culturally based and social-identity shaping (Chaney and Goulding, 2015:155). It represents 'a fusion of music, identity, and ideology; and show a mastery of a communicative act' (Berg, Gulden, Hiort af Ornäs, Pavel and Sjøvoll, 2015:174). Metal t-shirts are symbolic products that express relationships with reference groups (Chaney and Goulding, 2015:155) and carry out different 'signatory functions': they state personal taste, dedication for a band, and provocation against the general social structure (Berg, Gulden, Hiort af Ornäs, Pavel and Sjøvoll, 2015:174). 'The t-shirt becomes a symbol of rigidity and uniformity' (Larsson, 2013:107) which reinforces a

communal effect as well as provokes social differentiation. This means that wearing a metal t-shirt shows not only involvement to the music, but also acts as a non-verbal marker of social identity and subcultural allegiance (Chandler, 1994:128). Metal t-shirts are regarded, thus, as a (dress) code, as ‘a part of transmedia storytelling in metal culture’ in charge of performing, as Berg, Gulden, Hiort af Ornäs, Pavel and Sjøvoll point out, communication of personal musical tastes and group membership (2015:174).

In semiotic terms, codes are interpretative frameworks that organize signs into meaningful systems, and can be verbal or non-verbal. They help to ‘simplify phenomena in order to make it easier to communicate experiences’ (Chandler, 1994:121). In the case of metal music followers, the use of a dress code, that of the metal t-shirt, states that they are social outcasts and are dedicated to their music (Baka, 2015:60). Apart from achieving social differentiation towards outsiders, the use of metal t-shirts also signals differentiation among insiders: wearing a t-shirt with a particular band’s visuals implies intentional communication showing individual musical tastes, sub-genre inclination, which overall determines as well the choice of other dressing codes such as hairstyles or other ornaments (Brown, 2007, in Hodkinson & Deicke, 2007:72), as well as support to a specific band. That is why the choice of a metal t-shirt is never arbitrary.

While performing social differentiation and constituting a means for personality representation, the metal t-shirt also contributes to a communal activity: metal music listeners, in spite of their personal sub-genre preferences, still share the common feeling of deep commitment to their music, which is of a high subcultural value. Metal t-shirts constitute symbols of affection expressing shared values (Berg, Gulden, Hiort af Ornäs, Pavel and Sjøvoll, 2015:179) among metal music fans.

#### 4. CASE STUDY: HIS INFERNAL MAJESTY

H.I.M. is a Finnish love metal band formed in 1991 that constitutes the biggest act and the market-leader in present-day Finnish music exports (Mäkelä, 2008:257). The current quintet, Ville Hermanni Valo (vocals), Mikko "Linde" Lindström (guitarist), Mikko "Mige" Paananen (bassist), Janne "Burton" Puurtinen (keyboards) and Jukka "Kosmo" Kröger (drummer), has sold 'over 5.5 million albums globally by 2009 (Statistics Finland, 2009), and in 2008, H.I.M. made a profit of 700.000€ in Finland' (Laaksonen, Ainamo and Karjalainen, 2010:13). It is the first Finnish band to reach platinum sales and receive a gold record in the U.S. (2006's album *Dark Light* being the first album in Finnish rock history to achieve that level of success) (Mäkelä, 2008:257). They have surpassed sales of 1.75 million albums and over 1 million digital downloads in North America alone (Online 1). Among their influences, they mention the importance of bands such as Black Sabbath, Cathedral, Type O Negative, Paradise Lost or Led Zeppelin. Their uniqueness results from the joining of contrasting concepts, as it can be already inferred from the name of the sub-genre as such: 'love metal'. At a musical level, the main song-writer, Ville Valo, states that, due to the difficulty of categorizing H.I.M. within the spectrum of metal, they created the label 'love metal' as the best descriptor of what they were producing: music where the fury, loudness, rebellion and the occult in heavy metal is fused with a melancholic and very emotional mood (Haydn, 2007:9).

Opposites and contrasts are a constant in everything H.I.M. creates: from their music and their lyrics, to their logo. In Valo's own words: 'love metal is a style of music that takes the elements of pop, amalgamates them with the elements of heavy metal, and adds all these feelings you had before you kissed someone for the first time' (Halupczok, 2013:23). Love metal examines moments of emotional revelation, personal relationships, and ponders existential questions (Online 1). The combination of the mood and lyrics of love and despair, heavy metal traditions, and their visual elements of identity generate rich meanings that support H.I.M.'s concept of 'love metal'. This can be quickly identified in both the band's name and its logo, which are strongly contextualized within this specific music genre, constitute a trademark, and therefore, strongly denote 'love metal' (Karjalainen, Ainamo and Laaksonen, 2009:31). In fact, the basis of the most successful Finnish metal bands' concepts is the fusion of Finnish

and heavy metal traditions with unique signature elements, paying careful attention to their distinctive visual elements and other communicative aspects so that the final result is consistent and fully supportive of their musical concept (Karjalainen, Laaksonen and Ainamo, 2009:1750).

H.I.M. has released a total of two EPs, eight studio albums, one live album, eight compilation albums, and three DVDs, as well as releasing a considerable amount of singles and music videos. The following subchapters analyze diachronically H.I.M.'s linguistic and visual material that supports the band's concept of 'love metal'. Firstly, the name and other band-related neologisms, main topics and themes in relation to album, song titles, and lyrics of the main singles are considered. Following that, H.I.M.'s visuals such as the logo, merchandise, studio album covers and backdrops in live performances are also analyzed.

#### **4.1. The band's name and other neologisms**

Valo spots the name in 1991, when he became very interested in death metal and, consequently, did some reading about Satanism. 'His Infernal Majesty' is a term originating from a poem by the occultist writer Anton LaVey, author of *The Satanic Bible*, published in 1969 (Halupczok, 2013:14). 'His Infernal Majesty' was the initial band name, however, due to the quotation of bands related to some extent to the occult as their major influences, and the connotations that the word 'infernal' brings, the band was accused of promoting Satanism, and decided to shorten the name into the acronym 'H.I.M.'. The musicians wanted to make sure that they are not related to any religious or philosophical concepts: for the song-writer, the concept of 'infernal' can relate to a large variety of things, and concretely for their 'love metal' concept, 'infernal' represents 'the dark side of love' -

[...] something you are possessed by. Something you've gotta have, even if you know perfectly well that it will destroy you. And once you've got it you notice that it tastes sweet (ibid: 24).

The growing number of allegations regarding H.I.M. a Satanist band accounts for the name change into the acronym. Nevertheless, H.I.M. is not the only neologism the band patented: terms such as the label for their music and the name of their logo have been influent enough for fans to simultaneously come up with other neologisms exclusively related to the band too. The following list of neologisms has been gathered

throughout a petition conducted in Facebook among Spanish-speaking fans, where fans have been asked to comment below a Facebook status with all the words and terms related to the band they knew and used:

- ‘Love metal’ (noun): the term for H.I.M.’s music genre as well as the title for the album released in 2003. It has been created out of the process of compounding, where two free morphemes, namely ‘love’ and ‘metal’, form an open compound.
- ‘Heartagram’ (noun): the term for H.I.M.’s logo. This neologism results from the process of blending, where the new word appears out of the combination of the word ‘heart’ and the end of ‘pentagram’.
- ‘HIMster’ (noun): a term used among female fans to refer to each other and indicate their passion for the band. In this example, more than one word formation process can be traced. This neologism is also the result of the process of blending, combining the previously existing acronym ‘H.I.M.’, which is treated as a stem, with the end of the word ‘sister’. Due to the majority of female listeners, the word ‘sister’ instead of ‘brother’ is used. To this moment, there is no equivalent term for male listeners of the band.
- ‘HIMaholic’ (adjective): a term indicating ‘addiction to’ the band. In neologisms like this, the acronym ‘H.I.M.’ continues being considered as a stem to which affixes can be attached. It is formed through morphological misanalysis, where the morpheme – *(a)holic* is misinterpreted and its structure is used wrongly. The morpheme comes originally from the word ‘alcoholic’, and is taken as meaning ‘addicted to’.
- ‘HIMstagramer’ (noun): a term designating the band’s official promotion team’s account on Instagram social network. This neologism goes through two word formation processes. One is that of blending again the acronym ‘H.I.M.’ with the end part of ‘Instagram’. Then, the suffix *-er* is added through derivation in order to form an agent noun.
- ‘Heartabolikal’ (adjective): neologism naming one of the band’s Mexican promotion teams. The term appears out of the process of blending, combining ‘heart’ with ‘diabolikal’, a word that appears in H.I.M.’s song title *Our diabolikal rapture* (1997).
- ‘HIMtastic’ (adjective): a term describing the feeling a fan has when listening to H.I.M. It is also used as a greeting among fans, e.g. *have a*

*HIMtastic day!* Once more, it results from the combination of the acronym and the end of the word ‘fantastic’ (blending process).

- ‘HIMOSST’ (noun): neologism designating the band’s Spanish promotion team. A process of compounding happens where the acronym ‘H.I.M.’ is taken as a whole unit (i.e. a noun) and is joined to each of the initial letters of ‘Official Spanish Street Team’ (acronymy). These are treated as separate units (letters), forming an solid compound of a total of five units: i.e. [HIM]+[O][S][S][T]. The resulting neologism is pronounced as a single word and is able to encode a semantic (part-whole) relation by means of a prepositional phrase (Girju, Moldovan, Tatu and Antohe, 2005:483): ‘the Spanish team *of* H.I.M.’.
- ‘HIMI’ (noun): a term naming the band’s Italian promotion team. Pronounced as a single word too, this neologism results from a double process of acronymy and compounding as the example above: [HIM]+[I] - (HIM Italy), expressing another part-whole relationship between the two components: ‘the Italian team *of* H.I.M.’.
- ‘Pentaheart’ (noun): the initial term for H.I.M.’s logo. Just like ‘heartagram’, this neologism results from the process of blending, where the new word appears out of the attachment of the beginning of the word ‘pentagram’ to the word ‘heart’.

The richness of new vocabulary that the English language provides in conjunction with the context of the Finnish love metal quintet is unrivaled by other metal bands. Their innovative fans take advantage of the original band’s linguistic creations (i.e. the acronym ‘H.I.M.’, the blend ‘heartagram’, and the open compound ‘love metal’) by exploiting the potential of English word formation processes in order to enrich the band’s concept of ‘love metal’. However, the meaning of this concept is grounded, not only by music, but by other linguistic components, namely, album and song titles, which are discussed in the following subchapter.

#### **4.2. Album and song titles**

In this chapter, the topics and thematic patterns of the Finnish band are analyzed. In order to indicate the themes in lyrics, the main topics need to be spotted first. For this, album and song titles are considered as they constitute the initial interpretative

framework and contextualize the themes developed in lyrics. The table in Appendix 5 comprises the titles of H.I.M.’s studio albums plus their corresponding singles. Due to space constraints, not all the songs will be analyzed; instead, singles are the main focus since they are the most representative songs of an album.

The combination of heavy metal traditions and a romantic but dark conception of ‘love’ can be already inferred from the previous definitions of the ‘love metal’ genre. Nevertheless, further support for the communion of these contrasting terms is found in the words used to name H.I.M.’s albums and songs: in fact, the keywords in titles are analogous to the name of the genre. The following table illustrates how keywords can be extracted and classified as belonging to either the romantic or the metal paradigms:

Table 4.2 ‘Love’ and ‘metal’ paradigms in analogy with keywords in titles

ANALOGY		
‘LOVE’ paradigm	‘METAL’ paradigm	
Love	Vol.666	<b>KEYWORDS IN ALBUM TITLES</b>
Romance	Razorblade	
Love	Metal	
Venus	Doom	
Love	Death	<b>KEYWORDS IN SONG TITLES</b>
Join (me)	Death	
Heartache		
Hearts	Funeral	
Heart	Vampire	
Kiss		
Heart-	killer	
Lips	Blue	

From this table it can be concluded that four out of eight H.I.M.’s album titles include keywords that state a clear contrast between the concept of ‘love’ and metal music-related ones. The word ‘love’ can be directly read in three of the eight album titles, but the remaining keywords are strongly related to the paradigm – e.g. *romance*, *Venus*. The albums titled *Deep Shadows and Brilliant Highlights*, *Dark Light*, *Screamworks: Love in Theory and Practice*, and *Tears on Tape* have been excluded from the table as they do not explicitly show keywords so accurately matching the

paradigms, but undoubtedly, contrasts are also noticeable: *deep shadows* vs. *brilliant highlights*, *dark* vs. *light*, and *theory* vs. *practice*. Yet, the joining of contrasting concepts is achieved; for example, in the case of the album title *Screamworks: Love in Theory and Practice*, Valo states that the word ‘screamworks’ refers to the action of screaming in general, because screaming in joy, pain, or fear sounds very much the same way; and ‘when it comes to love, there is no discrimination either between *theory* and *practice*’ (Halupczok, 2013:65). The album title of *Tears on Tape* does not show any apparent contrast – instead, its song titles do. Such is the case of its single *All Lips Go Blue*, ‘lips’ constituting a romantic, erotic part of the human body that *go blue*; i.e. the notion of ‘death’ is present as from the title it can be interpreted that that is the color of the lips of a corpse. ‘Death’ is, in fact, explicitly present in two of the eight song titles and strongly suggested by the rest of keywords - *funeral*, *killer*, *blue* and, to some extent, by the word *vampire* too, as it is a living dead creature. Two out of eight song titles lack a death-related keyword but maintain keywords within the ‘love’ paradigm: e.g. *heartache*, *kiss*. Overall, and except for these last two song titles (namely, *Heartache Every Moment* and *The Kiss of Dawn*), all the song titles count with the combination of a keyword belonging to the paradigm of ‘love’ and another reflecting traditional metal concepts. When it comes to the album titles, four out of eight also contain the combination of keywords from both paradigms, and the remaining four express explicit contrasts.

Contrasts constitute, thus, the core of H.I.M.’s concept of ‘love metal’. At the linguistic level, the name of the genre and the album and song titles, strongly contribute to the concept in a very consistent manner. Such is the case as well of the band’s name which, supported by the keywords in titles, is able to show the band’s inclinations towards specific topics normally used in metal music; namely, key terms like *infernal*, *(vol.)666*, *metal*, *doom*, *death*, *funeral*, *blue* demonstrate the band’s preference for the topics of ‘death’ and ‘the infernal’. The number 666, the topic of ‘the infernal’, is used though as a symbol for ‘the dark side of love’ as Valo declared in Halupczok (2013:24) when giving explanations about the band’s name, eliminating any relation with religious (Satanic) ideologies. He described the relation of the number and ‘love’ as representing ‘the dangers of love’ too – ‘love is about small deaths all the time. 666 indicates love’s more carnal and fixational aspects’ (Ville Valo in Haydn, 2007:50). The constant reference to ‘death’ in H.I.M.’s compositions is based on Valo having come across the *Oxford Book of Death*, ‘a compilation of texts ranging from ancient manuscripts to

contemporary essays, addressing all aspects of mortality' (Halupczok, 2013:11), developing a strong interest in all the things surrounding the topic, and his own conception of the term in relation to 'love', as he puts it himself – 'an appreciation of decadent love' (ibid: 22). This passionate but melancholic approach to 'love' in relation to 'death' is achieved by means of a symbolic association, where 'love' is defined by the song writer as an equivalent of trust (ibid: 32), as the mysterious, ultimate truth that functions the same on every human being, as a constructive tragedy (ibid: 65) in the lines of Shakespeare's *Romeo and Juliet* (ibid: 21) – just as 'death', 'love' is a universal truth inevitably experienced by every human, something dramatic from which one can learn:

There is definitely a light at the end of the tunnel. Although whether it's coming from a train heading straight at you is something you still need to figure out (Ville Valo in Halupczok, 2013:65).

The band's verbal elements analyzed so far have been able to (1) effectively contribute to the definition of the concept of 'love metal', (2) show the importance of a consistent use of (romantic vs. traditionally metal) contrasts for the sub-genre, (3) disclose the main topics the band touches upon (i.e. 'love' and 'death'), and consequently, (4) contextualize the themes that are going to be developed in lyrics.

#### **4.2.1. Themes in lyrics**

Once the initial frame of interpretation has been established by means of album and song titles, and their keywords organized into topics, the lyrics of the singles need to be considered in order to identify the themes that 'love' and 'death' are developed into. As previously mentioned, the development of themes is helped by figurative language which, by establishing associations of similarity, leads the interpretation of general topics to different directions of meaning.

*When Love and Death Embrace* (1997) is one of the most representative songs in H.I.M.'s 'love metal' concept. In the title, the keywords of 'love' and 'death' are explicit, and in the lyrics (see Appendix 6) this sentence constitutes the chorus of the song, being repeated several times. In fact, it is the most relevant figure of speech – that of personification, where 'love' and 'death' perform a human action (i.e. embracing). The use of personification in these lyrics constructs ambiguity since there can be two possible interpretations: (1) a beloved person has literally passed away, or (2) a love

relationship is (metaphorically) *dead*, meaning it is over. According to Haydn (2007:48), this ambiguity makes the message universally accessible, distinctively but reasonably appealing to different audiences. The composer states that *When Love and Death Embrace* is a 'bittersweet evocation of lost love' (ibid.) which, again, poses ambiguity by means of personification: is 'love' somebody, an actual person, or, on the other hand, does it mean 'relationship'? Even though in the stanzas the pronoun 'you' is also repeated (thus, making readers think of a beloved person), the agent of the action of 'dying' is not clear. The same double interpretation occurs in the sentence *Please take me into your arms* – (1) the writer wishes to die as well so that the lovers shall be together again in the afterlife, or (2) the writer begs the beloved person to come back with him and literally embrace him. Therefore, it can be concluded that these lyrics are able to develop two simultaneous themes as a result of the use of personification and metaphor: 'death' as the only possibility for the lovers' reunion, and 'death' as the end of a love relationship.

The next single to consider is that of *Join me (in Death)* (1999) (see Appendix 7). Again 'death' can be read directly from the song title, but judging from the constant use of personal pronouns, the vocative *baby*, and verses such as *we are so young, our lives have just begun*, or *we're so anxious to be together*, it is clear that the writer addresses a woman, thus 'love' is not personified here. However, Valo does use 'death' metaphorically. Verses like *together in death*, or *this life ain't worth living* made journalists accuse the song-writer of encouraging suicide and asked for clarifications. Valo's response supports the metaphor and leaves again room for double interpretation: 'the song has nothing to do with suicide. It's about totally committing yourself. It's nothing but a rock version of the tale Romeo and Juliet' (Valo in Halupczok, 2013:31). This explanation totally suits the chorus *won't you die tonight for love*. Consequently, 'death' becomes a metaphor of submissive commitment or total devotion for the beloved person. However, due to the reference to *Romeo and Juliet* and by verses like *so before life tears us apart let death bless me with you* or *this life ain't worth living*, 'death' is charged with a more physical or literal meaning. It is because of that that lyrics in *Join me (in Death)* contain the following theme: 'death' as the ultimate demonstration of love.

*Heartache Every Moment* was released in 2001 and its lyrics (see Appendix 8) present no direct reference to the topic of 'death'; instead, the topic of 'love' is the main focus. Verses like *(I'm lost) in your sweetest torment* or *deeper into our heavenly*

*suffering* suggest that ‘love’ feels like heaven the same way it hurts. Throughout the stanzas, the joining of these opposite feelings is achieved by means of metaphors, e.g. love is a sweet torment, love is heavenly suffering, kisses are fatal, and the will of love is to lose it all. Opposites, namely the feelings of warmth and harm, are what constitute ‘love’; in other words, when ‘love’ is truly felt, it can be either the sweetest experience or the most painful one. My means of this figurative language, *Heartache Every Moment* develops the theme of ‘love’ as an experience of opposites.

When it comes to the combination of the topics of ‘love’ and ‘death’, the lyrics in *The Funeral of Hearts* (2003) (see Appendix 9) are the most representative in all H.I.M.’s discography. Both topics are glued by means of very effective metaphors especially in the chorus: *love’s the funeral of hearts, (love is) an ode for cruelty, love is a gun separating me from you*. ‘Love’ is also characterized by means of the simile e.g. (as) *flowers of evil in bloom*. The previous theme of ‘love’ as an experience of opposites is reinforced by the notion of death and taken to the extreme. Valo explains the reasoning behind the metaphors saying that falling in love is ‘the best way to kill your heart. Your heart doesn’t belong to you anymore. It’s being put in a coffin, waiting to be cremated’ (Valo in Halupczok, 2013:43); that is to say, once you love someone, you give your heart to that person. Love takes your heart away from you only to be damaged. The central idea is then that suffering is an inevitable companion to love, just like in funerals. Thus, the theme that *The Funeral of Hearts* develops is also that of ‘love’ as an experience of opposites.

*Dark Light* album is full of references to different religions and mythologies (Halupczok, 2013:52). In *Vampire Heart* (2005) (see Appendix 10) the ‘heart’ is described as a monster full of wrath and blood in the sense of desperation by means of personification - e.g. *you can’t escape the wrath of my heart*. The relation of similarity is achieved by the word ‘vampire’ in that the writer’s heart is a dark, cold beast that, just like a vampire craving for blood as a physical necessity, desperately craves for love. The writer contributes to the figure of a vampire by warning and attributing his being with vampire-like characteristics such as being solitary, nocturnal, lifeless, scary, and dangerous – e.g. *I’ll be the thorns on every rose, I am the nightmare waking you up, paint you my soul, scarred and alone*. The creature refers to the lover as the only one capable of erasing the desperation (metaphorically represented by ‘blood’ – e.g. *scorching the blood in my vampire heart*) and satisfying his craving for love – e.g. *waiting for your kiss to take me back home*. In fact, all that a vampire lacks (i.e. life and

exposure to the sun) is attributed to the lover – e.g. *hold me like you held onto life, love me like you love the sun*. The topic is thus developed in the theme of ‘love’ as a desperate necessity.

The album *Venus Doom* was composed during a turbulent phase in the songwriter’s life, when several close people died. *The Kiss of Dawn* (2007) (see Appendix 11) is a song about ‘embracing life and not death’ (Valo in Halupczok, 2013:61). The song describes how the writer suffers from the memory of a deceased person and the wish to overcome the fear and the pain – e.g. *I’m reaching for your shadow drowning in the kiss of dawn*. ‘Shadow’ refers to the painful memory of that deceased person; the writer drowns *in the kiss of dawn*, i.e. life. He *drowns* in life at the fear and the pain that death causes – e.g. *touching the pain that you left me with at the kiss of dawn, I’m tired of the games I’m playing with you when you’re not here*. Even though the writer is left alone wandering in life, he stresses that *death frees from the fear of dying*, that humans should not be afraid of death while alive, because in life *death pass us by*. He realizes that fearing death is useless and metaphorically associates ‘open eyes’ with life too: while looking at open eyes, death is not present – e.g. *just look into my eyes, kiss our fears goodbye, let me look into your eyes, and see death pass us by*. By means of these metaphors, the lyrics in *The Kiss of Dawn* develop the topic of ‘death’ in the theme of ‘death’ as a reason to appreciate life.

*Heartkiller* (2010) (see Appendix 12) tells the story of a relationship that is about to end (Halupczok, 2013:64), however, the essence of it according to the songwriter is ‘open the door for new opportunities, don’t be afraid of change’ (Valo in Halupczok, *ibid.*). The end of the relationship is stated in the first four verses – e.g. *farewell the heartless world, I’ll send you a postcard burnt in the flames you tried so hard to extinguish with fear of failing* – *heartless world* is a metaphor for ‘the end of relationship’, to which the writer is saying goodbye by erasing the bad moments, also metaphorically represented by the image of a postcard being burnt. From these lines, the writer takes advantage of everything he has learned in order to be able to start another love adventure – e.g. *I’ll write down everything I’ve learned, Love, for you I’m waiting, anticipating*. Having declared his hope for ‘love’, the rest of the verses contain a more positive mood, for example, in the chorus the writer states that a new ‘love’, represented by *sparks*, will eventually emerge from a dark period – e.g. *sparks will fly beneath the lunar light* – the adjective *lunar* is symbolically associated with ‘night’, but brings light in darkness. The writer continues by describing himself as a killjoy for heartbreak – e.g.

*babe I'll be a flatliner for a heartkiller* – implying that he will not be disillusioned by the end of the relationship; in fact, he welcomes ‘love’ in spite of the pain that it carries – e.g. *top hats off to the return of the beat* – ‘love’ being represented by the beats of the heart. The writer concludes the lyrics by stating that he takes advantage of the pain from love, as it serves for his inspiration to write songs – e.g. *paint all your sorrows for me to sing, draw your pain and hear me hum it out* – thus, developing the topic of ‘love’ in the following themes: ‘love’ as hope, and ‘heartbreak’ as a source of inspiration.

Finally, H.I.M.’s latest single *All Lips Go Blue* (2013) (see Appendix 13) relates to the topic of ‘death’. The word ‘blue’ together with ‘lips’ in the title suggest ‘death’ as it is the color of the lips of a dead body. However, the first verse introduces the idea of a siren – e.g. *hear the silent siren’s song*. The mentioning of a siren and its singing suggests a marine context and thus, the color blue can be also interpreted as the color of the sea. In addition and according to the myth of sirens, their singing is heard by sailors who attracted by it, approach the siren who will end up killing them. In both cases, the writer makes the blue color connote ‘death’. And judging by the verses - e.g. *a moment of calm before the storm, my heart so violently beats along, leading me to want to end it all, I read the words on torn down walls, reminding me how much I loved you* – it can be inferred that a love relationship is about to end by means of the use of past tense and the reference to *torn walls*, i.e. the relationship is in ruins. Moreover, the calm before the storm and the heart beating along the siren’s song suggest that the listening to the siren’s song is a moment of expectation leading to a dead point, the end of everything: for sailors, approaching the siren means death, and for the writer the siren symbolizes the coming to an end of the love relationship. *All Lips Go Blue* develops, therefore, the topic of ‘death’ in the theme of ‘death’ as the end of a love relationship.

The following table summarizes the results of the analysis:

Table 4.3 Thematic development in H.I.M.'s singles

TOPICS	THEME	FIGURE OF SPEECH	SONG
'LOVE'	As an experience of opposites	Metaphors	<i>Heartache Every Moment</i>
	As a desperate necessity	Metaphors Personification	<i>Vampire Heart</i>
	As hope	Metaphors	<i>Heartkiller</i>
	Heartbreak as a source of inspiration	Metaphors	<i>Heartkiller</i>
	As an experience of opposites	Metaphors	<i>The Funeral of Hearts</i>
'DEATH'	As the only possibility for lovers' reunion	Metaphors	<i>When Love and Death Embrace</i>
	As the end of a love relationship	Personification	<i>When Love and Death Embrace</i>
	As the ultimate demonstration of love	Metaphors	<i>Join me (in Death)</i>
	As a reason to appreciate life	Metaphors	<i>The Kiss of Dawn</i>
	As the end of a love relationship	Metaphors	<i>All Lips Go Blue</i>

The analysis of the singles' lyrics and the identification of the themes developed with the help of figures of speech have demonstrated the contribution to the band's 'love metal' concept by the consistent reinforcement of the topics of 'love' and 'death' and their combination by means of contrasts and opposites. The following chapter discusses H.I.M.'s unique conception of 'love' and 'death' as a result of their national background and the influence of a gothic romantic perspective, where a very particular melancholic mood is created.

#### 4.2.2. 'Love' and 'death': the Finnish melancholy and the broken heart attitude

H.I.M.'s characteristic combination of the topics of 'love' and 'death' in lyrics results from the influence of both cultural and literary traditions. On the cultural side, their melancholic perception of 'love' is based on standardized topics which are usual in the Finnish metal scene. Oksanen (2011) lists the topics that are normally used in Finnish metal lyrics with very melancholic and tragic moods: drinking, loneliness, failure,

death, or tragedy. These topicalities are developed in themes such as ‘alcohol is a way to escape the sorrows of the world’, ‘loneliness as a way of purifying the mind’, ‘both drinking and death offer an escape from a situation that is too demanding or shameful’ or ‘the tragic portrait of Finnish figures’ (ibid: 362). H.I.M. inherits these Finnish thematic traditions in that ‘death’ is a possible escape from a situation that is too demanding, specifically a love relationship, as metaphorically expressed in *When Love and Death Embrace* or *Join Me (in Death)*. ‘Death’ is also portrayed as the actual end of the demanding situation, i.e. as the end of a love relationship as in *All Lips Go Blue*. The use of alcohol in H.I.M.’s lyrics also agrees to the Finnish tradition in that drinking is a way to escape the pain of heartbreak; however, ‘loneliness’ is not purifying but tragic and painful, as in *Vampire Heart*. This different perspective towards solitude in H.I.M.’s lyrics is due to the influence of the Gothic Romantic literary tradition, where solitude is often identified with the lack of love. This notion in the 18th c. Gothic Romantic literature is very strongly characterized as ‘a form of psychic disturbance’ which functions as a curse carrying a feeling of frustrated longing (Smith, 2007:166) as well as being associated with physical suffering (Williams, 1995:113). This accounts for H.I.M.’s perspective towards ‘loneliness’, differing from their Finnish counterparts. It is possible to trace H.I.M.’s lyrics themes, where ‘love’ is an experience of opposites, back to this tradition. Further support can be found in the fact that the writer often blames himself for the impossibility of love. An example of the feeling of guilt as a way of irruption of inner darkness (Fiedler, 2003:129), appears also in e.g. *Vampire Heart*. ‘The guilt underlies the Gothic and motivates its plots’ (ibid.). Moreover, the composer, Ville Valo, has stated several times in different interviews his devotion to literature, its influence on his music and especially, his preference for writers such as E. A. Poe or H. P. Lovecraft.

18th c. Romantic attitudes towards ‘love’ are indeed present in today’s popular culture without the need of a touch of Finnish melancholy, but H.I.M. is a clear example of the cultivation of the so-called ‘broken heart attitude’, a characteristic mentality from the Romantic Era - a deep process of grieving the loss of a beloved person (Stroebe and Gergen, 1992:1208). What makes the process of grieving in the broken heart attitude characteristically Romantic is its difference with today’s process of grieving (see Appendix 14). In modern society, therapists strongly emphasize the necessity of breaking the bonds with the deceased or loved ones so that the person can establish a detachment from memories and build independence for the purpose of returning to

normal functioning as effectively and quickly as possible. This ‘letting go’ attitude has been active since the 20th century. On the other hand, during the 18th century, Romantics believed in the ‘deep interior’, an attitude that contained the human soul as the center of everything, the main source of love which lived eternally (ibid.). In the same way that marriage was seen as a communion of souls, not to deeply grieve for the soul of a deceased loved one was conceived as a meaningless and superficial attitude towards that person. Romantics would rather retain the bonds ‘echoing the belief of a spiritual reunion’ (ibid.). The feeling of broken heart was fed by means of all kinds of impressions related to the presence of the deceased, such as sensing the person, praying for or dreaming of him/her. In other words, the broken heart mentality mainly meant to rejoice in the sadness provoked by the loss of a loved one (ibid.).

Valo has declared that the idea of ‘love’ and the communion of souls is his main source of inspiration when composing. Judging by the lyrics in the analysis above, there is certain exhilaration in the sadness provoked by the loss of a loved one; however, a difference can be spotted – H.I.M.’s lyrics do not simply deal with the actual death of a person, but with the loss of love as equal to death (i.e. ‘death’ as the end of a love relationship), being dramatized and grieved using this Romantic perspective. The features of this grieving process, such as grieving as a way of showing the depth of a love relationship, sustaining the bonds with the loved one, the sense of dependence, or love as a spiritual commitment for a meaningful life (ibid.) are themes constantly recurring in H.I.M.’s lyrics. Therefore, H.I.M. achieves its characteristic thematic patterns by means of the combination of Finnish standards in metal lyrics, plus the Romantic ones concerning the grieving of romance, the dangers of solitude, and the dark lands of romantic life.

The analysis of the Finnish band’s verbal elements, namely its name, neologisms, song and album titles, topics and thematic preferences in lyrics, has demonstrated their contribution to the band’s concept of ‘love metal’. The linguistic material has proved to be consistent to the definition of the genre, although it is not the only source of information for the building of a strong band’s identity or the completion of its musical concept: visual elements do not only reinforce both the music and the linguistic signature elements of a band, but also are able to represent their conveyed messages. The following subchapters analyze H.I.M.’s logo, merchandise, studio album covers, and backdrops in live performances in order to show how visuals are also able to comprise the band’s concept of ‘love metal’.

### **4.3. H.I.M.'s logo: the sign of the 'heartagram'**

As stated in chapter three, a band's logo serves to provide a band with fast identification – a key identifier for the band to start marking itself, create a theme, and appeal to the audience. What is special about H.I.M.'s trademarked logo, the so-called 'heartagram', is that it perfectly depicts the band's concept of 'love metal': it is an example of visual symbolism with references to metal traditions which strongly denotes 'love metal' at the same time, as it combines a pentagram, the traditional metal icon, with the heart symbol (Karjalainen, Laaksonen, and Ainamo, 2009:1755). The 'heartagram' has a strong supporting role representing the concept of 'love metal' (ibid.). The artist is, thus, recognized from the brand image (logo), as fans are instantly able to relate to the band and the music (Tikkala, 2010:26).

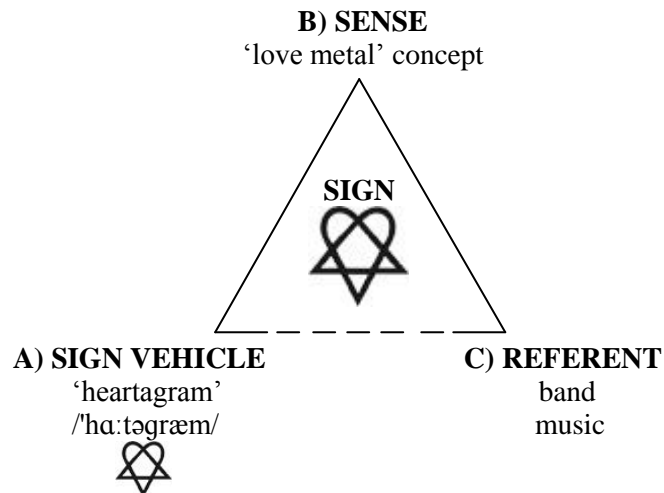
Ville Valo created the 'heartagram' in 1996, but its design kept on changing before achieving the final version (see Appendix 15). In the first version, the number 666 in conjunction with a heart symbol represented 'infernal love' in the sense that 'no heart can ever be complete without going through these dark soul-shattering experiences' (Valo in Halupczok, 2013:24). Following that, the number 666 was substituted by the pentagram, maintaining this association with 'the infernal'. However, the pentagram was still separate from the heart – in order to be fully representative of the 'love metal' concept, the two figures needed to be fused. The 'heartagram' then, resulted from effectively combining the pentagram and the heart to such an extent that both constitute an integral whole. The circle around it is intermittently added. In fact, although the basic 'heartagram' shape does not change, different ornaments can be added depending on the themes developed in each album. Just as the topics are thematically developed in lyrics, the 'heartagram' represents the primary visual discourse for the 'love metal' concept, and is further complemented by ornaments in concordance with the thematic patterns of each album. Instances of this are examined in the analysis of album covers.

The 'heartagram' is classified as a symbol since it is a purely conventional sign which is defined, produced by the band, and has an isolable and self-contained character. The symbol is capable of easily carrying on its own the concept that the band expresses through its music. Interestingly enough, the duality of the 'love metal' concept is also present in the 'heartagram' itself, shaped by the combination of two signs. This fact is classified as a case of visual intertextuality, where an identity (the

'heartagram') is established through reference to other pictures (the pentagram and the heart) (Leeuwen, 2001, in Leeuwen & Jewitt, 2008:106). The visual intertextuality in the 'heartagram' can be explained in terms of Barthian layering of meaning where the sign of the heart belongs to the denotation layer in that the content is parallel to reality and interpreters do not really need any detailed knowledge to infer the meaning, whereas the sign of the pentagram is conventional and might connote different meanings. The sign of the heart though, does not resemble a real heart but, according to Barthian semiotics, denotation can also be achieved by typification or the use of visual stereotypes (ibid: 95). However, it is precisely because the 'heartagram' needs to be interpreted including its denotative (through stereotyping) plus its connotative meanings that its status as a symbol is also reinforced by the fact that it is composed by abstract shapes which do not share transparent resemblance with the natural world but with symbolic values, and it is understood only on the basis of conventions (ibid: 107). Valo states that the uniqueness of the 'heartagram' is achieved because both the heart and the pentagram signs are something completely different but that ideally fit each other just like the Chinese signs yin and yang (Haydn, 2007:50).

The inherent visual intertextuality and the combination of layers of meaning in the 'heartagram' strongly denote 'love metal', but when it comes to what actually the 'heartagram' stands for, it can be questioned whether for the messages conveyed by the musical concept, for music, or for the band itself, in other words – is the 'heartagram' representative of the ideas behind the concept of 'love metal', of the band members, or of their music? If applying Saussure's dyadic model of the sign to the 'heartagram', neither the band nor the music have place in the signification process since the signifier is the form which the sign takes (i.e. either the image of the 'heartagram' or both the spoken and written versions of its name) and the signified is the (abstract) concept that it represents, namely, the musical concept of 'love metal'. The physical dimension or the objective reality of the 'heartagram' is not included (i.e. the band and the music). However, if applying the so-called semiotic triangle, it can be seen how the three components are needed in order to build the signification of the 'heartagram'.

According to Nöth (1995:89), a sign is composed by a sign vehicle or the form of the sign, the sense made of the sign and a referent or what the sign stands for. By 'standing for', Nöth does not refer to a relation of substitution (ibid: 86) – 'standing for' is equivalent to 'representative of' (ibid: 85). In this way, the adaptation of the 'heartagram' to Nöth's semiotic triangle is as follows:



*Figure 4.6 Nöth's semiotic triangle applied to the sign of the 'heartagram'*

A triadic model of the sign comprises and relates the three components needed for the signification of a metal band's logo. The 'heartagram' thus, stands for or is representative of the combination of the elements in (A), (B), and (C). The order of these elements is determined by the signification process from the point of view of the interpreter (ibid: 90) – at the presence of the 'heartagram' the interpreter would relate it to the concept of 'love metal' which simultaneously leads to their creators; therefore, the 'heartagram' becomes not only representative of a concept but of the band members and their music. The discontinuous line between (A) and (C) though expresses that 'there is not necessarily any observable or direct relationship between the sign vehicle and the referent' (Chandler, 1994:26); i.e. if following the order of the elements from the interpreter's point of view, the interpreter does not have to necessarily relate the band or the music directly to the sign vehicle, but in this particular case, and since the song-writer was the creator of the 'heartagram', a direct relationship is very likely to be established.

The same way the sign of the 'heartagram' needs the inclusion and combination of (A), (B), and (C) for its signification, any metal band's logo does. Saussure's dyadic model of the sign would be insufficient for the signification process of a metal band's logo since none of them exclude the referent even though the sense, realized by any metal sub-genre's particular musical concepts a band might belong to (the equivalent to Saussure's signified), seems to embrace most a metal band's logo is representative of. But the fact is that all metal bands' logos necessarily consider the physical dimension or the objective reality of their signification plane simply because, just as for music, the band is the medium in which they are produced and function. The most representative evidence of the indispensable combination of all the elements in (A), (B), and (C) in the

context of metal music is realized by the use of merchandise; especially, the metal t-shirt.

Appendix 16 shows examples of H.I.M.'s t-shirts divided into four groups. T-shirts in group one depict different signs produced by the band: the 'heartagram', and a razorblade and a coffin containing hearts. The razorblade and the coffin are signs standing for H.I.M.'s *Razorblade Romance* album and the single of *The Funeral of Hearts*, respectively. The t-shirts in group one are examples of logos standing for the combination of sign vehicle, sense and referent. T-shirts in group number two are representative of the band's topics described in subchapter 4.2., namely, 'love' and 'death'. This is achieved by means of the combination of the 'heartagram' and two skeletons embracing each other. T-shirts in group three show the importance of the referent component in the signification process of the 'heartagram' sign since it is positioned right behind a picture of the band members. However, in these examples it can be doubtful whether the picture of the band or referent has a direct relationship with the sign vehicle as the 'heartagram' is still depicted. The first t-shirt in group four serves to clarify this fact as well as to support the importance of the artist image. The t-shirt shows a picture of the vocalist and song-writer Ville Valo with no further reference to other visual elements related to the band. This means that the audience or interpreter is able to establish a direct relationship between (C) referent and (A) sign vehicle and move forward in the signification process to (B) sense. The second t-shirt in group four reinforces this idea in that it represents an ashtray and a cigarette together with the band's name and logo, and any connoisseur of the band is able to interpret that those four elements are signs representative of the song-writer as he was a heavy smoker. All this demonstrates that any interpreter being familiar with the band (convention is needed) is able to infer the same meaning enclosed by the 'heartagram' sign regardless of the elements in (A) or (C) that he first encounters. This fact is characteristic of metal as a result of the power of visuals for a band's identity. Some more very famous examples are those of Iron Maiden, Motörhead, Children of Bodom, or KISS.

On the one hand, the analysis of H.I.M.'s visual elements to this point shows the isolable and self-contained character of not only the 'heartagram' but also of its objective reality (artists and music). This means that the 'heartagram' does not only stand for the abstract concept of 'love metal' as a dyadic model of the sign would indicate, but for the combination of the elements under sign vehicle and referent too. In addition, these elements complement each other and reinforce the musical concept of

‘love metal’. On the other hand, it is possible to observe how the ‘heartagram’ sign contains the same implicit duality than the concept of ‘love metal’, to which, just as the band’s linguistic data, contributes in a very consistent manner by means of the effective combination of a heart and a pentagram. In the next subchapter, H.I.M.’s studio album covers are analyzed as visual instances of the direct relationship between sign vehicle and referent, both complementing each other and ultimately denoting the sense - ‘love metal’.

#### 4.4. Studio album covers

Album covers in metal music project ‘the image, attitude, or emotion’ that the band desires to convey (Weinstein, 2000:28) and create a visual connection between the musician and its audience – the images convey the message that the musician conveys simultaneously with music (Olsson, 2013, in Popoff and Dome, 2013:20). The following analysis of H.I.M.’s studio album covers is carried out chronologically and in terms of – (1) their capability for depicting the same message conveyed by music and linguistically expressed by the album title; (2) the importance of the artist image for the establishment of a direct relationship between this physical reality (referent) and the ‘heartagram’; and (3) their contribution to the reinforcement of the ‘love metal’ concept.

By the time H.I.M.’s first album *Greatest Love Songs Vol.666* was released (1997), the ‘love metal’ concept was still unknown and under construction. And even though the ‘heartagram’ was created one year before, it did not appear on the album cover as it was going through its own process of development too. Instead, what *Greatest Love Songs Vol.666*’s cover depicts is a picture of a half-naked Ville Valo emerging from an orange-colored smoke or fog cumulus (see Appendix 17<sup>3</sup>). Both the band’s name and the album title appear over the song-writer’s chest. The cover is able to convey the same message as the album title in that H.I.M.’s conception of ‘love’ as ‘infernal’ (666 indicating love’s more carnal aspects as expressed by the song-writer) is suggested by the artist’s nakedness, whereas the ‘infernal’ connotation is reinforced by the orange color, very often being representative of hell’s fire. Slayer’s *Hell Awaits* and Ensiferum’s *One Man Army* album covers (see Appendix 2) exemplify this fact too. If comparing *Greatest Love Songs Vol.666*’s cover with the next one, *Razorblade Romance*’s cover, a transition towards the complete definition of the ‘love metal’

---

<sup>3</sup> All album covers are disclosed in Appendix 17.

concept is observed while maintaining the visual characteristics of the previous album cover. *Razorblade Romance*'s cover depicts a half-naked Ville Valo again. This time Valo poses in a rude position in front of a pink-colored background. The band's name and the album title also appear over the song-writer's chest, but the novelty is that the 'heartagram' is already present – the concept of 'love metal' is at this point complete and supported by both the album title and the cover as such. Although the disposition of images remains the same as that used in *Greatest Love Songs Vol.666*'s cover, the message of *Razorblade Romance* is conveyed differently as it is now nuanced by the concept of 'love metal'. Orange color is substituted by pink one, 'used to denote romance, love, as well as feminine or girly qualities' (Online 2). Just as the pink color realizes the romantic side of the message together with the heart in the 'heartagram', the artist image expresses the 'razorblade' part of it in conjunction with the pentagram in the logo. The word 'razorblade' implies danger or risk, connotative meanings that are reinforced by the artist's black clothes – black being able to symbolize from sophistication to sexuality, the unknown, death or corruption (Morton, 1997:36). The fact that the 'heartagram' is placed on the artist's chest creates an explicit association where the 'heartagram' is directly related to the artist. In Nöth's terminology, the sign vehicle has a direct relationship with the referent. This association is further demonstrated in *Deep Shadows and Brilliant Highlights*' cover, where there is a much darker image of the song-writer together with the band's name and the album title. The 'heartagram' does not appear in this cover; instead, it is included within the booklet. The image of the artist is thus automatically identified with the 'heartagram' to such an extent that even the song-writer's heavy smoking habit becomes associated with it as a result of him holding a cigarette in both *Razorblade Romance*'s and *Deep Shadows and Brilliant Highlights*' cover as well as his chain-smoking during live performances. The direct relationship is reflected in merchandise as exemplified in Appendix 16 (group 4).

With Valo's portrait in already three consecutive H.I.M.'s album covers, the importance of the artist's image in relation with what the 'heartagram' implies has been stated:

That's the way it is. Nobody remembers the guitar player on Elvis Presley's *Jailhouse Rock* despite the solo on that track is an absolute classic. Because most people seem to have problems remembering more than one musician. Means, you have to provide a designated individual as a focal point for the audience (Valo in Halupczok, 2013:39).

The relationship was so strongly established that Valo did not need to be featured in any of H.I.M.'s forthcoming album covers. Instead, the 'heartagram' takes over already involving and standing for the combination of all the elements in Figure 4.6. *Love Metal*'s cover takes advantage of the 'heartagram's' full meaning-making potential. The 'heartagram' in this cover is exploited at its maximum, solidifying its sense by means of the album title *Love Metal*. This cover is the most representative example of Nöth's semiotic triangle functioning: the cover simply features a golden 'heartagram' over a black background. The 'heartagram' here shows its status as a pure symbol, being able to be isolable and self-contained without the help of any other element (e.g. the band's name or the artist image) accompanying it. When it comes to the visualization of the message given by the title *Love Metal*, it can be explained by the choice of colors – black reinforcing the topic of 'death' and gold symbolizing 'inspiration and activation of spiritual energy', a color used to both express enlightenment or sacredness in religious and philosophical contexts (Morton, 1997:32), which agrees in this case with what is most sacred and subject of devotion for the songwriter – love.

By *Dark Light*'s release in 2005, the concept of 'love metal' was already well defined and the 'heartagram' fully representative of it. There is a difference though between *Greatest Love Songs Vol.666*, *Razorblade Romance*, *Deep Shadows and Brilliant Highlights* and *Love Metal* covers and the successive *Dark Light*, *Venus Doom*, *Screamworks: Love in Theory and Practice* and *Tears on Tape* ones - the first four served not only for depicting the message conveyed by the album itself, but for the visual establishment of the band's musical concept and for completing what the logo had to stand for; while the remaining ones are exclusively focused on the specific message of the album (i.e. thematic patterns), since the process of building a musical identity was already accomplished. In other words, the covers of the last four albums do not contribute to, but rather support the musical identity or concept that has already been formed. Such is the case of *Dark Light*'s cover, showing a building topped with the band's name in the middle of the ocean which is accompanied by a 'heartagram' and the album title. H.I.M.'s name is repeated twice. At first sight, no explicit representation of the album's message is found, and indeed, other than the mentioning of *Dark Light*'s mythology-related thematic patterns, no explanation is given for this mysterious building on the cover. However, when having a look at *Rip out the Wings of a Butterfly* music video, this building is treated as a lighthouse having a laser pointer and projecting

the ‘heartagram’ symbol in the immensity of the ocean. Another hint for the interpretation of this cover is in the album title itself, which is considered because ‘Valo’, the song-writer’s surname, is the Finnish equivalent for the English word ‘light’. A personal interpretation of *Dark Light*’s cover is that the building stands for the song-writer, the band or the concept of ‘love metal’ as such. Any would offer light to the lost (as a lighthouse), although this light is dark in that ‘love metal’ is essentially tragic and primarily contrasting.

The subsequent two album covers, namely *Venus Doom*’s and *Screamworks: Love in Theory and Practice*’s, do not show a clear message at first sight either. They do not even seem to depict the albums’ messages. For their interpretation, Valo’s own words are needed. US painter David Harouni is responsible for *Venus Doom* album cover. Valo discovered this particular picture in a gallery, bought it, and got the painter’s permission to use it (Halupczok, 2013:61). The painting is called *Woman in Red* and depicts just the face of a woman:

I can’t figure out what she feels. Guess, that’s what I like about it. Is she about to fall asleep? Maybe she just woke up? Did she just have an orgasm? Does she shoot up? Is it this entire Existential Desperation thing? Who knows. Really difficult for me to feel her out. And since she was there all the time, on the wall, while I was writing, putting her on the album cover was a no brainer (Valo in Halupczok, 2013:61).

Valo’s indecision at deciphering the woman’s facial expression seems to have inspired him somehow while composing *Venus Doom* album. With this evidence and no other band-related visuals appearing on its cover, it can be interpreted that the *Woman in Red* was like a muse behind the creation of *Venus Doom* – a presence constantly staring at the composer while writing. Moreover, Valo declared in Halupczok (2013:5) that it was during the composition of *Venus Doom* that he ‘hit his personal all-time low’ and, judging from the album title itself and the example of *The Kiss of Dawn* analyzed in subchapter 4.2.1 in which he praises life, the inexpressive *Woman in Red* can be also identified with the goddess Venus in Greek mythology. From Plato’s perspective, Venus could be both an earthly goddess who aroused humans to physical love or a heavenly goddess who inspired intellectual love (Online 3); but the Roman poet Lucretius, on the other hand, proclaimed Venus as his personal muse representing both physical and spiritual renewal (Asmis, 2015, in Berressem, Blamberger and Goth, 2015:41). Valo’s personal figure of Venus, the *Woman in Red*, might constitute a

symbol of his own private life renewal while maintaining her characteristic association with 'love'.

*Screamworks: Love in Theory and Practice* album cover shows another woman's face, but differently from *Venus Doom* cover, the 'heartagram' appears over her empty white chest. The woman, who looks like a nun, stands in front of a bright blue background, a color that is shared with her eyes and that contrasts with her reddish lips, both being doubled in her face. Valo sheds some light at the cover's design:

It's centred around a late 18th century sculpture of a woman. I came across her in Bavaria, Germany, and took a snap. That was the starting point. Besides, I totally dig playing around with optical illusions, which explains why we added a second pair of eyes. I guess, the finished artwork resembles a bit what Warhol did. This time, we didn't fancy going for a dark, doomy and gloomy cover, if you know what I mean, but opted for something that makes people looking at it twice, trying to force them to figure out the meaning behind all this. Folks getting a bit dizzy when having a closer look is totally intended. Also reflects what we want to achieve with our music, you know? (in Halupczok, 2013:64).

The choice of the sculpture seemed to happen arbitrarily, whereas the final design was intended. Even though Valo does not clearly state the specific meaning behind the cover, from his words it can be inferred that the doubling effect in the woman's face was intended for supporting H.I.M.'s concept of 'love metal', where the fusion of contrasts and opposites might provoke a feeling of estrangement or confusion to the audience when trying to figure out what the genre is all about. Once more, the concept of duality appears this time realized by the woman's eyes and lips as the essential basis for H.I.M.'s 'love metal' as well as for the 'heartagram' itself. The duality is further reinforced by language in the album title by means of the contrast between *theory* and *practice*. *Screamworks: Love in Theory and Practice* album cover constitutes another visual instance or version of what the 'heartagram' is already standing for.

*Tears on Tape* is H.I.M.'s latest album having a cover that reminds of that of *Love Metal* in that the 'heartagram' is again the only protagonist. An embellished 'heartagram' appears surrounded by a snake, both over a geometric background shaping again sea waves. The snake contains a written message all throughout its body – the alphabet used is that of Malachim, an alphabet published by Heinrich Cornelius Agrippa in the 16th century (Online 4) that was used to write the names of angels and other celestial beings as well as to communicate with them. Agrippa's Malachim alphabet, which derives from the Hebrew and the Greek ones, also bases the forms of its letters on

constellations in the sky (Online 5). The English version of the message written on the snake's body reads as follows: *Tears on tape. I will follow into your heart sketching rain from afar. Tears on tape. She surrenders needle in arm while we dance into the storm* (Online 6); lines which happen to be *Tears on Tape* song lyrics in the chorus.

When being asked about what is behind *Tears on Tape*, Valo answers:

Now, albums are recorded digitally and you can't really pour your heart into 0's and 1's. So, the title is a nod to the past, to the tears our idols shed on tape in the 50's and 60's. People like Black Sabbath and Roy Orbison because without those albums we wouldn't be here now. Some of the songs on the album were actually recorded on tape to get that warbly sound and feeling (Online 7).

This coming back to the past, to the roots is not only expressed by the album title, but also by its cover. The adorned 'heartagram', 'taken to a new level of pseudo-occultism' (Online 8), occupies a centered position, just as in *Love Metal* cover:

When I think of 'love metal', the cover is the first thing that comes to my mind, since we named the album after the genre. At the same time, we really wanted to embed the Heartagram symbol in people's minds. It was the first time we put it on a cover that big and made a statement. In that sense, it was like we found the identity of the band (Online 9).

Valo declares in the previous statement that *Love Metal* cover is a referent for a significant and decisive moment for the band's identity. The 'heartagram' in *Tears on Tape* album cover conveys, thus, the statement of a coming back to the period in which H.I.M. defined 'love metal' as such, to the roots of the band itself as well as to the ones that once inspired the musicians to become who they are today. The importance of having their origins and influences present is reinforced by both the snake and the sea waves – the former is taken as a symbol of wisdom (Online 8) expressing that taking into account artists such as Black Sabbath is not just a matter of respect, but also a matter of recognizing and acknowledging their influence when it comes to H.I.M.'s own success. The sea waves together with the mentioning of words written on the snake body such as 'rain', 'tears' or 'storm' have in common the fact that they are all water in essence. Moreover, those words, being within the context of the sentimental 'love metal', are associated with actual emotions, i.e. 'rain' and 'tears' with sadness, and 'storm' with chaos, desperation or confusing times. From Valo's previous words, it can be concluded that these aquiferous forms contain and represent everything H.I.M.'s influential artists embodied in their music – their emotions, which happen to be the basis of H.I.M.'s own musical concept too.

The analysis of H.I.M.'s studio album covers in a chronological order has been able to show how the 'love metal' musical concept evolved visually in concordance with the band's linguistic data as they deepened in the formation and definition of their music. The first four album covers were intended to make statements that would contribute to the construction of 'love metal' and to the establishment of a determined artist image as a referent. The remaining four covers, once the band's identity was fixed, were more focused on the depiction of concrete messages conveyed by titles, lyrics, and music. Yet, the 'heartagram' and the album covers are not the only visual signature elements that the band offers: showing backdrops and other band-related visuals during live performances helps putting 'love metal' into practice onstage. The following subchapter analyzes H.I.M.'s backdrops in the shows performed after *Tears on Tape* album release (2013-2015).

#### **4.5. Backdrops and other band-related visuals during 2013-2015 live performances**

The same way album covers accompany recorded music and visually convey its messages, backdrops enhance music and the artists' performance in live shows. Stating the band's identity while in action, backdrops are capable of transporting the spectators to the 'world' that the musicians have created (Weinstein, 2000:113). Backdrops display a band's logo or its latest album cover behind the musicians as a visual background contextualizing the performance. This can be considered as a reproduction of symbols whose reception becomes inseparable from the band and whose recognition depends on the audience's knowledge of the specific code (Frith, Goodwin and Grossberg, 1993:36). This subchapter analyzes H.I.M.'s backdrops and other band-related visuals onstage, specifically, H.I.M.'s use of stamped amplifiers with the 'heartagram' logo (see Appendix 18 – Group 3<sup>4</sup>).

The recognition of the code, in this case, the album covers and what the 'heartagram' stands for is essential for the achievement of an effective contextualization of the band's performance. In H.I.M.'s live shows (2013-2015), the 'heartagram' is a constant presence stamped on amplifiers despite of the use of different backdrops. This makes a metaphorical statement in that every sound coming out of the amplifiers is filtered through the 'heartagram', and thus, it is 'love metal', how 'love metal' actually sounds like. The stamped 'heartagram' on the amplifiers also states that 'love metal' is

---

<sup>4</sup> The stamped amplifiers with the 'heartagram' are also seen in Appendix 18 groups 1 and 2.

the main unit of discourse in spite of the specific album the band might be promoting in a given period of time. This can be seen in the pictures comprised in Appendix 18 – Group 1, where H.I.M. was touring in order to promote *Tears on Tape* album. The image of *Tears on Tape* album cover appears on the backdrop behind the musicians while maintaining the ‘heartagram’ and band’s name stamped on the amplifiers. The appearance of album covers on the backdrops serves also to show the current state of affairs of the band, i.e. what they are trying to communicate with that album and as a means of promotion and selling boosting.

Interestingly enough, after *Tears on Tape* album release and its respective touring, H.I.M. showed a backdrop with an image that was not seen before: *The Fall of the Magician Hermogenes* (1565) (see Appendix 18 – Group 2); an engraving by Pieter Bruegel The Elder, a Renaissance painter and printmaker from the Netherlands. The engraving depicts Saint James standing in front of a church door with his hand raised in a sign of blessing. Hermogenes, the magician, has been brought to James by his own demons. The magician is turned upside down and according to the Latin inscription, demons are about to destroy him – *Hence [the saint] obtained from God that the magician should be torn to pieces by demons* (Orenstein, 2001:232). Saint James, as an inquisitor, was said to torture heretics such as Hermogenes in order to force them choosing either converting to Christianity or being killed by demons (ibid: 234). Among the demons, acrobats, magicians and puppeteers are included in the engraving. Orenstein (ibid.) expresses that the message behind *The Fall of the Magician Hermogenes* is that of ‘a man of God being able to overcome even the most potent magical powers’; and, that the engraving encapsulates the idea of performers, the contemporary equivalents to acrobats, magicians and puppeteers, having been victims of persecution since ancient times as practitioners of magic and dark arts (ibid.).

H.I.M., having declared that *Tears on Tape* praises music in the past, uses the engraving on their backdrop in order to support the entities that performers constitute from a 16<sup>th</sup> century perspective – that of bringers of magic and illusions. This idea matches very well with H.I.M.’s characteristically melancholic mood in that musicians would always be condemned to hell for their ‘magic’ just as witches were. But, as interesting as it is, *The Fall of the Magician Hermogenes* backdrop is not functional onstage. *Tears on Tape* album cover backdrop is included within the band’s context and it is an image that the audience has come across before at purchasing the album; therefore, as a code that spectators are already familiar with, the contextualizing effect

is achieved. But since *The Fall of the Magician Hermogenes* backdrop was introduced onstage for the first time, the audience ignored the code, and consequently, its precedence or meaning. It is only after the performance that research needs to be done to understand the ideas the backdrop was contextualizing. However, this can be considered as a relatively rare case, since what metal bands normally display on their backdrops are images that spectators are already able to recognize: from their own logos to the artwork included within the albums booklets.

Backdrops onstage were the last visual element to analyze as they are present in what is considered as the climax of metal music – live performances. Visuals in live shows contextualize the music performance by means of reproducing the visuals that bands make use of in their album artworks. Bands' logos and latest album covers are normally displayed as demonstrated by the analysis of H.I.M.'s backdrops and stamped amplifiers. By exemplifying how backdrops work with H.I.M.'s ones, it can be observed that the images (the code) have to be familiar to the audience in order to perform as contextual frames for the shows. As most of visual elements in metal, convention is needed to infer the meaning and understand the experience.

## CONCLUSIONS

Musical analysis has been approached from different perspectives and by different disciplines. The fields of semiotics and linguistics have developed a variety of theories aimed to explain both what music represents and what meanings it conveys. However, none of the fields have reached an agreement – both differ firstly, in whether music represents only itself or rather something else; and secondly, in whether to base the meaning-making process of music on the analysis of formal structures or rather on extra-musical elements. Most recent theories seem to agree though on music expressing something else than itself, and on the idea that the meaning-making process in music seems to be dependent on differences in musical style. In some cases, the sound itself can be listened to without necessarily falling under any particular style, and this means that music must be then helped by other elements for the refinement of its meaning-making process, i.e. by extra-musical elements, which are mostly responsible for music being able to express something else than itself. These elements are mainly verbal and visual, and were defined by Tagg as ‘simultaneous paramusical forms of cultural expression’.

The use of particular extra-musical elements is specific of each musical style, and it helps the musician to both build an identity or concept representative of his/her music, and to enhance the specific meanings or messages that he/she desires to convey to the audience. To demonstrate this, the goal of this paper has been to analyze the verbal and visual elements of the Finnish band H.I.M., focusing on a specific musical style: metal music. Having proposed in 2009 the need of researching metal music including all these aspects, Karjalainen, Laaksonen and Ainamo are the only researchers emphasizing the importance of the use of extra-musical elements (now retermed as ‘signature elements’ of metal bands) for the study of metal music and the analysis of specific bands’ musical concepts. The analysis of the Finnish band H.I.M. has been, therefore, carried out in order to answer three research questions: (1) why is it important to consider the verbal and visual elements when analyzing and describing metal music, (2) what verbal and visual elements does a metal band make use of, and (3) how do H.I.M.’s verbal texts and visual signs contribute to the band’s musical concept.

On researching the importance of the integration of music, verbal texts and visuals, it has been found that the associative character of music does not merely results from a particular choice of accompanying signatures elements – their recognition is

crucial for the understanding of a given musical concept and the musician's messages. Signature elements are classified as a code; verbal and visual signs that are conventional, not arbitrary, and only functional within their particular context; in this case, the context of metal music. This fact is what makes signature elements distinct from one musical style to another, establishing boundaries between musical genres. When it comes to metal music, signature elements function as a unit of discourse through which interpretation takes place.

The identified signature elements of metal bands have been divided into two independent sets of expression: verbal and visual elements – comprising band names, album and song titles, and lyrics on the one hand; and band logos, album covers, band-related live performance visuals, and merchandise (the metal t-shirt) on the other. Each of the elements has been analyzed according to linguistic and semiotic theories:

- Band names have been considered in terms of how they are created by means of English word formation processes, exemplifying each of them, and whether the resulting word is classified as a neologism or rather as a new lexeme.
- Song and album titles have been defined as artistic statements which, by extracting their keywords, are able to determine the topics a band touches upon and to contextualize the themes that lyrics further develop. In the context of metal music, the topic of 'death' has been identified as the most used one.
- Lyrics have been discussed as theme-containers in that they develop the topics that song and album titles contextualize by means of figurative language. Figures of speech help metal lyrics to create different symbolic associations around a topic, which ultimately make reference to each of the themes exploited by lyrics.
- Logos provide bands with fast identification, and serve as a means to start marketing themselves, appeal to a specific audience, and create a theme in the sense that they inform fans about the sub-genre of metal the band belongs to. Saussure's and Nöth's models of the sign as well as the Bathian layering of meaning have been discussed for their analysis.
- Album covers project the image, attitude, or emotion that the band desires to simultaneously convey with its music, which means that images in album covers convey the same message as music. The use of the artist image, bands'

logos, names, album titles and colors contribute to the visual message of a cover.

- The analysis of live performances has been considered from a representational point of view, i.e. the aesthetics of band-related onstage visuals that are representative of bands. Visuals onstage vary depending on the band's metal sub-genre as they are style-specific, but the use of backdrops and amplifiers is common among metal bands – that is why they have been chosen as the focus of the analysis.
- Merchandise, specially the metal t-shirt, is discussed as the most important means of visual communication in the context of metal music which acts as a non-verbal code being able to express fans' deep commitment to metal music, sub-genre inclination, and subcultural allegiance.

The analysis of the Finnish band H.I.M.'s signature elements has demonstrated the powerful combination that they constitute for the building of the band's identity, i.e. its musical concept of 'love metal', whose nature is that of the blending of contrasts. The development of the 'love metal' concept has been achieved by a consistent integration of the band's music, verbal elements, and strong visual symbolism. The analysis of the H.I.M.'s verbal set of expression has revealed the following contributions to the 'love metal' concept:

- (1) The band's name (H.I.M.) together with the logo ('heartagram'), and the sub-genre names ('love metal') result from the processes of acronymy, blending, and compounding, respectively; and have triggered the appearance of several complex neologisms created by fans who, taking advantage of the English word formation processes, enrich the terminology exclusively related to the band.
- (2) The keywords identified in each H.I.M.'s song and album title (eight studio albums and eight song titles) are analogous to the two terms in the sub-genre name ('love' + 'metal') in that they can be directly classified under the romantic paradigm or the traditionally metal one. The classification of the keywords in titles does not only contribute to the characteristic blending of contrasts in 'love metal', but has also revealed the band's main topics – 'love' and 'death'. The combination of their personal conception of 'love' plus the most used topic in metal lyrics supports the band's melancholic appreciation of 'love' as the core of 'love metal'.

- (3) The topics of 'love' and 'death' are further developed in the lyrics of eight singles, chosen by the band as the most representative songs of an album. The topic of 'love' has been developed in four different themes by means of figures of speech such as metaphors and personification, and the topic of 'death' in another four different themes by means of the same figurative language. The band's recurrent choice of these two topics results from their national background, romantic ideas rooted in the 18<sup>th</sup> century, and metal traditions.

The linguistic material has proved to be consistent to the definition of the band's musical concept. However, the analysis of the band's visual elements has proven an even greater reinforcement to the 'love metal' concept as they visually convey the band's messages:

- (1) H.I.M.'s logo, the 'heartagram', is able to strongly denote 'love metal' since it is a combination of a heart and a pentagram. It is also a good example of visual intertextuality – established through reference to other signs, the 'heartagram' is explained by Barthesian semiotics in that the sign of the heart belongs to the denotative layer of meaning by means of stereotyping, and the pentagram sign to the connotative layer due to its symbolic value. The 'heartagram' is, thus, only understood on the basis of convention; and it visually comprises the same blending of contrasts stated in the linguistic analysis.
- (2) When applying Saussure's and Nöth's models of the sign to the analysis of the 'heartagram', it has been found that a Peircean-based (triadic) model of the sign is more suitable to the analysis of metal bands' logos, since the direct relationship between the sign vehicle (logo) and its referent (musicians) is essential. The 'heartagram' necessarily stands for the combination of the sign vehicle, the sense (the concept of 'love metal') and the referent (musicians), and in that sense, Saussure's dyadic model of the sign is not sufficient.
- (3) The fundamental relationship between the sign vehicle and the referent is demonstrated by the metal t-shirt, which shows that a single image of the artist with no further band-related visuals is directly identified by fans with all that the 'heartagram' stands for. Merchandise showing a 'heartagram' and nothing else also supports the isolable and self-contained character of the sign.

- (4) The analysis of the eight studio album covers have been able to show not only that the messages expressed by the linguistic content have been visually depicted, but it is also possible to trace the building process of the ‘love metal’ concept back. The first four album covers were intended to make statements that would contribute to the construction of ‘love metal’ and to the establishment of a determined artist image as a referent. The remaining four covers, once the band’s identity was fixed, were more focused on the depiction of concrete messages conveyed by titles, lyrics, and music.
- (5) The analysis of H.I.M.’s backdrops and stamped amplifiers in live performances helps putting ‘love metal’ into practice onstage in that – backdrops contextualize the band’s performance, and the stamped amplifiers metaphorically imply that the music coming out of them is how ‘love metal’ sounds like. However, the backdrops need to show visuals already familiar for the audience in order to be effective. If showing a non-recognizable code, the backdrop is not functional for the performance as it fails at contextualizing from the audience’s point of view.

H.I.M.’s verbal and visual elements contribute in a consistent manner to the signification of the band’s musical concept. By analyzing the Finnish band’s signature elements, the importance of their consideration when studying music meaning and defining the boundaries among musical styles has been demonstrated. However, for a more precise definition of ‘love metal’, music should not be excluded. When analyzing a musical act, the first idea to take into account is that the building of a musical concept or an artist identity directly derives from the composition of music. It is only afterwards that signature elements come into play to help building and reinforcing the musical meaning. Certainly, much meaning can be inferred from them as exemplified in this paper. But, even though they suppose a great contribution to understanding musical meaning, the results of this research cannot be considered as a complete analysis of H.I.M. or ‘love metal’ since music, or simply speaking, sound is not studied. Whether to study music analytically or interpretatively is another question. For further research on this field, I would suggest three directions: (1) to study a metal band’s concept building including musical formal analysis to see how sound influences the actual creation of signature elements, (2) to what extent it determines or modifies a band’s verbal texts and visuals, and (3) to apply this research to other metal bands’ signature elements. At the lack of purely musical analysis however, the importance of the analysis of a band’s

signature elements when approaching metal music studies has proven to be crucial and highly definitional in this research.

## THESES

1. Semiotic and linguistic theories approaching musical analysis aim to explain both what music represents and what meanings it conveys. Recent theories agree on music expressing something else than itself, and on the idea that the meaning-making process in music seems to be dependent on differences in musical style.
2. Although musical styles are already associated with certain meanings, the analysis of formal structures only (sound) is insufficient to completely explain music meaning. The sound itself can be listened to without necessarily falling under any particular style, which means that music is helped by extra-musical elements for the refinement of its meaning-making process.
3. Extra-musical elements consist mainly of verbal texts and visuals. They are mostly responsible for music being able to express something else than itself. They also enhance the specific meanings or messages that musicians desire to convey to the audience.
4. The use of particular extra-musical elements is specific of each musical style, as it helps the musician to build an identity or concept representative of his/her music.
5. Extra-musical elements in metal music are retermed as ‘signature elements’ of metal bands, and comprise two sets of expression – (1) the verbal (band name, album and song titles, and lyrics), and (2) the visual (band logos, album covers, band-related live performance visuals, and merchandise).
6. Extra-musical elements in metal music are context-dependent and not arbitrary – the recognition of the code is essential for the understanding of a given musical concept and the musician’s messages.
7. The analysis of H.I.M.’s signature elements demonstrates the powerful combination that they constitute for the building of the band’s identity – its musical concept of ‘love metal’, whose nature is that of the blending of contrasts.

**8.** The analysis of H.I.M.'s set of verbal expression reveals that the language used is analogous to the name of the musical style itself; and it consistently reinforces the band's characteristic blending of contrasts.

**9.** The analysis of H.I.M.'s set of visual expression reveals that the signs used are conventional, isolable, and self-contained. They are able to visually convey the band's messages and depict the blending of contrasts of 'love metal' in a very consistent manner as well.

**10.** The development of the 'love metal' concept has been achieved by a consistent integration of the band's music, verbal and visual elements; which shows the importance of the consideration of extra-musical elements when studying music meaning and defining the boundaries among musical styles.

## REFERENCES

1. Aarts, B. (2011) *Oxford modern English grammar*. Oxford and New York: Oxford University Press.
2. Ahmad, K. (2000) Neologisms, nonces and word formation. In U. Heid, S. Evert, E. Lehmann and C. Rohrer (eds.) *The 9th EURALEX International Congress Vol.II* (pp. 711-730). Munich: Universitat Stuttgart. Available from [https://www.scss.tcd.ie/Khurshid.Ahmad/Research/OntoTerminology/2000\\_NeologismNonceWordFormation.pdf](https://www.scss.tcd.ie/Khurshid.Ahmad/Research/OntoTerminology/2000_NeologismNonceWordFormation.pdf) [Accessed on 29 March 2016].
3. Asmis, E. (2015) Venus and the passion for renewal in Lucretius's *On the Nature of Things*. In H. Berressem, G. Blamberger and S. Goth (eds.) (2015) *Venus as muse: from Lucretius to Michel Serres* (pp. 41-54). Germany: Brill.
4. Baka, A. (2015) The forming of a metalhead: constructing a subcultural identity. *Modern Heavy Metal: markets, practices and cultures* (pp.55-63). Helsinki: International Academic Conference. Available from <http://iipc.utu.fi/MHM/> [Accessed on 25 March 2016].
5. Bally, C. and Sechehaye, A. (eds.), (1961) *Course in General Linguistics. Ferdinand de Saussure*. New York: McGraw-Hill Book Company.
6. Bell, P. (2001) Content analysis of visual images. In T. van Leeuwen and C. Jewitt (eds.) *Handbook of visual analysis* (pp. 10-34). London: Sage Publications Ltd.
7. Berg, A., Gulden, T., Hiort af Ornäs, V., Pavel, N., and Sjøvoll, V. (2015) The metal t-shirt: transmedia storytelling in products. *Modern Heavy Metal: markets, practices and cultures* (pp.174-184). Helsinki: International Academic Conference. Available from <http://iipc.utu.fi/MHM/> [Accessed on 25 March 2016].
8. Bischoff, K., Firan, C., Paiu, R., Nejdil, W., Laurier, C., and Sordo, M. (2009) Music mood and theme classification: a hybrid approach. *ISMIR 2009* (pp.657-662). 10th International Society for Music Information Retrieval Conference. Available from <http://ismir2009.ismir.net/proceedings/PS4-14.pdf> [Accessed on 17 March 2016].
9. Brown, A. (2007) Rethinking the subcultural commodity: the case of heavy metal t-shirt culture(s). In P. Hodgkinson and W. Deicke (eds.) (2007) *Youth cultures: scenes, subcultures and tribes* (pp. 63-78). New York: Routledge. Taylor & Francis Group.
10. Brown, L. (2013) Metal logos. In M. Popoff and M. Dome (eds.) *The art of metal: five decades of heavy metal album covers, posters, t-shirts and more* (pp. 182-195). London and Australia: Omnibus Press.

11. Chabot, E. (2011) *Thematic patterns in millennial heavy metal: a lyrical analysis*. Unpublished MA thesis. Florida: University of Central Florida. Available from [http://etd.fcla.edu/CF/CFE0004527/Thesis\\_-\\_Chabot\\_Evan\\_E\\_201212\\_MA.pdf](http://etd.fcla.edu/CF/CFE0004527/Thesis_-_Chabot_Evan_E_201212_MA.pdf) [Accessed on 18 March 2016].
12. Chandler, D. (1994-2015) *Semiotics for beginners*. Available from <http://visual-memory.co.uk/daniel/Documents/S4B/> [Accessed on 4 December 2015].
13. Chaney, D. and Goulding, C. (2015) Dress, transformation, and conformity in the heavy rock subculture. *Journal of Business Research*, 69 (1): 155-165.
14. Dome, M. (2013) Introduction. In M. Popoff and M. Dome (eds.) *The art of metal: five decades of heavy metal album covers, posters, t-shirts and more* (pp. 8-11). London and Australia: Omnibus Press.
15. Dunbar-Hall, P. (1991) Semiotics as a method for the study of popular music. *IRASM*, 22 (2): 127-132.
16. Dworschak, T. (2012) A framework for musical meaning. *Proceedings of the European Society for Aesthetics*, 4 (no issue number): 182-194.
17. Elicker, M. (1997) *Semiotics of popular music: the theme of loneliness in mainstream pop and rock songs*. Germany: Gunter Narr Verlag.
18. Enríquez, L. (2012) A Peircean model for music and sound-based art: a pragmatist approach to experiences in the artistic use of sound. *Meaning and Meaningfulness in Electroacoustic Music*. Stockholm: Proceedings of the Electroacoustic Music Studies Network Conference. Available from [http://www.ems-network.org/IMG/pdf\\_EMS12\\_enriquez.pdf](http://www.ems-network.org/IMG/pdf_EMS12_enriquez.pdf) [Accessed on 4 December 2015].
19. Feld, S. (1974) Linguistic models in ethnomusicology. *Ethnomusicology*, 18 (2): 197-217.
20. Feld, S. (1984) Communication, music, and speech about music. *Yearbook for traditional music*, 16 (no issue number): 1-18.
21. Fiedler, A. (2003) *Love and Death in the American Novel*. United States of America: Dalkey Archive Press.
22. Finegan, E. (2008) *Language: Its Structure and Use*. University of Southern California: Thomson Wadsworth.
23. Frith, S., Goodwin, A., and Grossberg, L. (1993) *Sound and vision: the music video reader*. UK: Routledge Taylor & Francis Group.
24. Girju, R., Moldovan, D., Tatu, M., and Antohe, D. (2005) On the semantics of noun compounds. *Computer Speech and Language*, 19 (4): 479-496.

25. Goodwin, B. (2004) *Linguistics as an approach for musical analysis*. Unpublished paper. Our Agora. Available from [http://www.ouragora.com/archives/pdf/linguistics\\_as\\_an\\_approach\\_for.pdf](http://www.ouragora.com/archives/pdf/linguistics_as_an_approach_for.pdf) [Accessed on 26 February 2016].
26. Grassi, R., and DeBlois, P. (1984) *Composition and literature: a rhetoric for critical writing*. New Jersey: Prentice-Hall Inc.
27. Grau, M. and Reeves, A. (1995) *English grammar: an introductory description*. Barcelona: Universidad Aut3noma de Barcelona.
28. Haaranen, T. (2005) *It's all about the song: the praxis of artist branding in the Finnish recording industry*. Unpublished MA thesis. Helsinki: Sibelius Academy. Available from <http://ethesis.siba.fi/ethesis/files/nbnfife20052013.pdf> [Accessed on 5 March 2016].
29. Halupczok, M. (2013) *The authentic unauthorized secret biography of H.I.M.* Germany: U-Line UG.
30. Hartshorne, C. and Weiss, P. (1931) *Collected Papers of Charles Sanders Peirce*. United States of America: The Murray Printing Company.
31. Haydn, R. (2007) *H.I.M.: His Infernal Majesty*. London: Plexus Publishing Limited.
32. Hosseinzadeh, N. (2014) New blends in English language. *International Journal of English Language and Linguistics Research*, 2 (2): 15-26.
33. Karjalainen, T., Laaksonen, L., and Ainamo, A. (2009) *Analyzing concept building and visual communication within heavy metal music*. Nordcode 2009 Kolding working paper. Helsinki School of Economics and University of Turku. Available from [http://intranet.dskd.dk/fileadmin/PDF/Forskning/Nordcode\\_09/Analyzing\\_Concept\\_Building\\_and\\_Visual\\_Communication\\_.pdf](http://intranet.dskd.dk/fileadmin/PDF/Forskning/Nordcode_09/Analyzing_Concept_Building_and_Visual_Communication_.pdf) [Accessed on 1 March 2016].
34. Karjalainen, T., Laaksonen, L., and Ainamo, A. (2009) *Design for b(r)and identity: exploring visual concept building within the metal music genre*. Finland: Helsinki School of Economics and University of Turku. Available from [http://www.iasdr2009.or.kr/Papers/Orally%20Presented%20Papers/Design%20Management/Design%20for%20b\(r\)and%20identity%20-%20Exploring%20visual%20concept%20building%20within%20the%20metal%20music%20genre.pdf](http://www.iasdr2009.or.kr/Papers/Orally%20Presented%20Papers/Design%20Management/Design%20for%20b(r)and%20identity%20-%20Exploring%20visual%20concept%20building%20within%20the%20metal%20music%20genre.pdf) [Accessed on 8 March 2016].
35. Karjalainen, T., Ainamo, A., and Laaksonen, L. (2009) Occult, a tooth, and the canopy of the sky: conceptualizing visual meaning creation of heavy metal bands. *Design and semantics of form and movement* (pp. 20-32) Research gate. Available from

[https://www.researchgate.net/publication/242580615\\_Occult\\_a\\_tooth\\_and\\_the\\_canopy\\_of\\_the\\_sky\\_conceptualizing\\_visual\\_meaning\\_creation\\_of\\_heavy\\_metal\\_bands](https://www.researchgate.net/publication/242580615_Occult_a_tooth_and_the_canopy_of_the_sky_conceptualizing_visual_meaning_creation_of_heavy_metal_bands)  
[Accessed on 23 March 2016].

**36.** Laaksonen, L., Ainamo, A. and Karjalainen, T. (2010) *Cycles in causation and effectuation: a case study of four metal-music ventures*. The 18th Annual High Technology Small Firms Conference. The Netherlands: University of Twente. Available from <http://proceedings.utwente.nl/54/> [Accessed on 2 March 2016].

**37.** Larsson, S. (2013) I bang my head, therefore I am: constructing individual and social authenticity in the heavy metal subculture. *Young*, 21 (1): 95-110.

**38.** Leeuwen, T. (2001) Semiotics and Iconography. In T. van Leeuwen and C. Jewitt (eds.) *Handbook of visual analysis* (pp. 92-118). London: Sage Publications Ltd.

**39.** Mäkelä, J. (2008) The state of rock: a history of Finland's cultural policy and music export. *Popular Music*, 27 (2): 257-269.

**40.** Martinez, J. (1998) *A semiotic theory of music: according to a Peircean rationale*. The Sixth International Conference on Musical Signification. Helsinki: University of Helsinki. Available from [http://hugoribeiro.com.br/biblioteca-digital/Martinez-A\\_semiotic\\_theory\\_music.pdf](http://hugoribeiro.com.br/biblioteca-digital/Martinez-A_semiotic_theory_music.pdf) [Accessed on 24 March 2016].

**41.** Mckeown-Green, J. (2014) What is music? Is there a definitive answer? *The Journal of Aesthetics and Art Criticism*, 4 (72): 393-403.

**42.** Morton, J. (1997) *A guide to color symbolism*. Ebook version: COLORCOM. Available from [https://www.google.lv/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&ved=0ahUKEwjQyu\\_q0prMAhWKFJoKHexGAe8QFggrMAI&url=http%3A%2F%2Fwww.itworkss.com%2Fdownload%2FInteresting%2FDrwaing%2FMorton%2520-%2520COLORCOM%2520-%2520COLOR%2520SYMBOLISM%2520-www.itworkss.com.pdf&usg=AFQjCNFT7LLCCd-A\\_NcM9ILW41k8DjR\\_wA&sig2=tGX7HI9Lu2-6EK9bPpZVjA](https://www.google.lv/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&ved=0ahUKEwjQyu_q0prMAhWKFJoKHexGAe8QFggrMAI&url=http%3A%2F%2Fwww.itworkss.com%2Fdownload%2FInteresting%2FDrwaing%2FMorton%2520-%2520COLORCOM%2520-%2520COLOR%2520SYMBOLISM%2520-www.itworkss.com.pdf&usg=AFQjCNFT7LLCCd-A_NcM9ILW41k8DjR_wA&sig2=tGX7HI9Lu2-6EK9bPpZVjA) [Accessed on 19 April 2016].

**43.** Nelson, P. (2005) Talking about music: a dictionary. Available from <http://composertools.com/Dictionary/MusicWords.pdf> [Accessed on 17 March 2016].

**44.** Nettl, B. (1958) Some linguistic approaches to musical analysis. *Journal of the International Folk Music Council*, 10 (no issue number): 37-41.

**45.** Neumayer, R. and Rauber, A. (2007) Multi-modal music information retrieval: visualisation and evaluation of clusterings by both audio and lyrics. *RIAO '07 Large*

*Scale Semantic Access to Content (Text, Image, Video, and Sound)* (pp. 70-89). Paris: Le Centre de Hautes Etudes Internationales D'Informatique Documentaire. Available from [http://www.ifs.tuwien.ac.at/~neumayer/pubs/NEU07\\_riao.pdf](http://www.ifs.tuwien.ac.at/~neumayer/pubs/NEU07_riao.pdf) [Accessed on 18 March 2016].

46. Nöth, W. (1995) *Handbook of semiotics*. Bloomington: Indiana University Press.
47. Oksanen, A. (2011) Drinking to death: traditional masculinity, alcohol and shame in Finnish metal lyrics. *Nordic Studies on Alcohol and Drugs*, 28 (4): 357-371.
48. Olsson, K. (2013) Born to be wild. In M. Popoff and M. Dome (eds.) *The art of metal: five decades of heavy metal album covers, posters, t-shirts and more* (pp. 14-19). London and Australia: Omnibus Press.
49. Olsson, K. (2013) Ernie Cefalu and the golden age of album artwork. In M. Popoff and M. Dome (eds.) *The art of metal: five decades of heavy metal album covers, posters, t-shirts and more* (pp. 20-31). London and Australia: Omnibus Press.
50. Orenstein, N. (2001) *Pieter Bruegel the Elder: drawings and prints*. New York: Metropolitan Museum of Art.
51. Palacios, M. (2012) Deverbal nouns in old English: lexical functions and derivations. In AESLA (eds) *Empiricism and analytical tools for 21 century applied linguistics: selected papers from the XXIX International Conference of the Spanish Association of Applied Linguistics (AESLA)* (pp.199-209). Salamanca: Ediciones Universidad de Salamanca.
52. Pettijohn, T. and Sacco, D. (2009) The language of lyrics: an analysis of popular billboard songs across conditions of social and economic threat. *Journal of Language and Social Psychology*, 28 (3): 297-311.
53. Riddick, M. (2008) *Logos from hell*. United States: Bertrams Publisher.
54. Ryan, G. and Bernard, H. (2003) Techniques to identify themes. *Field Methods*, 15 (1): 85-109.
55. Salokannel, P. (2007) *Wristwatch concept for the Heartagram Brand*. Graduation Project. Finland: Lahti University of Applied Science. Available from <https://www.theseus.fi/bitstream/handle/10024/11642/2008-04-16-17.pdf?sequence=1> [Accessed on 2 December 2015].
56. Schnotz, W., and Horz, H. (2010) Multimedia: how to combine language and visuals. *Language at Work*, 3 (4): 1-16.
57. Smith, A. (2007) *Gothic Literature*. De Montfort: Edinburgh Critical Guides to Literature.

58. Stroebe, M., Gergen, M., Gergen, K. and Stroebe, W. (1992) Broken Hearts or Broken Bonds: Love and Death in Historical Perspective. *American Psychologist*. American Psychological Association. 47 (10): 1205-1212.
59. Tagg, P. (1999) *Introductory notes to the semiotics of music*. Unpublished version. Liverpool/Brisbane. Available from <http://www.tagg.org/xpdfs/semiotug.pdf> [Accessed on 1 December 2015].
60. Tagg, P. (2010) Musicology and the semiotics of popular music. *Semiotica*, 66 (1/3): 279-298.
61. Tagg, P. (2012) *Music's meanings: a modern musicology for non-musos*. New York and Huddersfield: Mass Media Music Scholars' Press.
62. Taina, J. (2014) *Keywords in heavy metal lyrics: a data-driven corpus study into the lyrics of five heavy metal subgenres*. Unpublished MA thesis. Helsinki: University of Helsinki.
63. Tikkala, M. (2010) *Is artist management a feasible business in the Finnish music market?* Individual research project. Finland: Fridays Management. Available from [https://www.theseus.fi/bitstream/handle/10024/19373/IRP\\_Mika%20Tikkala\\_Final.pdf?sequence=1](https://www.theseus.fi/bitstream/handle/10024/19373/IRP_Mika%20Tikkala_Final.pdf?sequence=1) [Accessed on 2 March 2016].
64. Wagner, M. (2010) *Word formation processes: how new words develop in the English language*. Unpublished paper. Available from <http://killmonotony.net/written/wfp.pdf> [Accessed on 29 March 2016].
65. Weinstein, D. (2000) *Heavy metal: the music and its culture*. United States: Da Capo Press.
66. Williams, A. (1995) *Art of Darkness. A poetics of Gothic*. Chicago and London: The University of Chicago Press.
67. Worthen, D. (2010) *Understanding semiotics in music*. Faculty papers. Paper 1. Southern Illinois University Carbondale. Available from [http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1000&context=safmusicpapers\\_faculty](http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1000&context=safmusicpapers_faculty) [Accessed on 1 December 2015].
68. Yule, G. (2006) *The study of language*. New York: Cambridge University Press.
69. Zapata, A. (2007) *Types of Words and Word-Formation Processes in English*. Colombia: Los Andes University. Available from [http://webdelprofesor.ula.ve/humanidades/azapata/materias/english\\_4/unit\\_1\\_types\\_of\\_words\\_and\\_word\\_formation\\_processes.pdf](http://webdelprofesor.ula.ve/humanidades/azapata/materias/english_4/unit_1_types_of_words_and_word_formation_processes.pdf) [Accessed on 10 March 2016].

70. Zhang, S. (n.d.) *Music and language: different perspectives*. Unpublished exam paper. United States: University of Pittsburgh.

### **Internet sources**

**Online 1:** <http://razorandtiepublicity.com/artist/him/>

**Online 2:** <http://www.color-meanings.com/color-symbolism-in-literature-what-do-colors-mean-in-literature-and-poetry/>

**Online 3:** <http://www.crystalinks.com/venusrome.html>

**Online 4:** <http://www.esotericarchives.com/agrippa/>

**Online 5:** <https://digitalambler.wordpress.com/skills/magical-scripts/>

**Online 6:** <http://heartabolikal.com/web/tag/tears-on-tape/>

**Online 7:** <http://www.examiner.com/article/exploring-melancholy-and-darkness-of-tears-on-tape-with-him-s-ville-valo-1>

**Online 8:** <http://officialheartagramteam.tumblr.com/post/45124402053/kerrangradio-interview-march-11-2013-transcript>

**Online 9:** <http://www.artistdirect.com/entertainment-news/article/ville-valo-of-him-talks-tears-on-tape/10446643>

### **Appendices sources**

#### **Appendix 1:**

[https://upload.wikimedia.org/wikipedia/ru/thumb/b/b9/Slayer\\_logo.jpg/220px-Slayer\\_logo.jpg](https://upload.wikimedia.org/wikipedia/ru/thumb/b/b9/Slayer_logo.jpg/220px-Slayer_logo.jpg)

<http://customcore.com/neverdead/music/marduk/logo.jpg>

<http://www.metalcry.com/wp-content/uploads/2012/10/ensiferumlogo.jpeg>

[http://static1.squarespace.com/static/54da7ffbe4b06c67da90bea3/54dba389e4b07bfb9a81e6f4/54dbaf9ee4b07bfb9a83550d/1423683486063/mydyingbride\\_logo.jpg?format=original](http://static1.squarespace.com/static/54da7ffbe4b06c67da90bea3/54dba389e4b07bfb9a81e6f4/54dbaf9ee4b07bfb9a83550d/1423683486063/mydyingbride_logo.jpg?format=original)

<https://lh3.googleusercontent.com/-60IP07->

[oR0g/VEPy1IN7GcI/AAAAAAAoSM/hic-TMyZUMs/w1044-h417-no/Tristania\\_logo.jpg](oR0g/VEPy1IN7GcI/AAAAAAAoSM/hic-TMyZUMs/w1044-h417-no/Tristania_logo.jpg)

<http://www.peaceville.com/bloodbath/promo/logo.jpg>

#### **Appendix 2:**

<http://www.metal-hammer.de/wp-content/uploads/2015/09/08/14/HELL-AWAITS-1985.jpg>

[https://en.wikipedia.org/wiki/File:Marduk\\_wormwood.jpg](https://en.wikipedia.org/wiki/File:Marduk_wormwood.jpg)  
<http://planetmosh.com/wp-content/uploads/2015/01/Ensiferum-One-Man-Army-album-cover-art.jpg>  
<https://www.burningshed.com/covers/large4378.jpg>  
<https://upload.wikimedia.org/wikipedia/en/5/5e/TristaniaIllumination.jpg>  
[http://www.detonation-distro.net/images\\_productos/4873.gif.jpg](http://www.detonation-distro.net/images_productos/4873.gif.jpg)

### **Appendix 3:**

[http://static.wixstatic.com/media/2685a3\\_4b7a246f8137c4182ef8e58227abfde7.jpg](http://static.wixstatic.com/media/2685a3_4b7a246f8137c4182ef8e58227abfde7.jpg)  
[http://k32.kn3.net/taringa/E/4/D/0/3/F/Hanneman\\_SLR/204.jpg](http://k32.kn3.net/taringa/E/4/D/0/3/F/Hanneman_SLR/204.jpg)  
<http://www.powerlinemag.com/wp-content/uploads/2013/02/MARDUK-FEB-21-2013-PHOTO-FRANK-WHITE-THE-CHANCE-POUGHKEEPSIE-NEW-YORK-1.jpg>  
<http://www.varulv1.com/wp-content/uploads/2013/12/md2.png>  
<http://metal-rules.com/zine/images/stories/concerts/2011%20Children%20of%20Bodom/Ensiferum.jpg>  
[http://themetalist.net/wp-content/uploads/SLR\\_3968\\_Ensiferum.jpg](http://themetalist.net/wp-content/uploads/SLR_3968_Ensiferum.jpg)  
[http://www.tristania.com/2010/wp-content/uploads/2013/11/11014182456\\_da36d04cb0\\_o1.jpg](http://www.tristania.com/2010/wp-content/uploads/2013/11/11014182456_da36d04cb0_o1.jpg)  
<https://i.ytimg.com/vi/TbdXLGGtjSo/maxresdefault.jpg>  
[http://www.eternal-terror.com/userfiles/Tuska\\_15\\_Bloodbath\\_2.jpg](http://www.eternal-terror.com/userfiles/Tuska_15_Bloodbath_2.jpg)  
[http://2.bp.blogspot.com/-Hwwc9EYP5Gc/VZZ1GMRO\\_RI/AAAAAAAAABTI/G3Hc8IdGqME/s640/Bloodbath%2BTuska%2B2015.jpg](http://2.bp.blogspot.com/-Hwwc9EYP5Gc/VZZ1GMRO_RI/AAAAAAAAABTI/G3Hc8IdGqME/s640/Bloodbath%2BTuska%2B2015.jpg)  
[https://metalshockfinland.files.wordpress.com/2014/06/my\\_dying\\_bride\\_stage.jpg?w=627](https://metalshockfinland.files.wordpress.com/2014/06/my_dying_bride_stage.jpg?w=627)

### **Appendix 4:**

<https://shop.napalmrecords.com/media/catalog/product/cache/1/image/650x/040ec09b1e35df139433887a97daa66f/3/1/31253.jpg>  
<http://www.polyvore.com/cgi/img-thing?.out=jpg&size=l&tid=24530837>  
[http://www.metal-shop.eu/images/produkty/39024\\_1.jpg](http://www.metal-shop.eu/images/produkty/39024_1.jpg)  
<http://imgc.allpostersimages.com/images/P-488-488-90/62/6227/3L83100Z/posters/marduk-wormwood-2.jpg>  
<http://www.hardmusic.sk/pr-img/125/2/max/e048c297-5470-4d42-bf60-a1255859b787.jpg>

[http://www.madsupply.com/thumb-2365/ms\\_ensiferum\\_tour\\_2015\\_tshirt\\_front.jpg?width=450](http://www.madsupply.com/thumb-2365/ms_ensiferum_tour_2015_tshirt_front.jpg?width=450)  
<http://img.cdandlp.com/2015/10/imgL/117726433-2.jpg>  
[http://ecx.images-amazon.com/images/I/61GO43nN%2B-L.\\_UX385\\_.jpg](http://ecx.images-amazon.com/images/I/61GO43nN%2B-L._UX385_.jpg)  
<http://g01.a.alicdn.com/kf/HTB1FCcVJXXXXXbUXpXXq6xXFXXXg/Marca-100-algod%C3%B3n-Tristania-Men-t-shirt-Cheap-venta-al-por-mayor.jpg>  
<http://tshirtslayer.com/tshirt-or-longsleeve/tristania-bootleg-ls>  
<http://www.omerchnordic.com/en/bloodbath/t-shirts/bloodbath-still-born-t-shirt>  
<http://www.omerchnordic.com/en/bloodbath/t-shirts/bloodbath-grand-morbid-funeral-t-shirt>  
**Appendix 6:** <http://www.azlyrics.com/lyrics/him/whenloveanddeathembrace.html>  
**Appendix 7:** <http://www.azlyrics.com/lyrics/him/joinmeindeath.html>  
**Appendix 8:** <http://www.azlyrics.com/lyrics/him/heartacheeverymoment.html>  
**Appendix 9:** <http://www.azlyrics.com/lyrics/him/thefuneralofhearts.html>  
**Appendix 10:** <http://www.azlyrics.com/lyrics/him/vampireheart.html>  
**Appendix 11:** <http://www.azlyrics.com/lyrics/him/thekissofdawn.html>  
**Appendix 12:** <http://www.lyricsmode.com/lyrics/h/him/heartkiller.html>  
**Appendix 13:** [http://www.lyricsmode.com/lyrics/h/him/all\\_lips\\_go\\_blue.html](http://www.lyricsmode.com/lyrics/h/him/all_lips_go_blue.html)  
**Appendix 15:** <http://himvenezuela.foroactivo.com/simbologia-h14.htm>  
**Appendix 16:**  
<https://s-media-cache-ak0.pinimg.com/736x/0b/75/35/0b7535a125bed4c6afa69b33f5172179.jpg>  
<http://g02.a.alicdn.com/kf/HTB15cIhJVXXXXcGXFXXq6xXFXXX8/Cts047-His-Infernal-Majesty-finlandia-banda-de-Rock-ropa-hombre-him-him-imprimir-T-shirt-Casual.jpg>  
[http://cdn.rockabilia.com/media/catalog/product/cache/1/small\\_image/145x/9df78eab33525d08d6e5fb8d27136e95/TSHIRT/HIM-T-SHIRT-206758F.JPG](http://cdn.rockabilia.com/media/catalog/product/cache/1/small_image/145x/9df78eab33525d08d6e5fb8d27136e95/TSHIRT/HIM-T-SHIRT-206758F.JPG)  
<http://i.ebayimg.com/images/i/371258420137-0-1/s-11000.jpg>  
[http://img0014.psstatic.com/97873030\\_new-vintage-rock-music-band-him-heavy-metal-t-shirt-.jpg](http://img0014.psstatic.com/97873030_new-vintage-rock-music-band-him-heavy-metal-t-shirt-.jpg)  
[http://ecx.images-amazon.com/images/I/41jt3drpOPL.\\_UX342\\_.jpg](http://ecx.images-amazon.com/images/I/41jt3drpOPL._UX342_.jpg)  
<http://cdn.storehippo.com/s/566e5c54407a960865ff3b19/ms.products/56712c6d528dcc9b12ddc186/images/56712c6d528dcc9b12ddc187/56712c6d528dcc9b12ddc1b1/56712c6d528dcc9b12ddc1b1-640x640.jpg>

<http://www.81times.com/media/catalog/product/cache/1/image/9df78eab33525d08d6e5fb8d27136e95/v/a/valo1.jpg>

<http://thumbs4.ebaystatic.com/d/1225/m/mDIhj-w3-0-5WQy-d9MR1Bw.jpg>

**Appendix 17:** <http://www.allmusic.com/artist/him-mn0000577091/discography>

**Appendix 18:**

<http://www.teatria.com/uutiset/helldone-kiertue-2013-helldone-on-the-road-2013/>

<http://himmania.com/images/tvrequest/livecams/him->

[nova.rock.festival.2013.6.songs.livecam.hd.720p.himmania.mkv\\_snapshot.jpg](http://nova.rock.festival.2013.6.songs.livecam.hd.720p.himmania.mkv_snapshot.jpg)

<http://fuckyeahvilvalo.tumblr.com/post/125778808815/the-nightside-of-eden-him-in-bratislava>

<https://himpain.wordpress.com/2015/08/08/informacion-sobre-nuevo-fondo-del-escenario-de-him-tambien-incluido-en-la-nueva-mercancia-oficial/>

[http://him666.blox.pl/resource/548196\\_363871593709616\\_1035429233\\_n.jpg](http://him666.blox.pl/resource/548196_363871593709616_1035429233_n.jpg)

[https://41.media.tumblr.com/03c8d628ddae9f7c43a9c464c7608ff3/tumblr\\_nsinuzBQvj1s1qugso6\\_1280.jpg](https://41.media.tumblr.com/03c8d628ddae9f7c43a9c464c7608ff3/tumblr_nsinuzBQvj1s1qugso6_1280.jpg)

**Appendix 1 - Examples of bands' logos**



Slayer logo – thrash metal band



Marduk logo – black metal band



Ensiferum logo – folk metal band



My Dying Bride logo – doom metal band



Tristania logo – gothic metal band

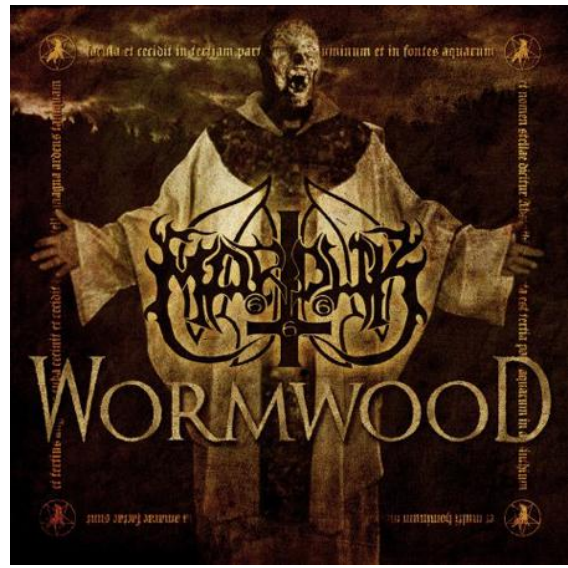


Bloodbath logo – death metal band

## Appendix 2 - Examples of album covers



Slayer – Hell Awaits (1985)



Marduk – Wormwood (2009)



Ensiferum – One Man Army (2015)



My Dying Bride – The Vaulted Shadows (2014)



Tristania – Illumination (2007)



Bloodbath – The Fathomless Mastery (2008)

### Appendix 3 - Examples of visuals onstage



Examples of Slayer's stage designs.



Examples of Marduk's stage designs.



Examples of Ensiferum's stage designs.



Examples of Tristania's stage designs.



Examples of Bloodbath's stage designs.



Example of My Dying Bride's stage design.

## Appendix 4 - Examples of metal t-shirts



Slayer t-shirts



Marduk t-shirts



Ensisferum t-shirts



My Dying Bride t-shirts



Tristania t-shirts



Bloodbath t-shirts

## Appendix 5 - H.I.M.'s studio album and song titles

<b>Album title</b>	<b>Date of release</b>	<b>Song title</b>
Greatest Love Songs Vol. 666	1997	When Love and Death Embrace
Razorblade Romance	1999	Join Me (in Death)
Deep Shadows and Brilliant Highlights	2001	Heartache Every Moment
Love Metal	2003	The Funeral of Hearts
Dark Light	2005	Vampire Heart
Venus Doom	2007	The Kiss of Dawn
Screamworks: Love in Theory and Practice	2010	Heartkiller
Tears on Tape	2013	All Lips Go Blue

## **Appendix 6 - *When Love and Death Embrace* lyrics**

I'm in love with you  
And it's crushing my heart  
All I want is you  
To take me into your arms

[chorus] When love and death embrace

I love you  
And you're crushing my heart  
I need you  
Please take me into your arms

[chorus] (x4)

## Appendix 7 - *Join me (in Death)* lyrics

Baby join me in death (x3)

We are so young  
our lives have just begun  
but already we're considering  
to escape from this world  
and we've waited for so long  
for this moment to come  
we're so anxious to be together  
together in death

[chorus] Won't you die tonight for love  
Baby join me in death  
Won't you die  
Baby join me in death  
Won't you die tonight for love  
Baby join me in death

This world is a cruel place  
and we're here only to lose  
so before life tears us apart  
let death bless me with you

[chorus]

This life ain't worth living (x4)

[chorus]

## Appendix 8 - *Heartache Every Moment* lyrics

[stanza 1] From lashes to ashes  
And from lust to dust  
In your sweetest torment  
I'm lost  
And no heaven can help us  
Ready, willing and able  
To lose it all  
For a kiss so fatal  
And so warm

[chorus] Oh it's heartache every moment  
From the start 'til the end  
It's heartache every moment  
With you  
Deeper into our heavenly suffering  
Our fragile souls are falling  
It's heartache every moment  
Baby with you

And we sense the danger  
But don't wanna give up  
'Cause there's no smile of an angel  
Without the wrath of god

[chorus]

[stanza 1]  
And we sense the danger  
But don't wanna give up

[chorus]

That's right

## Appendix 9 - *The Funeral of Hearts* lyrics

[chorus] Love's the funeral of hearts  
And an ode for cruelty  
When angels cry blood  
On flowers of evil in bloom  
The funeral of hearts  
And a plea for mercy  
When love is a gun  
Separating me from you

She was the sun  
Shining upon  
The tomb of your hopes and dreams so frail  
He was the moon  
Painting you  
With its glow so vulnerable and pale

[chorus]

She was the wind, carrying in  
All the troubles and fears you've for years tried to forget  
He was the fire, restless and wild  
And you were like a moth to that flame

The heretic seal beyond divine  
A prayer to a god who's deaf and blind  
The last rites for souls on fire  
Three little words and a question why

[chorus]

## Appendix 10 - *Vampire Heart* lyrics

You can't escape the wrath of my heart  
Beating to your funeral song (You're so alone)  
All faith is lost for hell regained  
And love dust in the hands of shame (Just be brave)

Let me bleed you this song of my heart deformed  
And lead you along this path in the dark  
Where I belong until I feel your warmth

[chorus] Hold me  
Like you held on to life  
When all fears came alive and entombed me  
Love me  
Like you love the sun  
Scorching the blood in my vampire heart

I'll be the thorns on every rose  
You've been sent by hope (You'll grow cold)  
I am the nightmare waking you up  
From the dream of a dream of love (Just like before)

Let me weep you this poem as Heaven's gates close  
Paint you my soul, scarred and alone  
Waiting for your kiss to take me back home

[chorus] (x4)

## Appendix 11 - *The Kiss of Dawn* lyrics

Blinded I am  
And so are you  
By shedding tears  
Confusion that separates us two  
We hold dear

Just look into my eyes  
Kiss our fears goodbye

[chorus] I'm reaching for your shadow  
Drowning in the kiss of dawn  
Touching the pain that you left me with  
At the kiss of dawn

I'm tired of the games  
I'm playing with you  
When you're not here  
Death frees from the fear of dying  
It's true, have no fear

Let me look into your eyes  
And see death pass us by

[chorus] (x2)

I'm reaching for your shadow  
Drowning in the kiss of dawn

## Appendix 12 - *Heartkiller* lyrics

Farewell the heartless world  
I'll send you a postcard burnt  
in the flames you tried so hard to extinguish with fear of failing  
I'll write down everything I've learned  
And edit it down to a single word  
Love, for you I'm waiting, anticipating

[chorus] Sparks will fly beneath the lunar light  
Lazarus at Frankenstein's,  
Babe I'll be a flatliner for a heartkiller  
A little we die, above the lesser light  
for you I'm open wide,  
Babe I'll be a flatliner for a heartkiller

Top hats off to the return,  
of the beat to lick a wound to,  
cursed for some and blessed for a few  
It doesn't have to make any sense at all  
Come hither and we'll fall  
In love, for love  
I'm crawling out of patience baby

[chorus]

Paint all your sorrows for me to sing  
Heartkiller  
Draw your pain and hear me hum it out

[chorus]

## Appendix 13 - *All Lips Go Blue* Lyrics

Hear the silent siren's song  
A moment of calm before the storm.  
My heart so violently beats along,  
Leading me to want to end it all.

[chorus] I weep for the dream in a grave,  
The one that made all lips go blue, blue, blue.

I read the words on torn down walls,  
Reminding me how much I loved you.

[chorus]  
I leave, bleeding yet another day,  
The one that made all lips go blue, blue, blue.  
It's all for you.

Blue, blue, blue,  
It's all for you.

[chorus]

Blue, blue, blue,  
Blue, blue, blue,  
It's all for you (x2)

And the siren sighs its song.

## Appendix 14 - A comparison of Romantic and Contemporary processes of grieving

Grief in Romantic society	Grief in Contemporary society
Grief as a signal of the depth of one's spirit	Grief is a troublesome emotional response
The way of showing the depth of a love relationship	Excessive preoccupation as inappropriate and nonfunctional
Sustaining the bonds with the deceased: 'The broken heart' attitude	Breaking the bonds: The 'letting go' attitude
Self-worth and profundity: spiritual commitment for a meaningful life	Effectiveness and functionality: rebuilding of daily routines
Dependence	Independence
Holding to the loved one achieved by sensing his/her presence spiritually	Detachment from the loved one achieved by therapy and reinforcements

Based on Stroebe, M., Gergen, M., Gergen, K. and Stroebe, W. (1992) Broken Hearts or Broken Bonds: Love and Death in Historical Perspective. *American Psychologist*. *American Psychological Association*. 47 (10): 1205-1212.

**Appendix 15 - The evolution of the 'heartagram'**



## Appendix 16 - Examples of H.I.M.'s t-shirts

Group 1:



Group 2:



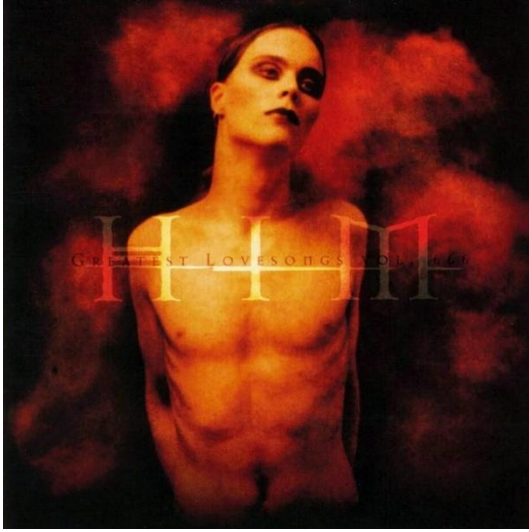
Group 3:



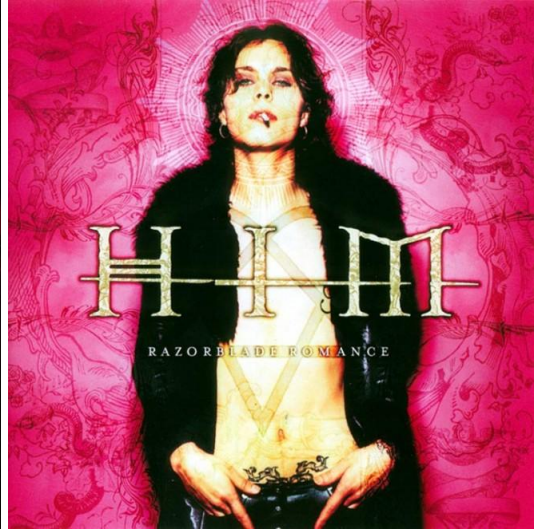
Group 4:



Appendix 17 - H.I.M.'s studio album covers



Greatest Love Songs Vol. 666



Razorblade Romance



Deep Shadows and Brilliant Highlights



Love Metal



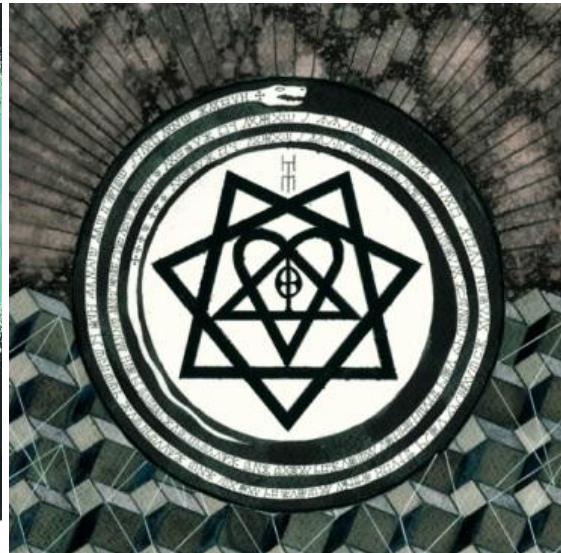
Dark Light



Venus Doom



Screampworks: Love in Theory and Practice



Tears on Tape

**Appendix 18 - H.I.M's backdrops and other band-related visuals onstage (2013-2015)**

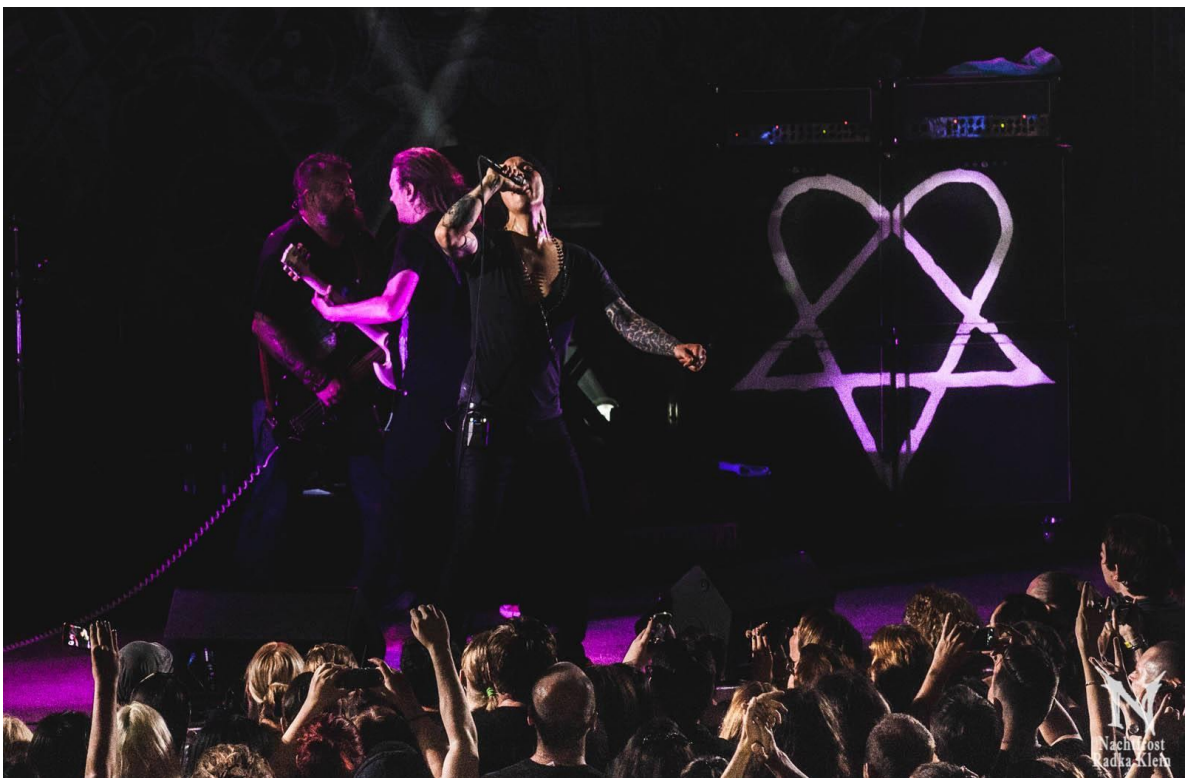
Group 1:



Group 2:



Group 3:



## Dokumentārā lapa

Maģistra darbs “The Heartagram: A Linguistic and Semiotic Analysis of the Finnish Band H.I.M.” (Hertagramma: somu grupas H.I.M. lingvistiskā un semiotiskā analīze) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Nuria Linares Fernández

21. 05. 2016.

Rekomendēju darbu aizstāvēšanai

Vadītāja: asoc. prof. Jeļena Dorošenko

26. 05. 2016.

Recenzents:

Studiju metodiķe: Sintija Zankovska

30. 05. 2016.

Darbs iesniegts Anglistikas nodaļā 30. 05. 2016.

Darbu pieņēma:

Darbs aizstāvēts maģistra gala pārbaudījuma komisijas sēdē

2016. gada..... jūnijā, prot. Nr. ...., vērtējums .....

Komisijas sekretāre/-s: