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“Abandoned by the Light”

Melancholy in *Songs from the North*

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TABLE OF CONTENTS

ABSTRACT	3
1 INTRODUCTION	5
1.1 Previous Studies	6
1.2 Material	8
1.3 Structure of the Thesis and Delimitations	10
2 MELANCHOLY	12
2.1 Melancholy and Swallow The Sun	24
3 ANALYSIS OF <i>THE SONGS FROM THE NORTH</i>	27
3.1 Longing	27
3.2 Loss	40
3.3 Despair	51
3.4 Discussion	59
4 CONCLUSIONS	65
WORKS CITED	68
APPENDICES	73
Appendix 1. “With You Came the Whole of the World’s Tears”	73
Appendix 2. “10 Silver Bullets”	74
Appendix 3. “Rooms and Shadows”	74
Appendix 4. “Heartstrings Shattering”	75
Appendix 5. “Silhouettes”	76
Appendix 6. “The Memory of Light”	77
Appendix 7. “Lost & Catatonic”	78
Appendix 8. “From Happiness to Dust”	79

Appendix 9. “The Heart of a Cold White Land”	80
Appendix 10. “Away”	80
Appendix 11. “Pray for the Winds to Come”	81
Appendix 12. “Songs from The North”	82
Appendix 13. “Autumn Fire”	83
Appendix 14. “Before the Summer Dies”	83
Appendix 15. “The Gathering of Black Moths”	84
Appendix 16. “7 Hours Late”	85
Appendix 17. “Empires of Loneliness”	86
Appendix 18. “Abandoned by the Light”	88
Appendix 19. “The Clouds Prepare for Battle”	89

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ABSTRACT

Tämä pro gradu -tutkielma käsittelee melankolian representaatioita englanninkielisessä metallilyriikassa. Aineistona käytettiin Swallow the Sun -yhtyeen vuonna 2015 julkaistun tripla -albumin sanoituksia. Tripla -albumin kahdestakymmenestä yhdestä kappaleesta kaksi instrumentaalikappaletta jätettiin tutkimuksen ulkopuolelle, jolloin materiaaliksi päätyi 19 laulun sanoitukset. Tarkoituksena oli tutkia miten melankolia ilmentyy laulujen sanoituksissa eri elementtien ja konnotaatioiden avulla. Tutkielmani on luonteeltaan tekstianalyttinen; analyysi pohjautuu lähiluvun (close reading) avulla tehtyihin havaintoihin. Aluksi esiin nousivat kolme pääteemaa, joita ovat kaipaus (longing), menetys (loss) ja epätoivo (despair). Näihin teemoihin sanoitukset jaettiin siten, että jokainen laulun sanoitus esiintyy vain yhdessä teemassa. Ensimmäiseen teemaan valittiin kahdeksan kappaletta, toiseen kuusi, ja viimeiseen viisi kappaletta.

Tutkimuksen tulokset osoittivat, että melankolia ilmeni sanoituksissa näiden valittujen teemojen mukaisesti. Kaipaus -teemassa melankolia ilmeni muun muassa kaipauksena kotiin, tai jopa kuoleman kaipauksena. Menetys -teemassa melankoliaa aiheutti läheisen ihmisen tai tunteen menettäminen. Epätoivo -teemassa nähtiin enimmäkseen rakkauden aiheuttamaa melankoliaa. Jokaisessa teemassa ilmeni myös yhtenäisyyksiä, kuten ajan ja muistojen rooli melankolian herättämisessä. Useimmissa sanoituksissa melankolia kuvattiin kertojan näkökulmasta, mutta muutamissa esimerkeissä sanoitukset ilmensivät myös kollektiivista melankoliaa. Kolmen pääteeman rinnalle nousi myös muutamia toistuvia käsitteitä, esimerkiksi valon ja pimeyden representaatiot, joita käsiteltiin keskusteluosiossa.

KEYWORDS: melancholy, representation, metal lyrics, loss, longing, despair

1 INTRODUCTION

“They get their knowledge by books, I mine by melancholizing” (Robert Burton quoted in Flatley 2008: 2).

Melancholy has been a subject of interest since the early writings of the Greek physicians and philosophers, and it has been studied from various viewpoints such as in the field of psychology and philosophy. Melancholy derives from two Greek words, *melas* (black) and *hole* (bile) (Radden 2000: ix). Melancholy has been represented in literature and in other artworks with connections to physiological imbalances, astrological misfortune, failures of faith, or unmourned losses (Flatley 2008: 1). Melancholy has found its place in the areas of art, for instance in film and pictorial art, and undoubtedly in music. Music and melancholy have a strong bond and it can be argued that as certain instruments may elicit melancholy, manners of singing and the changes in tempo can enhance the melancholic atmosphere. Lyrical content is not by any means left aside from this enhancement, as shown in this study.

Melancholy moves somewhere amongst loss, longing, and despair, and has a strong connection to memory, time and nostalgia. According to Bowring (2008: 178), by connecting memory to life events and other recollections of moments, music can evoke melancholy with a sound of an instrument, or by the content of the lyrics (Bowring 2008: 178). Music has been considered as cure for melancholy, but music can also relieve or maintain a person’s bittersweet melancholic mood (Klibansky et al. 1979: 231). The aesthetic appeal of melancholy as well as its cathartic quality has been noted in the contemporary discussions (Brady & Haapala 2003, Flatley 2008). The lyricist of Swallow the Sun, Juha Raivio, sees metal music as cathartic, cleansing and changing, not only for the people who create it but also for the people who listen to it (Ahlroth 2016). According to Sandra Garrido (2017: 82), since the time of the ancient Greeks it has been noted that music not only produces specific mood effects but can also be used to treat psychological conditions such as “melancholia or depression” (Garrido 2017: 82). Garrido (2017: 63) argues that in “sad music” lyrics appear to be critical when defining “the sadness of a musical piece”.

Music is seen as a culturally important part of a nation, for instance, *fado* in Portugal or tango in Argentina (Garrido 2017: 3). Finland is a nation considered as melancholic and gloomy, a country that is “sad, desolate, and lugubrious” (Adeoje 2016). Likewise, the Finnish music is known for its melancholic mood and minor keys (Yle 2011). The metal music scene is an important part of Finland’s national and international image, as metal bands can represent their nationality and culture through their music and lyrical themes. This study is inspired, first of all, by the author’s personal interest in the doom metal music and lyrics, but also by her curiosity about melancholy. In this study, nineteen song lyrics of a Finnish doom metal band Swallow the Sun are analyzed. The focus of the study is on melancholy and how it is represented in the lyrics chosen. The aim of the thesis is to study melancholy in Swallow the Sun’s lyrics through the themes of longing, loss, and despair. The analysis will answer the following question: How is melancholy represented in the lyrics chosen?

1.1 Previous Studies

Whereas melancholy has been widely studied by various scholars, metal music genres quite recently became an interest in the field of academic discussion. As Hill and Spracklen (2010: vii) note, various researchers have examined metal music. Robert Walser (1993) discuss issues of identity, community, gender, and power in heavy metal, Deena Weinstein (2000) focuses on the metal music of the 80s, including discussion of speed metal and thrash metal, while Glenn Pillsbury (2006) examine thrash metal, Natalie Purcell (2003) covers death metal, and Keith Kahn-Harris (2007) concentrates on the extreme metal scene. All of these authors present some sociological aspects associated with a certain genre and its culture. Metal music has been connected, for instance, to violence, religion, and mortality, and it often relates to sentiments such as despair, anger, weakness, and loneliness (Kahn-Harris 2007, Walser 1993). Unlike melancholy’s lengthy history, the origins of metal music can be traced only as far as to the end of the 1960s. The three bands which are most commonly acknowledged as the first metal bands are Led Zeppelin, Black Sabbath and Deep Purple. (Walser 1993, Kahn-Harris 2007) The United States and UK are typically considered as the home base

of metal music, however, metal music has become a significant part of popular music culture all over the globe, as seen in studies and publications by authors such as Wallach, Berger and Greene (2011), and LeVine (2008) to mention a few. Wallach, Berger and Greene (2011) analyze the expansion of heavy metal music and the matters of masculinity, class, race, and ethnicity inside metal scenes in countries, for instance, Brazil, China, and Indonesia, whereas LeVine (2008) explores the influence of heavy metal in the Middle East. The growth of metal music's popularity is also indicated by the increasing number of metal music studies that have, for instance, studied metal music from anthropological or historical perspectives, and especially from a sociological viewpoint. In the recent years the Finnish metal genre has been a subject of Master and Doctoral theses. In his Master's thesis Atte Oksanen (in Finnish, 2003) concentrates on the representations of masculinity, and Sanna Kotila (2012) focuses in her Master's thesis on the representations of Finnishness in metal lyrics. Marcus Moberg's Doctoral thesis (2009) discusses Christian heavy metal and culture within Finnish metal scene.

As mentioned above, metal music and its various subgenres have been noted in the academic field. Despite the growing popularity of metal studies, there is a gap in the scholarly literature on metal music, especially in the research relating to the metal subgenres and lyrics. Therefore although a number of popular music studies include lengthy sections on the analysis of the lyrics, studies on metal lyrics are limited. In his dissertation (2013: 109 – 110), Jonathan Piper argues that metal lyrics have been overlooked by scholars due to two issues: the insignificant importance of the lyrics to the overall experience of metal and the disturbing or offensive wording metal bands are likely to engage in. As melancholy has been studied from a various viewpoints, the possible connection to metal music has been left unnoted. This thesis will address this gap by analyzing doom metal lyrics.

1.2 Material

The main material for the thesis consists of Swallow the Sun's lyrics from their triple album *Songs from the North* (2015). Swallow the Sun was chosen due to their reputation of being "melancholy masters" (Mäenpää 2005, Harinen 2015, Silas 2009), and the author's personal experience that their music echoes melancholy. In addition, the nineteen song lyrics of the triple album seemed to give a suitable quantity of material for the study.

Swallow the Sun was founded in 2000 by the guitarist Juha Raivio. Swallow the Sun has gained a notable and dedicated fan base in time with their trademark sound which, for instance, displays features of melodic doom metal and funeral doom. Juha Raivio (Torstensson 2012) describes Swallow the Sun as a "death, doom band with a very Finnish sound", and similarly the keyboardist Aleksi Munter (at the time of the release of the albums) describes the band's sound as the sound of the North that "comes very naturally to us" (Bonazelli 2015). Therefore it can be argued that the band represents their Northern identity and Finnish roots through their music. Juha Raivio introduces the music of Swallow to Sun with three words: gloom, beauty and despair (Torstensson 2012), and tells that the name of the band relates to the long and dark winter (The Metal Resource 2013).

Swallow the Sun is considered a death/doom metal group. This genre that was originated from the doom metal and incorporates numerous death metal elements, such as slow to medium tempos, down-tuned guitar chords and deep growling vocals which are sometimes complemented with clean vocals. When compared to the doom metal and to other subgenres, death/doom metal bands use more aggressive double kick drumming to add to the harshness of the sound. The bass guitar remains as distinct as in the doom metal in general, and keyboards can be used to emphasize the atmosphere intended by the artists. The death/doom genre emerged as a fusion of death and doom metal between the late 1980s and the early 1990s with bands such as diSEMBOWELMENT and Paradise Lost. Also My Dying Bride, Anathema, and Katatonia had a great impact on the development of the death/doom genre. (Rate Your Music 2016)

In November 2015 Swallow the Sun released their seventh full length album called *Songs from the North I, II & III*. The triple album *Songs from the North* received considerable media attention among the metal music circle. After its release, the album entered the Finnish music charts being on 7th position and reclaiming Swallow the Sun's highest German chart entry ever on the 52nd position. (Century Media Records 2016) The title of the album, *Songs from the North*, reflects the band's Scandinavian roots but also the nature and people of the North. (Pendergast 2016) According to Munter (Bonazelli 2015), although the albums are divided into three separate discs the albums are not separate entities, but "they just form one, bigger entity, like a three-part play" (Bonazelli 2015). In the opening album *Songs from the North I*, the band introduces different aspects of the death/doom metal in the typical manner of Swallow the Sun, which became familiar to the fans with their previous releases. According to Munter (Bonazelli 2015), the first album represents Swallow the Sun's trademark sound as it is melancholic and dark with instances of faster pace aggressiveness. He adds, "Thematically this is also the most traditional Swallow the Sun album, having these more story-oriented lyrics mixed with more personal stuff" (Bonazelli 2015). The second album *Songs from the North II* is an acoustic oriented album, whereas the third and final album *Songs from the North III* is the darkest and most funeral doom-infused of all of the albums. Packed with harsh vocals and long repetitive riffs the album is a mixture of aggressive vocals and beautiful sound effects in the background, thus resulting very dense and emotional passages through the album. According to Munter (Lake 2015), the third album is "a very personal exploration into our most oppressive and depressing material" (Lake 2015).

The current thesis started off with a close reading of the material. The lyrics are written in English apart from the chorus of the title track "Songs from the North". According to the first impression, the song lyrics were separated into three main themes of longing, loss and despair. Swallow the Sun's lyrics represent melancholy through these themes, and all of the discussed themes revolve around notions of memory and time. The theme of longing is caused by a separation and it can be evoked by memories or by certain landscapes. The theme of loss relates to emotional suffering and grief, typically caused by a loss of a loved one. Both themes are connected to a condition of separation and

feelings of sorrow. Similarly the theme of despair can be caused by a separation, and it reflects deeper and darker shades of self-critical attitudes, fear and hopelessness. The themes are by no means exclusive to each other as they overlap and circle around each other. Swallow the Sun's lyrics seem to have continuity between them, thus connecting the three albums through the lyrical content. According to the band's drummer Juuso Raatikainen (The Metalist 2016), the musical part separates the albums into three parts, whereas the lyrical themes unite the albums.

1.3 Structure of the Thesis and Delimitations

The present study is a selective and interpretive reading of the various theories of melancholy. As the aim is to analyze how melancholy is represented in the lyrics of Swallow the Sun, it is important to define what melancholy is and how it has been described along its history. The second chapter will concentrate on the concept of melancholy as it is surveyed in *A Field Guide to Melancholy* (2008) by Jacky Bowring, and in addition other works are addressed such as works by Jennifer Radden (2000, 2009, 2017), Sandra Garrido (2017), Matthew Bell (2014), Michael Ann Holly (2013), and Jonathan Flatley (2008). As these works provide the basis of the analysis, additional works from various artists were chosen to represent the visual aspects connected to melancholy, including artists such as Vincent van Gogh, Edvard Munch, and Albrecht Dürer. Visual aspects of melancholy will provide insight into how melancholy has been connected to different colors, and characteristics of a person, landscapes, and seasons. In many written works melancholy, melancholia, and melancholic states are not distinguished in any systematic way and, as Radden (2009: 153–154) points out, before the end of the nineteenth century the distinction between melancholy and melancholia was rarely stressed. Due to this overlapping manner of the use of these three terms, only the term melancholy will be applied in this thesis.

As Radden (2000: ix) notes, melancholy has crossed between breadths of cultures. The sensations related to melancholy are described in various cultures with terms such as

ennui of the French and *Weltschmerz* of the Germans, or as the Finnish *kaiho*, the Portuguese *saudade*, and the Russian *toska* (Bowring 2008: 116–133). This thesis does not concentrate on the surrounding terms in different cultures even though some terms will be mentioned. The concept of melancholy has been touched by changing theories, meanings, and associations, yet the idea of melancholy has remained relatively consistent. As Radden (2000: ix) states, “different and contrary meanings of melancholy and melancholia seem to accumulate and coexist, creating ambiguity and resonance as the centuries go by.” This ambiguity shows melancholy as a normal tendency, but also as a sign of mental imbalance, behavior or a feeling, vague mood or a set of self – accusations.

In this thesis, melancholy is embraced as an ambiguous phenomenon, and rather than trying to give a full account on the concept of the history of melancholy, the second chapter will try to give an overall look on melancholy so the reader understands the interpretational choices made in the analysis. The subchapter 2.1 will introduce the band Swallow the Sun and briefly discuss the musical aspects that relate to melancholy. The third chapter focuses on the analysis of the song lyrics. The song lyrics are divided into three subchapters according to different themes. After the first reading the song lyrics were separated into three themes of longing, loss and despair. All of these themes are connected to melancholy and the idea behind separating three different themes was to correlate with the album and its idea of trinity. The first subchapter 3.1 concentrates on the theme of longing through the analysis of eight lyrics selected from the material. The second subchapter 3.2 concentrates on the theme of loss through six lyrics and in the final subchapter 3.3 focuses on the theme of despair by the analysis of five song lyrics. In the analysis a few interviews of the band members, especially lyricist Juha Raivio, have been taken into consideration to strengthen the interpretations made throughout the analysis. The fourth chapter closes the study with a discussion of the findings.

2 MELANCHOLY

Melancholy echoes themes of longing, loss and despair. Longing connects to sentiments such as nostalgia and *kaiho*, and can be evoked by, for instance, changing seasons or liminal sites (Bowring 2008: 72-73). Longing is a need or a desire for a “lost object”: thus, it can be argued that longing stems from a loss. Loss can cause melancholy, whether it is a loss of a person, a home, or an idea, and when an individual allows the loss of the object become embedded in themselves it can transform “into the loss of the self” (Freud quoted in Bowring 2008: 29). Despair is one of the feelings connected to melancholy, among feelings such as loneliness, emptiness, sadness, and fear (Brady & Haapala 2003). Love melancholy has been regarded as a “condition of despair and desperation” (Bowring 2008: 99), and in addition, despair was also an inseparable part of the modern melancholy genius (Klibansky 1979: 133).

Some of the first accounts of what we today call melancholy come from Ancient Greece. Melancholy derives from two Greek words, *melas* (black) and *hole* (bile) (Radden 2000: ix). Various texts on melancholy discuss the physical and emotional aspects of a person affected by melancholy. Likewise, music was believed to “alter the mind and influence moods” already by the people of ancient cultures (Garrido 2017: 68). In 400 BC, Hippocrates believed that depression and constant anxiety are signs of melancholy. Hippocrates also connected psychic disturbances to certain seasonal changes, and he noted that melancholy was mainly experienced during spring and autumn. (Bowring 2008: 18, 74). Aligning with Hippocrates two centuries later, Galen regarded melancholy’s symptoms to be fear and depression (Radden 2009: 183). Melancholy was regarded as the result of an excess of cold black bile in the body, and the greater the overabundance of cold black bile, the more severe was the effect on the person (Radden 2009: 16). The ancient Greeks believed that the excess of cold black bile had both drawbacks and advantages: for instance Aristotle regarded melancholy as the humor of heroes and great men (Bowring 2008: 42, 119). Aristotle also believed in music’s ability to cause certain feelings, such as grief or fear by listening to music a “person’s soul and disposition could be altered” (Garrido 2017: 70). Garrido (2017: 70) points out the similarity between the music that expressed sorrow to the ancient Greeks

with the most dominant western minor scale that corresponds to sadness in contemporary Western music (Garrido 2017: 70).

During the Middle Ages religious attitudes changed as to how melancholy was understood. Melancholy was seen as a “morally dangerous state” especially dangerous leaving especially women vulnerable to it due to women’s moral and intellectual inadequacies. (Radden 2009: 6) The sense of dejection and withdrawal of interest that had characterized melancholy become affected by the medieval Christian worldview. (Flatley 2008: 35) Consequently, not only women were thought to be endangered as terms such as *acedia* and *tristitia* rose to describe reflections of melancholy. These terms were seen as moral failings, spiritual illnesses, or even sins, especially preying on monks. (Radden 2009: 6 & Bowring 2008: 92) Originally the use of *acedia* overlapped with *tristitia*, although their divergent connotations. *Tristitia* (in Latin sadness) fittingly represented sorrow and held more positive connotations, whereas *acedia* echoed negativity as it was connected to sorrow, dejection, despair, indolence and idleness. (Bowring 2008: 93, 107) The ancient Greek ideas about music and humoral temperaments kept developing as the correct modes of rhythm and melody were thought important in creating the desired balance in temperament. (Garrido 2017: 76-77)

Although melancholy underwent a rather negative phase during the Middle Ages, during the Renaissance melancholy was connected to genius once more and became a significant attribute of the Renaissance man. Italian philosopher Marsilio Ficino’s *Books on Life* (1489) aligned with Aristotle’s views on melancholy and genius, pushing the intellectual elite to regard melancholy as a privilege rather than a sickness or a sin (Bowring 2008: 36). In addition to this, Ficino gave melancholy an astrological emphasis by linking melancholy with those born under the sign of the planet Saturn (Radden 2000: 87), and he also proposed ways to manipulate emotions by using music. As Garrido (2017: 78 – 79) points out, Ficino “continued the melding of ancient Greek astrological theories pertaining to music with Galenic theories about humoral temperament and emerging theories of composition and aesthetics” (Garrido 2017: 78 – 79).

The broad interest and the positive valuation of melancholy in Ficino's work is considered influential to various other writers and artists: for instance, it is probable that Ficino's text provided the theory of melancholy for Dürer to use when working on his *Melencolia I* (Flatley 2008: 36). In *Melencolia I* (1514) an angel sits amongst geometrical tools and objects, alongside other things such as a ladder and a sphere. The angel sits with her cheek resting on her hand with her eyes turned upwards. Her wings are folded and she is holding a pair of compasses in her right hand. Radden (2000: 15) connects the angel's darkened face to melancholy's earlier traditions of blackness in mood and appearance: however, the tools are indications of learning and genius (Radden 2000: 15). In conclusion, it can be argued that the angel expresses not only intelligence but also a sense of weightiness in her complexion.

Dürer's *Melencolia I* (1514) and Vincent van Gogh's *Dr Paul Gachet* (1890) both make good examples of the implied weightiness in a person's posture, but also of the connection between intelligence and melancholy. Van Gogh's painting of his doctor echoes sadness, and the colors used are strong and oppressive, yet the doctor seems gentle and intelligent. The doctor's head leans on his right hand while his elbow rests on a table next to the two books. The doctor's facial expression is clearly melancholic, and according to Aronson and Ramachandran (2006: 373–374), van Gogh referred to Gachet's face as being "grief-hardened". In both works the seated subject is holding a clenched fist against the head. This pose is considered the classical depressive pose, *gestus melancholicus* (Bowring 2008: 55- 56), represented in various works such as Domenico Fetti's *Melancholy* (1589), Picasso's *The Portrait of the Poet Sabartés* (1901), and Edvard Munch's *Melankoli* (1894).

During the Elizabethan times melancholy was signified a kind of heightened self-awareness, however, also connected to madness and witchcraft. Melancholy was considered to imply demonic possessions or punishment for evil acts, yet this particular type of melancholy was commonly associated with women, whereas the heightened self-awareness was seen as a trait of geniuses and heroes, but only amongst men. (Bowring 2008: 26) The association between melancholy and the feminine can be seen in some visual depictions of melancholy, for instance, pictorial examples of female

personification in the works of Dürer and Cranach. Both works represent the melancholic figure as a winged woman lost in her thoughts. The seated female of Lucas Cranach the Elder's *Melancholia* (1528, 1532, 1533, 1534) has been read as a personification of melancholy (SMK 2016), and it has been connected to witchcraft and "devilment" (Bowring 2008: 58 & Klibansky et al. 1979: 394). Klibansky et al. (1979: 307) also point out the connection music and melancholy in one of the versions of *Melancholia*. In the version from the year 1533 *putti*¹ are dancing and playing a flute and a drum. Klibansky et al. (1979: 307) state that "these playing and dancing putti should be interpreted as humanistic symbols of the musical and theatrical entertainments recommended as antidotes to melancholy" (Klibansky et al. 1979: 307).

Nonetheless, linking melancholy with the femininity or the masculinity in these works is not without a contradiction. Dürer's angel is usually referred to as a female, yet due to its androgynous qualities the angel is at times regarded as a male (Bowring 2008: 56). As Radden (2009: 47) points out, the link between melancholy and genius highlights the notion that women had no place in the genius category which was reserved to men, therefore women were excluded from the positive type of melancholy. Accordingly, the visual representations of melancholy between the periods of the early modern and the eighteenth century has been later on interpreted as feminine aspects of masculinity or as a metaphor of sorrow in men, or as the cause and source of male melancholy. It is probable that the angel is in fact male rather than female (Radden 2009: 47). Dürer's winged angel has also been referred to as a personification of melancholy and distantly a spiritual self-portrait of Dürer himself (Boorsch and Orenstein 1997: 37).

The first full-length English work on melancholy was Timothie Bright's *Treatise of Melancholie* (1586), and it affected how the melancholic personas were perceived. For Bright, those who were touched by melancholy felt heavy and comfortless, and had feelings of fear, doubt, and despair without a cause (Radden 2009: 76). William Shakespeare's *Hamlet* (1603) has often been interpreted as a representation of the Elizabethan melancholy, and some scholars claim that Shakespeare studied Timothie

¹ Italian, putto means a male child, plural form putti

Bright's *Treatise of Melancholy* (1586) when forming this character of Hamlet (Bowring 2008: 57). Radden (2000: 119) states that Shakespeare's familiarity with Bright's work is implied in the similarity between particular descriptions in Shakespeare's plays and in the passages from Bright's book, but also Shakespeare was believed to work in the same publishing house at the time of publishing of *Treatise of Melancholy* (1586). Accounted as the most famous of Shakespeare's melancholic characters, Hamlet displays not only alienation and indecision, but also symptoms of love melancholy (Bell 2014: 89).

Moving to the seventeenth century, the role of music changed with melancholy's "poetic" turn, as music became to describe the common idea of melancholy – "enhanced self-awareness, a heightened sensibility" (Bowring 2008: 178). As Garrido (2017: 79) states, music's potential to affect emotions was noted by composers who embraced the proposition that music is capable of arousing a variety of specific emotions with the listener, and eventually led to the invention of a concept known as the "doctrine of affections". This in turn decreased the interest in music in scientific circles and caused music to be regarded as an art form rather than as a science. (Garrido 2017: 79 – 80) However, "doctrine of affections" kept alive the interest in music's effect on mood and melancholy, as seen for instance in the work of Robert Burton. Burton saw music as "a sovereign remedy against despair and melancholy" (Burton 1621/2001: Memb VI, Subs III).

Robert Burton's *Anatomy of Melancholy* (1621) offered an expansive account of melancholy, as his book discussed various kinds of melancholy such as universal melancholy, love-melancholy, and religious melancholy. Robert Burton listed as the main symptoms of melancholy unreasoned sadness and fear, suspicion and jealousy, inconstancy, proneness to love, and humorousness. (Radden 2000: 8 & 2009: 60) The Early Greek allusions to the groundless despondency associated with melancholy echoed in both the works of Bright and Burton (Radden 2000: 12). However, whereas Bright regarded melancholy as caused by bodily humors, for Burton melancholy was originated by "(i) humoral imbalances; (ii) thoughts, feelings, and perceptions; and (iii) combinations of the two" (Radden 2017: 88–89). Burton's main topics in the first two

parts of his book were the causes and cures of melancholy (Radden 2017: 7). The first edition of the *Anatomy* was published in 1621, followed by four versions in 1624, 1628, 1632, and 1651 (Radden 2017: 7). Burton (Radden 2017: 121–122) believed that immoderate passions such as love, joy, desire, hatred, sorrow, and fear may cause or intensify melancholy. This immoderacy occurs when “feelings whose object is unknown, or somehow illogically grounded or distortedly conceived” or when passions are excessive or inappropriately persistent (Radden 2017: 121–122). For Burton, melancholy included both the normal and rather unavoidable states of sadness, sorrow, fear, and worry, as well as the state that was considered a disease.

Burton used the same term melancholy to describe both of the states because they were still pinned under the one term. It took over a hundred years longer until the term melancholy was split into two terms of melancholy and melancholia. Melancholy was reserved to describe Shakespearean “madness” or “temper” whereas *melancholia* was seen as madness, or a disease. (Bowring 2008: 28) Closely related term to melancholy is nostalgia. Nostalgia derives from *algos* (pain or longing) and *nostos* (homecoming), and relates to “the anguish of being away, of being apart from one’s place in the world” (Bowring 2008: 101). Nostalgia was named by a Swiss medical student Johannes Hofer in his medical dissertation in the late seventeenth century (Bell 2014: 111). At that time, nostalgia was regarded as a fatal disease or as “an extreme case of homesickness” (Baker & Kennedy 1994: 169–174). According to Garrido (2017: 193), nostalgia was understood as a pathological condition until the twentieth century and in time the meaning of the term changed to describe more normal and common experience of “a sentimental longing or wistful affection for the past” (Garrido 2017: 193).

As mentioned above from the seventeenth century onwards melancholy was transferred beyond the individual into the surrounding world, thus the melancholic mood was seen in various places evoked by, for instance, colors or certain qualities of light. (Bowring 2008: 66) As Bowring (2008: 73) discusses, certain seasonal and diurnal times promote melancholy as suggested already by the early humoral theories. Hence evening is seen more melancholic than morning, and autumn holds more melancholy than summer. (Bowring 2008: 73) Melancholy’s association with autumn can be seen, for instance, in

paintings such as Vincent van Gogh's *Autumn Landscape* (1885) or Sir John Everett Millais's *Autumn Leaves* (1855–56), or in poetry such as John Keats's *Ode to Autumn* (1819). According to Bowring (2008: 74), Keats's poem echoes a sense of loss as it highlights the sadness of the fleeting moment between the summer and the winter (Bowring 2008: 74).

As Radden (2009: 182) points out, melancholy's connection to cold, dry and black, as well as the implied isolation and loneliness, are noticeable in the descriptions of melancholic landscapes. (Radden 2009: 182) Ruins, cemeteries, and post-industrial landscapes reflect melancholy with their implied sense of loss and passing of time, whereas, for instance, seashores and oceans echo loneliness and longing. (Bowring 2008: 48, 72). A typical melancholic landscape is portrayed as wintry or autumnal, dark or monochromatic, and is often featureless, barren or isolated. The seventeenth century's melancholic man was all about feelings and sensibility, and accordingly the painters of that era captured various feelings and moods in their dark landscapes. Feelings such as solitude, darkness, grief, suffering, despair, and longing can be seen in their works, for instance, those of Caspar David Friedrich. (Radden 2000: 30) Caspar David Friedrich's works convey feelings of loneliness and isolation by using cool tones, displaying melancholy through subjects such as ruins, dead trees, isolated figures, and brooding, low-light skies (Bowring 2008: 162). In addition to non-human subjects the theme of love melancholy was still very active. An example of love melancholy can be seen in Werther – the protagonist of Johann Wolfgang von Goethe's *The Sorrows of Young Werther* (1774). Werther was “possessed with love melancholy, obsessed with death, and ultimately committed suicide”. (Bell 2014: 91) Radden (2000: 182) states that Werther's frustration, grief, and despair are elaborated in the work to not only capture the Romantic notion of melancholy but also to celebrate it.

According to Flatley (2008: 38), during Romanticism melancholy was seen as intensified self-consciousness accompanied by soul-elevating suffering. In Romantic writing the emphasis was put on feelings and sensibility, sometimes in an exaggerating manner (Radden 2009: 44). It seems that during that time only by knowing melancholy, a person was able to “really appreciate beauty or experience love” (Flatley 2008: 38).

Edgar Allan Poe regarded sadness and melancholy to be the “highest manifestation” of Beauty (Poe 1846: 164), and similarly John Keats’s *Ode on Melancholy* (1819) focuses on beauty, and more precisely with “beauty that must die” (Wells 2007: 262). According to Radden (2000: 232), Charles Baudelaire also connected beauty with intensity and sadness, accordingly echoing the common idea connected to melancholy. Charles Baudelaire presented melancholy as “dark, without hope, frightening, painful, and full of tedium and despair” (Radden 2000: 232). As Bowring (2008: 76) states, both science and art shared an interest concerning melancholy during the seventeenth and eighteenth centuries. In fields such as medicine, religion, architecture and poetry melancholy was seen as a disease, a temperament or a mood. (Bowring 2008: 76)

Around that time, melancholy found its place in language as terms such as “black dog”, “blue devils” or “the blues” came to describe depression as well as melancholy mood (Foley 2005 & Paulsen et al. 2016). The term “black dog” has been used in medical field, literary and musical circles (Foley 2005: 13–14). Bell (2014: 49) points out that the connection between melancholy and the color black may be due to origin of the word itself *melas* (black) (Bell 2014: 49). According to Bell (2014: 53), a set of metaphors of darkness started to generate after the fixed status of bile’s blackness in medical discourse, such as “the idea of a darkened perception of the world or a gloomy cast of mind”. In astrology Saturn has been associated with the color black (Bell 2014: 139). Another color strongly connected to melancholy is the color blue. The color blue has been used to describe feelings, for instance, sadness, sorrow, and melancholy. The metaphorical use of blue was used to describe feelings of a person, whereas the plural form, the blues, referred to melancholic songs from the middle of the eighteenth century onwards. (Paulsen et al. 2016: 404–405) As looking at one of the most famous artistic representations of “blue” melancholy, Pablo Picasso’s *The Blue Period* (1901–1904) consist of paintings of thin, suffering beggars and tramps. The period was named after the use of the cool indigo and cobalt blue shades in the paintings. (Strickland & Boswell 1992: 136) As Calosse (2011: 33) states, blue relates to cold, sorrow, grief, misfortune, and inner pain, but the color blue is also connected to spirituality, space, thoughts and dreams.

During the nineteenth century with the rise of psychiatry as a discipline, melancholy became a mental illness to be studied, categorized, and treated. According to Radden (2009: 148), the notions of melancholy as a condition of loss and as comprising self-critical attitudes are contributions of Freud's work, in which melancholy was distinguished from mourning. Sigmund Freud's essay *Mourning and Melancholia* (1917) is a comparison of the normal sadness that is typically associated with grieving a lost loved one, and the disturbance of self that includes dispirited mood and self-hatred. Bowring (2008: 71) states that to Freud the difference between mourning and melancholy relates to moving on. In mourning the closure is reached whereas in melancholy the person embraces the condition of lingering meaning that the melancholic remains attached to the loss. According to Radden (2009: 153–154), Freud's work entwines the traditions of the humoral theories, and works such as Ficino's *Three Books on Life*, and Burton's *Anatomy of Melancholy*. Freud also used the character of Hamlet and Dürer's engravings as the literary and artistic representations of melancholy. (Radden 2009: 153–154)

As the following generations of psychoanalysts continued Freud's work, melancholy's connection with loss and longing was also seen in music. Music was not only a remedy for melancholy, but also nourishment for it. Music can evoke melancholy beyond the personal into a collective response to something as simple as the sound of an instrument, or as complex as the content of the lyrics. (Bowring 2008: 178–179). For instance, Argentinean tango was developed in the early twentieth century to express “a romantic melancholy of fatalism and love” (Bowring 2008: 179). According to Garrido (2017: 12), the lyrics represent “unrequited love and tragedy of the highest proportions” (Garrido 2017: 12). Whereas in Finland, the tango represents culturally tinted melancholy sense of loneliness and longing that is called *kaiho* (Bowring 2008: 179). The themes of longing and loss are in focus in some culturally particular musical genres, for example in the *fado* from Portugal or the Blues amongst African-Americans (Garrido 2017: 3). The Portuguese tradition of the *fado* transpires a specific nostalgic melancholy referred to as *saudade*. *Saudade* is connected to the loss of someone or something, and to the memory of something or the desire for something. *Fado* was

traditionally sung by sailors or peasants to express their longing to return from their journeys. (Bowring 2008: 129–130)

During the twentieth century melancholy was seen as an individual as well as a collective feeling. For instance, the displacement and alienation experienced by refugees can represent longing and loss. As Bowring (2008: 83–84) points out, the sense of home and identity is found within landscapes, and when removed from these landscapes, both mourning and melancholy occurs. The art and literature in the time of modernity showcase melancholy in landscapes of alienation and ruin, for instance in the work of the surrealists (Bowring 2008: 80–81). According to Bowring (2008: 80), the melancholy of modernity is evident in the Western culture as “ideas like ‘truth’ that had formerly been found in philosophy and art were undone, questioned, taken away, leading to the feeling of abandonment and grief for the past” (Bowring 2008: 80).

According to Holly (2013: 8), the time between the fourteenth and the early twentieth century has been thought to represent the era of melancholy (Holly 2013: 8). As Bowring (2008: 84) points out, the Romantic era was a time of lyrical melancholy, whereas the early twenty-first century saw a different type of melancholy as “the contemporary age of melancholy is torn in different directions”. By different directions she means “science and art, and all of the grey space between”. (Bowring 2008: 84) That grey space she mentions could be the pressures of contemporary existence, such as the escalating culture of happiness with its obsession to consumerism and goal oriented principles. According to Bowring (2008: 14), melancholy questions the obsession with happiness in contemporary society, and Bowring proposes that “melancholy is not a negative emotion, which for much of history it wasn’t – it was a desirable condition, sought for its ‘sweetness’ and intensity” (Bowring 2008: 14).

It can be argued that memory plays a very important role in evoking melancholy. Another emotional response to time’s passage, and closely connected to melancholy, is nostalgia. According to (Baker & Kennedy 1994: 170), “When one feels nostalgic, there seems to be a bittersweet quality to the meaning which is associated with a memory from the past” (Baker & Kennedy 1994: 170). According to Hutton (2013: 1),

“nostalgia has been equated with homesickness, futile longing for lost places, lost times, and lost causes.” As mentioned above, nostalgia was mainly considered a psychological disorder since the late seventeenth, whereas in the early twenty-first century nostalgia is seen as “an emotion that may be understood historically and collectively, not just psychologically and individually” (Hutton 2013: 1). Nostalgia “may be a response to time’s passage that for all its melancholy is reflective, self-revealing, even creative” (Hutton (2013: 1). Similarly as melancholy, nostalgia can be regarded as a mixed emotion that is often described as bittersweet (Garrido 2017: 193). According to Garrido (2017: 193–194), music can trigger nostalgia, but also feelings such as loneliness and depression. It has been argued that nostalgia has positive psychological functions. However, as Garrido (2017: 194) points out, “Nostalgia entails both the enjoyment of remembering the past and the painful knowledge that the past is irretrievable”. Thus, nostalgia has both positive and negative affect (Garrido 2017: 194).

Nostalgia has been a topic of growing interest to the various scientific communities (Boym 2001: XVII). In her study *The Future of Nostalgia* (2001) Svetlana Boym discuss two distinct types of nostalgia. According to Boym (2001: XVIII), restorative nostalgia “puts emphasis on *nostos* (returning home) and proposes to rebuild the lost home and patch up the memory gaps”, whereas reflective nostalgia “dwells in *algia* (aching), in longing and loss, the imperfect process of remembrance” (Boym 2001: XVIII). As Boym (2001: XVI) points out, nostalgia can be retrospective or prospective, as well as personal or collective. Whereas retrospective nostalgia focuses on the past, prospective one is the “nostalgia for the future”. (Boym 2001: XVI) Similar to Boym’s prospective nostalgia is anticipatory nostalgia by Batcho & Shikh (2016). For them, anticipatory nostalgia is “a form of nostalgia” that “involves missing what has not yet been lost” (Batcho & Shikh 2016: 75). They continue: “Triggered by an imagined future, anticipatory nostalgia entails a conflict between an actual present and a hypothetical future one” (Batcho & Shikh 2016: 75).

Melancholy’s long-lasting appeal to various fields may lay in its aesthetic value. Emily Brady and Arto Haapala (2003) discuss melancholy as an aesthetic emotion. According to them, “Melancholy invites aesthetic considerations to come into play not only in

well-defined aesthetic contexts but also in everyday situations that give reason for melancholy to arise”. For them, both the positive and negative aspects of melancholy create “contrasts and rhythms of pleasure” (Brady & Haapala 2003). Bowring (2008: 41) states that the aesthetic value of melancholy is not only the sadness that has been connected to the concept, but also beauty. For instance, Umberto Eco’s *History of Beauty* (2004) introduced the concept of melancholy beauty by using Dürer’s *Melencolia I* as the representative symbol (Bowring 2008: 42). Bell (2014: 177) connects melancholy alienation to the aesthetic experience by using *The Waste Land* (1922) by T. S. Eliot as an example of “the spiritual and emotional brokenness of modern life, from which there seems to be no escape” (Bell 2014: 177).

Flatley (2008: 5) discusses the aesthetics of melancholy, and points out that art can be seen as a relief of “repressed emotions through a cathartic release” (Flatley 2008: 5). According to Flatley (2008: 150), Douglass “suggests that the songs allowed pent-up emotion to be innervated, that they are, in effect, cathartically therapeutic” for the singers as well as for the listeners (Flatley 2008: 150). However, the connection of catharsis and music was already noted by Aristotle as he observed that music affected individuals differently. As Garrido (2017: 71) states, Aristotle noted that for some people “music may be the thing which will move them emotionally and allow them to vent their negative emotions” (Garrido 2017: 71). Similarly, Robert Burton demonstrated an understanding of the varying influences music can have depending on the individual as he states that: “Many men are melancholy by hearing music, but it is a pleasing melancholy that is causeth, and therefore to such as are discontent, in woe, fear, sorrow or dejected, it is a most present remedy: it expels care, alters their grieved minds and easeth in an instant” (Burton quoted in Garrido 2017: 81). In an interview (Isoaho 2015: 46) Raivio reaffirms the cathartic and therapeutic role of music as he asks “Would I even still be here without music? Who knows?” (my translation, Isoaho 2015: 46)

As seen in the discussion, melancholy’s connections are widespread through various fields of interest as well as in the history of arts. Following subchapter discusses the

connection between melancholy and Swallow the Sun before moving on to the analysis of the lyrics.

2.1 Melancholy and Swallow the Sun

As mentioned above, the analytical focus is on the lyrical content, yet it is worthy to pay attention to what musical factors connect doom metal genre and Swallow the Sun to melancholy.

A sensation of weightiness is strongly connected to melancholy, similarly as heaviness is essential to the identity of metal music. Piper (2013: 39) describes doom metal with a term “heavy” – not as the “heavy” of heavy metal but as a sensation of weight. Probably this distinct sensation of weight is the most apparent factor that connects doom metal to melancholy. However, as Piper (2013: 39) points out, “heaviness” is used as a tool of evaluation and a guiding principle in all varieties of metal, but the intensity of weight is based on a combination of several factors which vary between subgenres. The doom metal genre shares a number of characteristics in common with other metal music, nevertheless, the slowness of doom metal as an immediate sonic marker that distinguishes doom metal apart from other subgenres that generally have a fast tempo (Piper 2013: 39 – 40). According to Piper (2013: 33), the distinct musical characteristic of doom metal is the “extremely slow tempi (often slower than 60 beats per minute)”. Similarly as Piper (2013), Bowring (2008: 183) agrees that melancholy can be enhanced by slowing down the tempo of a song (Bowring 2008: 183).

Garrido (2017) discusses the qualities of music that can be perceived or experienced as sad by listeners. By using a study by Laura-Lee Balkwill and William Forde Thompson (1999) as an example, Garrido (2017: 18–19) connects sadness to certain psychophysical cues in music. She states: “sadness was associated with a slower tempo and higher levels of musical complexity, i.e. music with complex harmonies, and a high degree of melodic variation throughout” (Garrido 2017: 19). According to Bowring

(2008: 182), the two main forces in creating a melancholic atmosphere in music are form and content. Form refers to those elements which affect the shape of the music, such as tempo and tone. By varying the tempo the texture of a song can be changed, whereas the tone can be modified, for instance, by detuning the guitars (Bowring 2008: 182 – 184). As discussed above, the slow tempo is part of the combination that creates the distinct sense of heaviness in doom metal. Besides the slow tempo, Swallow the Sun emphasizes the rhythmic and metric differences between sections, meaning that the tempo and melody may differ considerably. This is linear with the vocal practices as they vary between growling and clean singing, and it can be argued that these techniques connect the music of Swallow the Sun to melancholy.

Content includes lyrical components that typically represent the doom metal genre's overwhelming concern with the anxiety of death and the powerlessness generated by mortality. Violence in many forms is also immanent, yet the quality of it is determined by the subgenre in question. (Piper 2013: 186) Raivio states that in metal music it is common to sing about death, and it usually stems from fiction and fantasy. However, for Raivio, writing about death is more than fantasy as he lost both his parents at a rather young age and he has faced a great deal of death in his life. (Ahlroth 2016) Juha Raivio draws inspiration for writing music and lyrics from his own life in which he has experienced "so much love and loss, good and bad" (The Metal Resource 2013). Aleksi Munter (Pendergast 2016) adds that "[...], this losing someone and yearning after them is a recurring theme in our production. It's also a recurring theme in Finnish musical tradition, where most of the biggest hits throughout the years have dealt with that" (Pendergast 2016). It can be argued that Swallow the Sun represent their distinct melancholic sound, but also their Finnish culture.

The placement of bands within subgenres is a subject of an endless debate: no doubt the most reliable definitions come from the bands themselves and from the devoted fans. Typically a band is placed under a specific genre or subgenre due to its features in form or content, yet a general opinion seems to hold little importance on placing a certain band in a certain category as stated by Raivio: "All I wanted is a channel to put these demons [to rest] and make a music that matters. [...] Who cares if its doom or if it's

pop? As long as its 100% from the heart, then the goal is reached” (Dick 2015). According to the keyboardist Aleksis Munter, “We listen to all sorts of music and are very open to new stuff”, and he continues: “We draw inspiration from various places, not limiting ourselves to a certain genre or anything (Pendergast 2016). Swallow the Sun’s sound progresses and expands on every album, and for Munter it is a natural progression (Pendergast 2016). It can be argued that metal music subgenres are not fixed, but evolving and by mixing different stylistic features bands strive to achieve a unique sound in which the lyrical themes are aligned with the sound.

The following chapter concentrates on the analysis of the lyrics in which the aspects of longing, loss and despair of melancholy are looked at through the material chosen.

3 ANALYSIS OF *THE SONGS FROM THE NORTH*

In this chapter the lyrics of Swallow the Sun chosen for this study are analyzed. As mentioned above, the lyrics of Swallow the Sun's triple album *Songs from the North* was chosen as the material for the thesis. The aim of the thesis is to study melancholy in Swallow the Sun's lyrics through the themes of longing, loss, and despair. The analysis will answer the following question: How is melancholy represented in the lyrics chosen? The thesis started off with a close reading of the material, and according to the first impression the song lyrics were separated into three main themes. The triple album contains nineteen song lyrics. The different representational themes that were identified are 1) longing, 2) loss and 3) despair. The themes tend to overlap, therefore they are not exclusive. In addition to these three themes, notions of time and memory run throughout the lyrics, as well as instances such as nostalgia, love, and death were frequently observed. All of the lyrics feature first person narration.

3.1 Longing

“All changes, even the most longed for, have their melancholy; for what we leave behind us is a part of ourselves; we must die to one life before we can enter another.”
(Anatole France, Brainyquote 2017)

Longing is one of the most apparent sentiments connected to melancholy in the lyrics of Swallow the Sun. The theme of longing is discussed through the analysis of eight selected lyrics from the material, and as seen, longing can emerge due to various reasons. Longing is caused by a separation from home, and likewise, longing can be brought to an end by returning to home. Longing is also presented as an expected separation that has not yet happened. Longing relates to the change of the seasons, especially to autumn, but longing is also seen as a melancholic desire for death. Longing is firmly connected to memory as it is caused and kept alive by the narrator's memories of home, of its people, and nature. The elements connected to nature and to

the North represent feelings such as safety, hope, and tranquility, whereas a displacement or a separation can cause feelings, for instance uneasiness, sorrow, alienation or isolation, and loneliness. The narrator acts as an observer and a mediator of his surroundings, and he feels unity with his homeland in the North, and with its people. The lyrics present nostalgia, either by stressing *algos* or *nostos*, but also anticipatory nostalgia. Nostalgia is seen from both a personal level but also a collective one, thus implying the capacity that melancholy may have on a whole nation – in this case, the Finns.

The first example of longing comes from the lyrics of “Pray for the Winds to Come” (Appendix 11). Melancholy is represented through longing that is caused by a separation from home. The lyrics show the narrator’s acute longing for home in the North, therefore revealing feelings such as alienation and nostalgia. As mentioned before, the term nostalgia is “a hybrid of the Greek words for returning home (*nostos*) and pain or longing (*algos*)” (Bowring 2008: 101). “Pray for the Winds to Come” represents *algos* of the narrator, whereas the hope of *nostos* is left to linger in the air. Longing and nostalgia are closely connected to memory as seen through the narrator’s monologue around which the lyrics are built.

The lyrics begin by revealing the setting in which the narrator involuntarily is. He is in a foreign land that is described as “barren”. He feels trapped in this foreign place and pleads the winds to take him home. The narrator’s mind is completely preoccupied by thoughts of his homeland in the North. His strong feelings about home are highlighted as he refers to the North as “undying and defying”. It is probable that this in fact how he sees himself as he admits that his “spirit is broken”, yet he is not disabled by the melancholic despondency. The narrator asks the winter “to bless your child” as he is hoping to return to his home in the North. Winter is one of the elements connected to the North, similarly as in the lyrics of “Autumn Fire” where winter is referred as “Father winter”. The statement “my ships are gone” imply the passing of time, of his old age and of his feelings of weariness. He seems to understand that returning home cannot fully satisfy his mind because due to the time passing, home is not the same anymore, which in turn deepens his melancholy.

The opposite arrangement of the descriptions of the North and the South emphasizes the discomfort of the foreign land and likewise the solace of home. The memories of his homeland, of “the trees, the snow and the lakes” run through his mind, thus connecting his melancholy to memory. This connection to his memories of the North is also strengthened with the references to elements such as wind, sea and the sky. The wind is seen as an element of hope and comfort, whereas the starlit sky reflects the narrator’s feelings of displacement as it seems familiar yet strange, as he observes “unknown patterns above”. The foreign land is described as barren and uncomfortable where the sun is burning the narrator’s eyes and the stars are in an odd order. The narrator feels alienated and abandoned as he is obsessed by the memories of home. He is set against the landscape of loneliness, on the seashore and beneath the vaulted vastness of the night sky, echoing similar landscape as in Edvard Munch’s *Melancholia* (1902) or Anselm Kiefer’s *Sternenfall* (1995). Liminal sites are thought to echo loneliness and longing (Bowring 2008: 72), and as seen in this example, the in-between spaces such as of land-to-sea and land-to-sky emphasize the melancholy of the narrator.

The narrator describes the desert as “vast fields of sand”, thus highlighting the isolation and uneasiness of his experience. According to Bell (2014: 178), the desert itself is melancholic and represents the way a melancholic sees and feels the world, hence symbolizing the solitude of man (Bell 2014: 178). The narration of “Pray for the Winds to Come” emphasizes the theme of longing through the narrator’s memories and desire to return. Also the opposition of the described landscapes of the South and the North emphasize the unpleasant situation of the narrator that in turn underlines his melancholy.

Moving on to the second example, “The Heart of a Cold White Land” (Appendix 9), where longing for home is represented similarly as in “Pray for the Winds to Come”. However, in this song, the narrator seems slightly more focused on his memories than on returning home. The contrast pointed out from the beginning runs throughout the lyrics, and highlights the unity the narrator feels with his homeland. His identity, memories and characteristics of his home seem all intertwined and incorporated into the

songs referred to. Those songs help the narrator to relive his memories, and also to envision his return to home. The envisioned return may give relief to the narrator's longing but the memories of his homeland in the North actually keep his longing active.

The first two stanzas of the lyrics of "The Heart of a Cold White Land" display a contrast of light and dark. At first the narrator seems to refer to his own feelings of hope and sorrow as he begins: "From the shadows inside of me / To the light that shines in me", but as he continues: "And the fire that lights the night / And these shadows within the light" an allusion to the North is created. "The fire" could be interpreted either as the Northern Lights or as the midnight sun. The narrator plans to be "like an arrow", thus implying movement and return, but also determination and swiftness. The following lines affirm the allusion to the North. He states "This heart of a cold white land / In the dark of the endless nights / And the light of summer that never dies / In these songs from the North". The narrator continues with the contrast of light and dark seen in the first two stanzas as he describes some characteristics common for a country in the North, for instance Scandinavia. Therefore, the "heart of a cold white land" refers to a northern country. However, if "the endless nights" and never dying sun represent the narrator's memories of his homeland that are kept fresh and alive in his mind in the form of songs, "This heart of a cold white land" could also be a reference to the narrator's own heart. The obvious reference to the title song and to the triple album also in a more general manner seems to allude to songs that express longing and sadness, similarly as the *fado*. Whether the narrator is on a journey or not, the "songs from the North" resonate longing and nostalgia.

As the narrator continues, "From the cradle of ice / To the tomb of the night / I will sleep in your arms", he emphasizes the unity he feels with his homeland. From the cradle to the tomb refers to his lifetime, yet "I will sleep in your arms" could be either a promise of return – even if the return is only possible in his dreams or memories, or it could be a promise that he will never leave his homeland. However, the following lines, "A horizon, guiding light / I will keep in my heart" speak of a separation. When separated from the North, the narrator's homeland acts as his "guiding light". He

continues, “These skies of the winter stars / Arise to the frozen night / And the light of summer that never dies / In these songs from the North”, and adds “Sky, earth, stars / Lakes, moon, trees”. Again he describes the familiar elements that he connects to home, to the North. The imagined sceneries and the nostalgic recollection of the familiar elements emphasize the role of memory in longing and nostalgia. The narrator’s identity has been affected by his homeland the North and that impact is maintained throughout his life with the help of his memories and nostalgia. As Davis (1979: 31) notes, nostalgia has a crucial role in “constructing, maintaining, and reconstructing our identities” (1979: 31). The narrator’s “heart of a cold white land” is clearly touched by melancholy, but the North seems to be melancholic too. The “songs from the North” seem to represent a specific melancholy familiar to the people living in the North.

The third example of longing comes from “Songs from the North” (Appendix 12) that is the title song of the triple album. The representation of longing for home is fairly similar as in the previous examples. However, the notions of time passing and change are highlighted as the lyrics echo anticipatory nostalgia, for example in the line “Echoes from the past, nothing here will last”. There is no apparent separation between the narrator and his home but the narrator is feels nostalgic of the upcoming separation that his own death will cause, hence representing anticipatory nostalgia. His nostalgia is evoked through his memories, thus revealing feelings of harmony toward “the Mother North”. The lyrics are written in English, except for the chorus that is written in Finnish. In an interview (Mäenpää 2017), Raivio reveals that this was the first time when he wrote something in Finnish and that the chorus of the song is dedicated to his deceased father. (Mäenpää 2017) It can be argued that “the Mother North” is a reference to the narrator’s homeland, but also acts as an allusion to his father. Furthermore, the songs from the North refer to the songs on the triple album, and the narrator’s melancholy is rooted in these songs.

From the beginning of the lyrics the North is referred to as a Mother North, suggesting feelings of love and safety. The narrator begins:

“Oh Mother North, eyes like blue sapphires / I’m lost in your wilderness, in your arms / From your love my heart has been forged / Eternal nights, to ever-light / To winter’s throne”.

The narrator feels “lost” in her wilderness and in her arms. However, instead of physically being in lost in “the wilderness” probably he is “lost” with the idea of home in his thoughts and memories. The narrator states “From your love my heart has been forged” implying that his homeland has left a permanent imprint to his identity. On the other hand, taking into consideration that the song’s chorus is dedicated to Raivio’s father, this line could also represent his feelings for his deceased father. The following line “Eternal nights, to ever-light / To winter’s throne” suggests that even as time passes, the narrator will not forget the North, or his father. The lyrics of “Songs from the North” differ from earlier examples most obviously due to the fact that the chorus is written in Finnish. The first person perspective is kept, but the voice changes as the language does. The chorus tells how the winter arrives with the night, and with the coming of winter, the songs of the North fade away and the crop is stricken down by the frost. And when death arrives, one will be buried in the frosty soil and the songs of the North will be the only thing one can take with them. The chorus represents the change of seasons, death and passing of time.

The narrator sees the nature of the Mother North as a magical and sacred, as seen in his description of the trees as “the giants in a silvery dark light” that reach for the sky to “touch the tail of fire”. “Tail of fire” refers to the Northern Lights. Nature is presented as a place where the narrator is able to find peace and soothe his longing. In an interview (Isoaho 2015: 41) Raivio states that nature empowers him, and that nature is close to his heart. The narrator’s whereabouts is not stated, nevertheless, the fantasized description of the nature stresses the role of the narrator’s memories. The narrator is able to return to home relying solely onto his memories, because with the help of his imagination he is able to relive earlier experiences. According to Baker and Kennedy (1994: 169—174), “imagery, or a sensory representation of a memory” helps people “to ‘picture’ in their mind the actual event which has been elicited by a certain stimulus” (Baker & Kennedy 1994: 169—174). The stimulus seen in this case is the songs from

the North. By listening or singing the songs, the narrator is able to imagine and remember his homeland. In the previous example “The Heart of a Cold White Land”, the songs from the North helped the narrator to relive his memories, but also to envision his return to home, hence the songs echoed longing, nostalgia and melancholy. Similarly in “Songs from the North”, the songs of the North are the stimulus that creates a sensory representation of a memory to emerge. It can be argued that these songs act as a representative of melancholy of the narrator.

The last stanza emphasizes the role of the songs in evoking the narrator’s longing. The narrator states that the roots of the trees “hold the secrets, these melodies”. The melodies refer to the songs from the North, reaffirming the memories connection to the North and to the songs. He continues “Echoes from the past, nothing here will last”, hence highlighting the time passing, nostalgia and mortality. The last lines “But the songs from your journey / You will bury with your heart” mean that when he dies also his longing ends, thus highlighting the key role of the memories in his longing. The songs of the North act as a stimulus in evoking memories of home, thus by singing these songs the narrator keeps his longing alive. The lyrics of “Songs from the North” express the melancholy seen in the transience of life, echoing a certain kind of serenity in front of impermanence. Blue is a typical color to be connected to melancholy, and in the lyrics of “Song from the North” blue is the color of the eyes of the Mother North. It can be argued that the Mother North’s blue eyes refer to the lakes in Finland, but also alluding to the melancholy connected to Finland. Yet on a safer ground, the color blue represents nature of the North as well as the narrator’s own melancholy – melancholy that is evoked by his memories of the North, and kept alive with the songs of the North.

As seen in the three first examples, longing is strongly connected to memories. Memories of a certain place or time can be evoked, for instance, by the elements related to the object of longing, or through songs. The notion of transience of things and passing of time holds relevance in the theme of longing. In the first three examples, the narrator not only feels united to his homeland but considers himself one with the North. The ongoing or upcoming separation causes in him feelings such as nostalgia, alienation, sorrow, isolation and sadness. All of these feelings circle around the theme

of longing as seen in the first three examples through the eyes of the narrator. As already mentioned in the second chapter, melancholy is typically associated with autumn (Bowring 2008: 73). This “seasonal melancholy” is exemplified by the lyrics of “Autumn Fire” and “Before the Summer Dies”. The narrator’s nostalgia becomes vivid as he observes the change of season. The change of season expresses the passing of time and the imminence of death. In both of the examples the autumn is described as a season when the sun withdraws her gentle light – when the winds arise, and the leaves fall, and nature around seems to sink into decay and people are left with a bittersweet feeling of longing.

The lyrics of “Autumn Fire” (Appendix 13) describe the atmosphere of autumn experienced from the narrator’s viewpoint. The narrator counts to nine as he inhales “the holy air” and observes the changing colors of the trees. He seems to be savoring the last moments of the summer, resonating tranquility in front of change similar as in *mono no aware*. *Mono no aware* is an aesthetic pleasure of melancholy evoked by passing of time (Bowring 2008: 128). The following lines “Father winter is calling his herd aloud / And we are the crows who fly” shows the narrator observing people’s reactions to the change of season. The narrator, like everyone else around him, is affected by the changing season. The people are referred as birds that fly as the winter arrives, hence alluding to migratory birds. Aligning that, the winter in question is significantly colder than the autumn, as it is typically in the northern countries. Winter is often personified as an old man, and connotes old age and death (Ferber 2007: 182, 239). However, father connotes the heavens (Cirlot 1958: 317) and relates to ideas such as family and protection. Therefore, the “Father winter” connotes both negativity and positivity.

The chorus connects the lyrics to the North, thus continuing the theme of homeland from the earlier examples:

“From the aisle of autumn fire we arise / Over the lakes and trees we draw the night sky / With our wings we paint the vast horizons, and the stars / The stars upon the Northern skies”.

The lines “Blinded by the midnight sun / In this land we were born / Now racing the clouds / Towards the winter’s thorn” imply that although the winter arrives every year, people are surprised by it. In the last stanza the change of season is at hand as the people turn their “heads towards the setting sun”. The sun is personified as a woman whose beauty and the light will be gone soon. The last lines express the necessity of the changing season and the natural order of things: “And the season of rust / Will soon harvest the living / So we can be reborn again”. The narrator accepts that living must die in order to be born again, thus suggesting hope, promise, positivity, and continuance. The longing is represented in the attitude of the narrator as he is nostalgic of the ending season. People are willing to answer to “the calling” of the “Father winter”, hence the arriving of the winter echoes bittersweet melancholy.

A similar theme continues in “Before the Summer Dies” (Appendix 14). Accordingly, we see the connection to the North once more as the narrator begins: “We fall like leaves from the skies / Down with the sun / North winds are taming her down / Chased away for a lifetime”. The narrator observes the overall feeling of melancholy of people. As in the previous example, the summer is personified as a female and “she” is being tamed by the North winds and “chased away for a lifetime”. In “Autumn Fire” the people are referred to as crows who willingly answered to the winter’s calling, whereas in “Before the Summer Dies” they are referred to as children who “pray upon the fading light”. This implies innocence and hopelessness, and in comparison to “Autumn Fire”, the changing season seems hastier and harsher on people. The harsh and sudden change is emphasized in the following lines: “Summer is fading like time / Runs through your fingers / And night will harvest us down / Before the words of goodbye”. The lines also highlight the role of time passing in evoking longing. The narrator says “And storms will arrive and harvest us down” reaffirming the uncomfortable feelings connected to the ending of the summer. The lyrics imply that autumn holds a certain melancholy, a sentiment of longing, caused by the change felt by the “children of the setting sun”.

As the “children of the setting sun” mean the people that the narrator has been observing, it is likely that he refers to the people in the North – the Finns. As seen in the previous examples, longing and nostalgia are seen from the narrator’s viewpoint.

However, the narrator is not the only one who is moved by these bittersweet feelings but as he observes, also the people in the North have been affected by them as they are falling down with the sun like leaves in “Autumn Fire” or flying towards the winter like a herd of crows in “Before the Summer Dies”. It can be argued that both songs represent a collective melancholy of a group of people, and specifically the Finnish melancholy known as *kaiho*. Bowring (2008: 66–67) discusses how novelist Orhan Pamuk draws a comparison between the city of Istanbul and the Turkish character of its people in his novel *Istanbul* (2003). Unlike, for instance, Robert Burton’s individual melancholy, Pamuk points out that *hüzün* is embedded in a place (Bowring 2008: 66–67). Therefore, *hüzün* is a collective experience rather than an individual one. *Hüzün* is a “black mood [felt] by millions of people together” (quoted in Bowring 2008: 134), and include specific moments or scenes for example “the evenings when the sun sets early” (quoted in Bowring 2008: 134). Aligning this, the Finnish *kaiho* may be embedded in the Finnish people as well as the surroundings of the Finnish nature and cities.

Moving on to the next example of longing, the lyrics of “From Happiness to Dust” (Appendix 8) represent a tired and disappointed man who longs for tranquility, or more precisely death. As the lyrics begin, the narrator is saying goodbye to someone dear to him, to an “old friend”. He seems calm when stating “It’s getting late” and “it’s time to go now”, and he is ready to “set these torn sails away”. Torn sails entail that the narrator has experienced rough times and is now feeling weary, old and longs for a tranquil place to rest. He accuses “you”, a certain someone, of breaking him “down to pieces, like you always did”. The stated “you” is not specified but has clearly contributed to the narrator’s feelings of weariness – the weariness that is emphasized in the line “I’m ready to sleep now”. Sleep can be interpreted as resting, however it can also be a euphemism for death.

The following stanza sheds light on the meaning behind the title “From Happiness to Dust” as the narrator goes on describing his feelings in a more detailed manner. The narrator’s calmness seen in the beginning is replaced by a more melancholic tone as he tells how his withered heart, friends and even life in general has lost their meaning, thus emphasizing the narrator’s feelings of disappointment and sorrow. The narrator refers to

his heart as a tomb, hereby telling of feelings such as numbness, pessimism, and inactiveness. All of those feelings are buried in his heart, therefore making his heart as the locus of his melancholy. He accuses his heart of turning everything that he used to regard as “happy” into “dust”. This can be interpreted that there was a time when the narrator was surrounded by his friends and life felt promising and rewarding, however those days are gone and now he feels like he is lost. The following lines affirm the narrator’s longing for death as he wonders if the “Last rays of the evening sun” have come to take him home.

For the narrator, home is found in “the meadows of unsung songs” where he feels that he belongs to. Home, “the meadows of unsung songs”, seems like an ideal of a place that echoes safety, tranquility and silence. The narrator seems impatient and unable to go on living as he feels “scarred for lifetimes in here” and “Worn down in these battles” implying that he has suffered more than enough, and emphasizing his death wish. The narrator elaborates on the reason for his suffering as he tells that has been followed by “shadows” until they merged into him without his consent. The narrator states that he has put others happiness before his own, but received only ungratefulness as they burned him “like an empty book”. By referring to himself as an empty book, he does not only describe his character as a harmless, dull, an ordinary person that has nothing to say, but also seems to take a role of a victim, or a martyr. The narrator has suffered greatly for the sake of others as he states how he “unfolded my wings to their darkness / Stepped into all those rooms of shadows / Took those silver bullets to shield their hearts”. Thus, he can be regarded more of a martyr than a victim as such.

Whereas a martyr is a person who sacrifices something of great value and especially life itself for the sake of principle, the narrator seems to be “sacrificing” his life for the sake of his sorrow. The narrator pleads to “fall into a sleep of beauty for a while”, that highlights his feelings of weariness and sorrow. In the end the lines from the beginning are restated, but now the calm tone of the narrator is replaced by a melancholic tone as “I’m ready to sleep now” indicate the narrator’s longing for death. Answering to the question of the unspecified certain someone of the beginning who, according to the narrator, always broke him “to pieces” is hence his own melancholy that resides in his

heart. Robert Burton acknowledged that sorrow can cause “melancholy, desperation, and sometimes death it self” (quoted in Radden 2017: 37), as can be seen in “Happiness to Dust” where the narrator’s life gradually changes from happiness through sorrow into constant melancholy, and ultimately leads to his hope for death.

The next example of the theme of longing is presented by the lyrics in “Away” (Appendix 10). The first lines express hopefulness as the narrator encourages himself to get up in the morning and to “breathe in the air so blue”. The blueness of the air represents melancholy, and by breathing in the melancholic air, the narrator encourages himself to embrace his melancholy. He seems to believe that the “Nightmares of yesterday’s sorrow” will vanish in time. The narrator’s hopefulness is highlighted as he states “Here today, gone tomorrow, it will be”. The hopeful attitude is slightly cracked as the narrator continues “Leave your ghosts behind / ...for a while”. The narrator seems realistic as he notes the temporality of the sorrow but also the relief that has given him the sense of hopefulness. The narrator tells how the “warm tears” came with the night and transformed into “the drops of morning dew”, thus creating a comparison between the night and the day. The night is connected to feelings such as sorrow, pain and fear, whereas the day expresses feelings of hope and relief as seen in the following lines “...away with the first light of the day / Let it wash your tears away today”. The narrator repeats his encouragement to embrace the experienced sorrow as he says “let your eyes reflect the dark...” and as he points out that “Nothing here will stay the same / Not even this pain” he is restating the temporality of things. The narrator realizes that even as time heals all sorrow the experienced pain will “leave its mark on you”.

The narrator continues: “Silent trees and still horizon / You will find it here / When the wind lifts you broken wings”, showing that he finds comfort and peace in silence and stillness of nature similarly as in “Songs from the North”. In both examples the narrator seems to already be “here”, entailing that the longing is not tied to any specific place but time. “Here” refers to a moment, a moment in which he has reached the tranquility of mind where the pain is no longer. Besides his hopefulness he is realistic that the relief is only temporary, and that realization makes him experience anticipatory nostalgia as he

is longing for the present moment even before it is gone. However, “here” also relates to a place as the line “When the wind lifts you broken wings” creates an allusion to “Pray for the Winds to Come”. In “Pray for the Winds to Come” the narrator longs for the return home, therefore in “Away”, “here” refers to both time and place. Similarly as in “The Heart of a Cold White Land”, in “Away” the use of juxtaposition of light and dark characterizes the different feelings of the narrator. Light seems to refer to hope and relief, whereas dark relates to feelings of pain and fear.

The last example of longing, “The Clouds Prepare for Battle” (Appendix 19), is also the last song of the triple album. The lyrics represent longing from a different angle than in the earlier examples. The narrator is returning home, thus the lyrics tell of *nostos*. He feels as he is in control of his melancholy as by returning home the longing will cease to exist. The narrator commands “the black winds” to lift his wings from the ground as he turns his “eyes to the North”. He feels “the pressure of air” and the heaviness of the clouds on the horizon, hence implying that his melancholy keeps lingering in the air. However, the narrator states that “This darkness grew my wings too mighty to break, too strong to fall / I have no more fear in me, nor tears to resist”, showing that melancholy has no hold on him anymore. He is determined to overcome melancholy for good as he continues: “I rise above you and take your throne ... of fear”. The connection between melancholy and fear was already noted by the ancient Greeks, and accordingly, the narrator seems to be referring to his melancholy when speaking of “you”.

The narrator elaborates:

“I turned my wings towards the dark, and your armies / Threw my soul into the eye of the storm, to feel your force / But you were less than nothing as an enemy of mine / I arose through the shadows and the fires of hell”.

The narrator tells how he has experienced harsh times as his melancholy has had a hold of him but now he has moved beyond “the shadows and the fires of hell”. The shadows relate to sorrow and pain and “the fires of hell” imply continuous suffering and despair

of the narrator. The narrator's melancholy has been preventing him from going back home. In this moment he feels as if he is in control of his melancholy as he has the courage to look his melancholy "straight in the eye". The clouds are preparing "for battle" but this time he has the clouds under his command. The narrator states that he will "rise through the clouds with wrath in" his eyes as he has become "too strong to fall". He is returning home, thus his longing is passing. The lyrics represent *nostos*, the return, whereas the pain or longing (*algos*) is at least temporarily gone. "The Clouds Prepare for Battle" is situated as the last song on the album, because Raivio wanted to end the last album with a song that "rises above horror and fear" (my translation, Isoaho 2015: 46). It can be argued that the lyrics act as a cathartic release, not only to the lyricist but also to the reader.

3.2 Loss

"I know why I am sad, but I do not know why I am melancholy."

(EM Cioran quoted in Bowring 2008: 55)

Various dimensions of loss are strongly connected with melancholy and the tendency of a melancholic person to brood over the experienced loss will be analyzed in six song lyrics of Swallow the Sun. In the song "The Gathering of the Black Moths" the narrator has experienced loss of loved ones that in turn causes in him the loss of hope. Similarly in "7 Hours Late", the lyrics describe the narrator's loss of his father but also the loss of hope as his father will never return. In "Heartstrings Shattering" the narrator relives the loss of a loved one every time he remembers her. Also in "Room and Shadows" the narrator has lost loved ones and that loss has caused great pain and sorrow for him. As exemplified by these four song lyrics, death circles around the concept of melancholy. As Edgar Allan Poe has stated "of all melancholy topics what, according to the universal understanding of all mankind, is the most melancholy? Death was the obvious reply" (Poe 1846: 163-167).

As the first four examples represent loss through a death of loved one, but the lyrics also represent loss of a feeling. The loss of hope and freedom is exemplified by “The Memory of Light”. The lyrics of “Lost & Catatonic” represent the overall feeling of loss of the narrator that seems to have lost all interest in life. The loss of a person or a place causes various feelings. Along with the obvious feelings of pain and sorrow, other reactions such as helplessness, fear, emptiness, pessimism, and even guilt may occur. Also restlessness and experiencing a loss of concentration, hope, motivation, and energy are all connected to loss — the more significant the loss, the more intense the grief will be. As Flatley (2008: 36) state by quoting Julia Kristeva “If the melancholic person knows what it is to fall [...] into “an abyss of sorrow, a non-communicable grief that at times, and often on a long term basis, lays claim upon us to the extent of losing all interest in words, actions and even life itself” (Flatley 2008: 36). The metaphors of light and dark seen in the theme of longing are still relevant in the second theme.

The first example of loss comes from the lyrics of “The Gathering of the Black Moths” (Appendix 15). The narrator has experienced loss of loved ones that has led him to a state of hopelessness. The melancholic state of the narrator becomes vivid with his experienced feelings of grief and anxiety. The lyrics reveal the narrator’s loss, as well as feelings such as longing and nostalgia, but as the lyrics proceed it becomes apparent that the extent of the narrator’s loss is stronger than the longing he feels. The narrator observes the similar effect on others, thus it can be argued that “The Gathering of the Black Moths” represents loss from an individual as well as from a collective point of view.

The narrator begins: “Hell is here, where the storms are drawing near”. Hell can be interpreted as an actual place, or as a certain time where things are as they are – uneasy and painful. The narrator prepares for something even worse to happen in the near future as he is sensing that some kind of trouble or chaos is on its way. The grimness in the narrator’s tone continues as he refers to himself and to others as black moths “separated from the core”, hence implying displacement. The displacement can be physical or caused by a change that has affected their feelings and even their characters. A moth is universally seen as a symbol for a soul (Sax 2001: 52). According to Sax

(2001: 52), “A butterfly or moth will hover for a time in one place or fly in a fleeting, hesitant manner, suggesting a soul that is reluctant to move on to the next world.” As the narrator describes people as black moths, this could be interpreted that he is referring to their black souls. They have been “chased away into the night, to the farthest shore” where their wings are ripped apart by storms. It seems that they have been alienated from the safety of a home or alternatively experienced something so severe that it has altered their identities. “The farthest shore / Where storms rip our wings apart” could refer to a place or a certain time, but storms that ripped their wings apart can be thought to allude to harsh times that damaged their identities or souls.

According to the narrator, everyone is holding onto the idea, “the flame” of returning and keep circling around this flame that acts as a ray of hope but also harms them. As seen in earlier examples, nostalgia and memories work in two ways. Besides giving sense of hope and comfort, the memories of the past also keep the melancholy alive – if not even intensify it. As he then continues “Holding on to the light of hell that glows for us / In our name, of pain and betrayal” affirms that the hell is a metaphor of his and their memories. The memories are deceptive by nature as they are sweet, yet painful. The hope of the people is restated as it is described as a “distant lighthouse in the raging storm” and as a safe harbor, thus highlighting the discomfort and pain of the nostalgia as they keep on dwelling on the memories of that distant and unreachable haven that once was home. The symbolic meaning of light that was discussed earlier, in songs such as “The Heart of a Cold White Land” and “Away”, is once again visible as light represents hope. The narrator states that they are lost “Like a compass without the North” subtly alluding to the feelings of alienation and pain experienced by the narrator in “Pray for the Winds to Come”. Although the hope seems to linger in the air, the narrator realizes that they are “forever lost” as the safety of home has gone and been replaced by anxiety and fear.

The next stanza begins with the narrator stating that “For our sins we are cursed to stay here”, suggesting self-inflicted actions being the reason for the felt displacement. But what are the sins he refers to? The narrator continues “For all the wings we left behind, burned and broken”. Earlier wings were interpreted to symbolize a part of one’s identity

due to the notion of people as moths. However, without overruling that assumption, wings may also signify people, thus the line can be read as "... all the people we left behind". The narrator continues that now they are "the ones" who are haunted by "the blackest" memories that keep them "alive in this world of the dead". This statement reaffirms the role of the memories and emphasizes the uneasy feelings they are experiencing. The narrator regards the world as dead, thus revealing the degree of the loss they have experienced. It seems that the mentioned sins they committed and eventually led to their "exile" was love. The following line "But not to be remembered, only in all evil" reveals that the narrator feels as the memories of the lost loved ones are too painful, that in turn implies a recently occurred loss.

The following lines are very descriptive of the narrator's pain as he is experiencing "a thousand years of suffering" and sees it as "a price from the life we left behind". The life they left behind was a life of safety and comfort and now replaced by pain and sorrow. The narrator feels as he has been "Thrown into the loneliness of this last shore", hence reminiscing of the landscape of loneliness experienced by the narrator in "Pray for the Winds to Come". He continues "From the life all promises, into the abyss of souls parted" reaffirming the interpretation that life was good before but now they are surrounded by death. Recalling the opening line in which the storms were closing, the narrator states that "the calm is only to remind us of our black hearts". The calm before the storm is the moment before another loss occurs and that moment is a reminder that the loss is inevitable and the only way to avoid the future pain is to be heartless "The one that beats no more, won't hurt anyone, evermore".

The narrator seems to have surrendered to his destiny: "Now I am finally home where I belong". This statement connotes anxiety, fear and self-accusation. Whereas in the earlier examples home represented feelings of safety and tranquility, in this case, their current home is harsh, negative and painful. That line also suggests that the present time is the hell that the narrator referred to in the beginning. It can be argued that the narrator considered the loved ones he had as his home, a safe haven, and by losing them the safety of that home is now gone and replaced by a continues pain. The mundane pattern of his grim life repeats the same pattern every day as he burns "to ashes" only to wake

up in the morning to suffer again. The narrator seems to have lost all hope of ever getting rid of the pain, and so he will remain “The evil, again and again and again and again and again and again...”.

As seen through the analysis, hell seems to be used as a symbol for love like feelings, thus changing the interpretation of the opening line. “Hell is here, where storms are drawing near” was first thought to represent an uneasy and painful time. Probably more accurate is to say that hell is a state of love and that it will eventually cause pain and chaos, “storms”. Love is seen as a sin that can cause displacement when the feelings of safety are replaced by sorrow. The lyrics of “The Gathering of the Black Moths” represent longing for home as the narrator feels “forever lost” and wishes to return. “Home” is not a place for the narrator but a time before sorrow occurred, thus the safety of home was a feeling that he has lost. In addition to longing, the lyrics echo nostalgia as the narrator keeps reliving his memories of his past. However, as the lyrics contain notions such as longing and nostalgia, the strongest theme in “The Gathering of the Black Moths” is loss.

The second example of loss comes from “7 Hours Late” (Appendix 16). The narrator’s father has died and the narrator’s monologue reveals his feelings caused by the experienced loss. Feelings such as guilt, regret and sorrow are emphasized throughout the narrator’s monologue. Although in “7 Hours Late” death is seen as a natural continuum of life, the loss and separation echoes negativity. The theme of loss is represented through the narrator who has suffered loss upon loss, the actual loss of his father but also he feels that the time itself has been lost. The narrator begins with an apology to his father for not being there when he passed away. He was there as he promised, but “7 hours late”, implying feelings such as regret and guilt. He then states “I’m dead to you now, still holding the words that were left unsaid”. The intensity of his sorrow causes the narrator to feel lifeless. For him, time passed too quickly and much was left unsaid. The narrator has chosen silence over disturbing his father with his worries as seen in the line “Couldn’t burden you with the sorrows that crushed my chest”. The narrator speaks of their reunion in death and of his own mortality, and highlights the fact that even when united finally he “will be 7 hours late”. He

understands that he cannot explain his reasons for his absence until they meet again, hence reaffirming the feeling of regret.

The following lines “These rooms of shadows, echoes on these walls, this empire of loneliness” express the narrator’s melancholy. They also refer to the lyrics of “Rooms and Shadows” and “Empires of Loneliness”, echoing feelings such as self-accusation, self-hatred and loneliness. The narrator senses the soul of the father still present but understands that with time it will turn into a memory. The last verse describes the shift of the father’s soul to the other side seen through the narrator’s eyes. The narrator sees darkness pouring “in through the night-side window” and the light fading “into the woods”. The darkness and night-side window imply death, whereas the fading light echoes melancholy. He continues, “the light that escaped from my side [...] waving its last goodbye until its gone”. As seen throughout the analysis, the lyrics represent light in a metaphorical manner quite frequently. In “7 Hours Late” the light represents the soul of the father, thus the contrast of light and darkness in this case expresses life and death. The final line “And then it’s dark” does not only suggest the narrator’s loss of his father but also the loss of hope as his father will never return.

The third example of loss is represented by “Heartstrings Shattering” (Appendix 4). The lyrics are written from the viewpoint of the narrator. However, as the lyrics proceed another voice is introduced. The narrator’s melancholy is revealed to be evoked and kept alive by a memory of a woman as his heartstrings shatter every time when he remembers her. In the beginning of the lyrics the narrator states that he has turned into a ghostlike entity as he asks prayers to be saved for “the living ones”. His words echo feelings of weariness and hopelessness, but also show the narrator’s opinion of himself. He has become “the dark”, suggesting a grief that has been so intense that it has affected on his character. By applying the earlier interpretation of light and dark, “feel the dark I’ve become” also means that the narrator has lost all hope. The narrator hopes to erase all light and life around him as he asks someone’s “crows [...] To fill the skies and dim the sun”. He wishes the darkness to spread around him and these lines emphasize the depth of the narrator’s sorrow and pain. According to Sax (2001: 72), crows and ravens, “are associated with death and share a reputation as birds of prophecy. (Sax 2001: 72).

Black birds allude to sorrow, death, evil, and so forth. In the lyrics of “Autumn Fire” crows refer to people, however in this case crows could refer to melancholy that spreads around from a person to the surrounding world. The following lines restate the narrator’s self-image. He feels so transparent that even shadows do not form beside him. For him, time has become irrelevant. In “Happiness to Dust” the narrator’s heart is referred to as a tomb alluding to feelings that are buried in his heart, whereas in this case the heart is referred to as a vacuum, thus emphasizing the narrator’s feelings of emptiness and numbness.

The narrator continues “Hear my heartstrings shattering / As tombs open before me / And she sang ...” seems to imply his heartbreaking memories of a woman who has died. As the first two verses represent the voice of the narrator, in the following lines the narrator’s voice is replaced by another person who sings “Bury my heart / Cover it with the coldest stones / So it will suffer longer / Like I did in your arms”. These lines can be interpreted as the narrator’s memories of the woman, but also tells of his feelings of guilt and sorrow that these memories evoke, and specifically of the narrator’s melancholy. In the following lines the focus returns to the narrator as he continues “You led me into the darkest night”. At first this seems like an accusation but the interpretation changes as the narrator adds “To the deepest shades with your heart open wide / Into the battle with death on your shoulder”. It seems that the narrator is stating that they both knew that love will cause misery and pain, yet they went into “the battle” with full speed and indifferent to the probable outcome.

The narrator sees himself as a templar knight driven by a divine purpose, but ended up “Straight into the arms of your enemy”. “Your enemy” implies something that was harmful to her or weakening her. However, the narrator does not represent her as weak but as fierce and determined as she went “Through the flames with fire in her eyes”. It seems that they did not separate without a fight, and in the end they were pleading the “Saints [to] have mercy upon” them. Seems as the narrator tried his all to save her but in the end lost her, and when she died the narrator was left alone “into the darkest night”. A similar ending was seen in the previous example of “7 Hours Late” where the father’s

soul vanished into the woods and all that was left was darkness. Thus, it can be argued that the use of light as representative of hope and love is yet again reaffirmed.

The fourth example of loss is represented by the lyrics in “Room and Shadows” (Appendix 3). Sigmund Freud described self-accusation and self-hatred as the central traits of the melancholic patient (see Radden 2000: 45), both visible traits in the narrator’s character of “Rooms and Shadows”. The lyrics reveal the narrator’s loss that is such a significant one that it causes him to question his past and more importantly himself. The lyrics begin with the narrator telling how he shuts the door behind him as he enters “the room of shadows”. This room is empty, yet full of shadows. This paradox implies that shadows act as a metaphor of the narrator’s memories of the past, or more precisely of the choices that he has done in his life. The walls silently remind him of his faults as disturbing memories of the past float “through the heavy air”. The narrator is obsessed by his memories of the people that he has “left behind”, echoing similar anxiety as in “The Gathering of the Black Moths”. He refers to the people as “ghosts” and “ashes”: understandably he is speaking of deceased people. The sorrow of losing his loved ones has caused his heart to feel “withered with time, dead from all this emptiness”. He came to find “the dark”. In earlier examples dark typifies pain, sorrow, fear and uneasiness, but also solitude and aloneness, therefore it can be argued that the narrator wishes to withdraw into himself and dwell in his memories.

The next line “Blind is the mirror that reflects this art” reveals the narrator’s self-loathing and the emptiness he feels. The narrator looks at his own image through a mirror, an image that he refers to in a quite sarcastic manner as “art”. But as the mirror is blind it either reflects a false or distorted image of the narrator, or then the narrator feels as the mirror is not able to see him as he is. The implied feelings of self-loathing and the emptiness are affirmed as he continues “From poisoned daggers and lies it’s been forged”, echoing also feelings such as unworthiness and contempt. He feels that not even “the weight of devil’s wings” is as heavy as what he carries inside of him. He seems regretful of his past as he asks “When everything vanishes around you / And slowly slips through your fingers / And all you have left is pain / Would you do it again?” The narrator is clearly questioning his past choices but is left without an

answer. The last lines show how he is alone in the “empty room of shadows”, only accompanied by the “memories of nothing”. His sorrow is evident, and there is no question that the narrator is deeply touched by melancholy. The last line shows the narrator repeating the question “Would you do it again?” and adding “And remain the same?” The narrator seems to wonder that if given a change, would he repeat the past choices and would the outcome be the same? He also seems to notice the change that has occurred in his character and speculate whether or not he would be affected when repeated. The loss he has experienced seems to be similar as in the earlier example. He has lost loved ones and that loss has caused great pain and sorrow for him. He questions if love is worth the pain as it always seems to lead to misery in the end.

The first four examples represented the theme of loss through a loss of a loved one, but as the following example demonstrates, the lyrics also represent a loss of a feeling. The loss of hope and freedom is exemplified by “The Memory of Light”. The lyrics start with the narrator observing something falling from the sky. The surroundings are calm and the prevailing soft light suggests either of the moment right before the rising or after the setting of the sun. The narrator is left unsure of what he saw falling, and this leaves him wondering if it was a star or burning wings. The narrator refers to this phenomenon of light as “she”. Burning wings are typically connected to negative feelings, such as to be hurt, damaged, or destroyed in some manner, whereas a falling star holds positive connotations, for instance, a promise or a wish. In the second stanza the narrator speaks of “her”. She is in pain, sleeping while guarded by “her crows”. In previous examples crows have been interpreted as a reference to people or describing an overall feeling of melancholy: similarly in this case “her crows” could refer to her melancholic state of mind. The narrator watches her while she is sleeping, and as the night arrives he notices that the darkness around her grows, meaning that she is becoming weaker and more hopeless. The narrator has tried to save her “from this place” of trouble and sadness by washing “her wings” and hiding “her horns”, emphasizing her dark state of her mind or the pain that she is in.

In the following lines the tone changes to darker as if the speaker has changed. The voice recommends to “Wipe away your black tears” and “Welcome the darker times”

emphasizing the hopelessness of the situation. The hope is reserved for “the chosen ones” and all they have is “the memory of light”. Memory relates to nostalgia and the passing of time, but what is the memory of light? Aligning the earlier interpretations of light, light refers to hope. Now they have no hope and there is only “darker times” ahead, thus all they have is the memory of hope. The following line affirms that the previous lines were spoken by her as the narrator states that “her voice kept echoing in my mind”. The narrator emphasizes her fear, pain and hopelessness as he describes her words as “the cries of a lost child / Who knows she won’t last through the night”.

The two last stanzas describe her standing outside, watching the night sky and wondering why “she fell below” and why she was “abandoned by the light”. As discussed before, the light was interpreted to represent hope, thus as she is “abandoned by the light” she feels abandoned by the hope. She watches “The ballet of shooting stars above” every night with tears in her eyes. She longs to be with the stars but instead she is “chained down to earth, unable to leave”, thus emphasizing her hopelessness. She has lost her freedom and the narrator acts as “the guardian of her hell” and also as the one who keeps reminding her “That love will get you here”, thus revealing that love is the reason for her unhappiness, but also reason for her loss of freedom. According to Raivio (Isoaho 2015: 46), the line “I am the guardian of her hell” underlines the message of the song that happiness will never last forever, and that someday you must let go of everything dear to you. The lyrics echo the theme of longing as she longs to be united with the stars, nevertheless, the theme of loss is stronger as she is not able to return home, thus she has lost not only hope of returning but also her freedom and her home.

The last example of loss comes from “Lost & Catatonic” (Appendix 7). The lyrics represent the overall feeling of loss seen from the first person viewpoint. The narrator has become immobile and unresponsive, and his trail of thoughts expresses his deeply negative emotions towards the world, and more precisely towards himself. The narrator has sunken into an abyss of melancholy and sorrow to the extent of losing all interest in life. The lyrics start with a litany of words “Failure, Victim, Nothing, Bleeding, Losing, Everything”, expressing loss, self-accusations and unworthiness. The narrator’s loss of “everything” implies devastation. The chant of self-accusations represents the narrator’s

trail of thoughts, either said out loud or kept inside his head. The narrator states: "I was never the one, in their eyes no one will". This tells that he acknowledges his own inadequacy "I was never the one" and shows some degree of disappointment and unworthiness, but he also understands that "in their eyes no one will". Those lines also suggest that the narrator had expectations that never were fulfilled. He continues "I laid them all to rest, the demons inside of me / Bury my heart in your icy womb / Away from the light into earth's silent tomb". The demons could refer to the unfulfilled expectations that he had in his heart, and by burying his heart he can silence them, "the demons". He wants to hide his heart away from light and away from feelings similarly as in "Rooms and Shadows". The narrator wishes to become completely numb.

The narrator says "I am lost and catatonic" displaying deep confusion and immobility, and continues: "Choking, cursing, shattering/ Blame, blame, blame/ Burning, Cutting, I'm Vanishing/ Shame, shame, shame", thus revealing feelings such as anxiety, self-hatred, and violence. The repetition of the words blame and shame highlight the self-accusations felt by the narrator. The hostility in the narrator's chant seems to be targeted at him, thus implying self-harm that is severe enough to make him feel like he is disappearing. The anxiety of the narrator is emphasized with the following line "Walls are closing in". The narrator seems slightly paranoid as he hears "Shade's still chanting / Run, do it, done?" It seems that the narrator's self-destructive thoughts are becoming louder. The narrator seems to be playing with the idea of ending his life. The narrator has promised to keep on trying but his deep melancholy and experienced disappointments have made him question life. He wonders if his death would cause suffering and longing or would he "Be remembered /... for nothing?" The narrator sees the surrounding world as empty and himself invisible as he curses all the "heartless" people who walk through him. The narrator feels completely lost in his own worthlessness. The following statement "We are lost and catatonic" reveals the extent of his loss. The loss of everything stated in the first chant is now seen in the manner how the narrator sees everyone being without a direction and immobile. In the last chant the two earlier chants merge together. The implied pain of the narrator becomes explicit as the word pain is now stated and repeated. The chants reveal the narrator's

overwhelming pain, his shame, and poor self-worth. The experienced losses have caused the world to turn as empty as the narrator feels inside.

3.3 Despair

“But this love of ours is immoderate, inordinate, and not to be comprehended in any bounds. It . . . is a wandering, extravagant, a domineering, a boundless, an irrefragable, a destructive passion.” (Burton: 1621/ 2001 Memb II, Subs II)

The theme of despair is discussed through analysis of five selected lyrics from the material. Despair circles around of concepts such as apathy, relinquish, hopelessness, ending, and death as seen in the lyrics of “Empires of Loneliness” that describe the last moments of a man who has sunken into deep despair. Introduced in the theme of loss, hell connotes negative feelings such as pain, anxiety, and fear, but also love. According to Jackson (1986: 352), the lovesick lack all capacity to feel joy and all of their thoughts are focused on the unattainable love object. Love can be a destructive and obsessive passion as seen in the following four examples. The lyrics of “With You Came the Whole of the World’s Tears”, “10 Silver Bullets”, “Silhouettes”, and “Abandoned by the Light” portray love as a feeling that causes despair, whereas in the lyrics of “Empires of Loneliness” we see the last moments of a man in deep despair, however the reason for his despair is kept hidden. As seen in the analysis, the separation from the object of love causes similar symptoms associated with melancholy, for instance, despair, fear, and restlessness. Juha Raivio’s favorite quote “who ever is sentenced to love will bow down as a servant of sorrow”, well without it there would not be much to write about. (The Metal Resource 2013)

The first example of despair comes from “With You Came the Whole of the World’s Tears” (Appendix 1). The lyrics portray the agony and despair of the narrator who has fallen in love but for some reason is separated from his lover. In the beginning, the narrator is begging Saint Peter to save him by sending him to hell. He is convinced that

that is where he will find “her”. The woman is described as a red haired woman, thus creating a vague allusion to Cranach’s image of melancholy. The narrator imagines her singing in the moonlight while the “black ravens circle above her”. This haunting memory of her leads the narrator to recommend himself to “silence your heart before it tears you apart”, thus highlighting the powerful feelings of love but also echoing anxiety, fear and obsession. The narrator urges himself to keep focus, to keep “eyes on the distant thunder” and to be aware of the dangers that lie ahead. “Distant thunder” may signify the pain that will come when you fall in love. The narrator states “Unfold your wings against the dark”, thus implying that he is willing to embrace love even though he knows the price of it.

The price of love is described in the following lines as the narrator states that his heart is “thrown to the lions” and his “soul fed to the wolves”: however, he is willing to walk on “your altar of sacrifice / and let the blood for her”. Clearly he is deeply in love with her as he is willing to go any lengths and suffer abundantly for her. His strong and intense feelings are once again described as he continues “With you came the whole of world’s tears / The space between the heartbeats / Is where I felt you / A small death each and every time”. The stated “small death”² gives away the intimate nature of their relationship. From the beginning the narrator portrays himself as a melancholic lover—alone, anxious, and consumed from within by an intense passion for an object forever out of his reach. As he is standing “at the front of [his] faith” he tries “To keep the last of [his] honour” but as he feels “paralysed before the eyes of a hunter” he has no other choice than open up his “veins for the parasites to come”. The narrator seems to regard himself as a prey that has no choice than to give up.

This harsh way of representing love is similar to the lyrics of “The Memory of Light” in where love was referred to as hell – a hopeless and painful state. In “With You Came the Whole of the World’s Tears” the narrator seeks to go to this hell for her as the separation between them causes him agony and deep despair. Therefore, love as well as the separation causes his despair. The lyrics allude to a well known narrative of

² Small death or *la petite mort*, is a popular reference to an orgasm.

Orpheus. Orpheus was a mythical Greek poet and musician traveled to the underworld in hope of bringing his wife Eurydice back to life (Raffa 2009: 21). Although the lyrics contain few religious allusions, for instance, heaven and Saint Peter, it is probable that rather than relating to religion they imply the sacredness of the narrator's feelings for the woman in question. As implied in the title, the woman is the reason for the narrator's tears, and although tears are typically connected to sorrow, in this case tears seem to represent all the feelings that their relationship has caused in the narrator, and especially his despair.

The second example of despair comes from "10 Silver Bullets" (Appendix 2). The lyrics reveal the narrator's despair and agony caused by his affection to a woman. In the beginning the narrator is portrayed as a marked man, in other words he is a target for hostility or in danger to be harmed. He is "surrounded by the cupid of Lucifer" and his chest is branded with burn marks so "the arrows won't miss" and right beside Lucifer stands a woman holding "her burning spears". "The cupid of Lucifer" could imply that instead of being hit by the arrows of Cupid, The god of love, the narrator is the target of Lucifer's arrows. The described scenery implies that the love aimed at the narrator is devilish and harmful and even though he realizes it, he is unable to escape the situation. As the narrator adds "Straight into the heart, my love", it seems that he does not want to escape but in fact is willingly in this harmful situation. He elaborates that he will not cry nor beg for mercy, "none from you", not even when his heart is hit with silver bullets, thus reaffirming his willingness.

The narrator states that "They always find you in the shadows" and continues by referring to his heart as "a light house of a burning flame". This implies that even in his darkest moments she can be found in his heart due to the burning passion he has for her. In addition, this passion of his enables her spears to hit him continually as implied as he restates the line "Straight into the heart, my love, straight into the heart". The following lines "Would have followed you down to the depths of hell / And saved you from these flames" connect the lyrics to the earlier example "With You Came the Whole of the World's Tears" where the lyrics portray the agony and despair of the narrator who has lost his object of love. The narrator lost her even though he was willing to do anything

to prevent their relationship to end. And because their relationship ended, the narrator's world became dark and as the burning passion in his heart keeps her memory alive, thus causes the narrator to be in recurrent despair.

The following lines express not only the despair of the narrator but also hues of regret and self-pity. He feels that having a heart causes lifetime of unhappiness and despair unlike for those who are numb and "heartless" and for whom "the heavens are open". The narrator's tone changes in the following two stanzas. In the beginning he expressed his love for her despite his feelings of despair: however, from this point onwards he seems rather judgmental towards her. The narrator refers to her as a serpent whose venomous words were an "unholy offering of fire and lust" that led him "straight to hell". The narrator seems to imply that her sexual appeal lured him to fall in love with her, hence leading him to suffer from various negative emotions. In his mind, he was promised love but was betrayed by her, as reaffirmed by the vague allusion to Adam and Eve. He feels that "Ghosts and owls" are wrapped around his neck. Owl has been connected to misfortune and loneliness (Klibansky et al. 1979: 395), and in this case "ghost and owls" shows also his feelings of anxiety and despair. He blames her of leading him "too far this time", thus he feels that there is no returning from his despair.

The depth of the narrator's despair and hopelessness are affirmed in the last lines as he realizes that heaven cannot help them this time. The narrator realizes that there is no salvage for them or for their love. The narrator acknowledges his own misperception of the gender roles as he had falsely believed that "Woman is a creator, man is a destroyer", however she was the one who destroyed him. For the narrator their love was divine but as he understands now it was nothing but a lie and that they are mere mortals. They are just the "worms of the earth". "10 Silver Bullets" seems to continue the story seen in "With You Came the Whole of the World's Tears". The latter represented a man desperately desiring to be united with his lost love object. He begged to be sent to Hell and in "10 Silver Bullets" the narrator is seen in Hell as he confronts her as she stands next to Lucifer.

The third example of despair, “Silhouettes” (Appendix 5), continues the theme seen in the first two examples. The lyrics present a melancholic narrator who fell in love and lost his love object. Similarly as in the earlier examples, the narrator seems to be in deep despair but also notions of bitterness and revengefulness are notable. In the beginning, the narrator refers to his blackened heart as a painting. He has experienced deep sorrow but decided to hide it in his heart by painting it black and framed “by tears so thick from ashes, oil and blood”. He states that the longest night of the year is upon him but in his “soul the dark won’t step aside”. The winter seems to increase his sorrow, however time is insignificant to him as his despair is constant. He describes the shadows on the wall as “wounded birds” that dance on his throat “With their crooked black claws”, thus highlighting his anxiety, in a similar manner as in “10 Silver bullets” where “ghosts and owls” were wrapped around his neck.

The reason for his anxiety and despair is revealed in the following lines. The disappointed narrator feels wounded and abandoned as he has suffered for “her” but nonetheless he was banished “from her embrace”. Abruptly his tone of voice darkens as he says “I shall return, I will haunt her in her dreams”. Clearly the narrator holds “her” accountable for his despair. The pain and anxiety seen in the beginning gradually transform into bitterness and revengefulness in the following lines. He seeks to “strike down” the deceitful and greedy ones, to “blind their weak eyes” and curse them with his sorrow. He seems full of hatred towards “the holy ones” who have betrayed their hearts. Then the narrator redirects his antipathy again towards the specific “you” as he continues “You threw me down the throat of hell / Tied my hands and burned me with your tongue” echoing of “10 Silver Bullets”. The narrator goes further with his accusation as he continues “Drowned me in the nothingness / Into the abyss of your poison well”. It is questionable if the accusations are directed towards “her”, or if the narrator is blaming his own deceptive heart. Nonetheless, these lines clearly reflect dishonesty, deceit, and violent harmful love.

“Silhouettes” continue the familiar theme seen in the first two examples of despair. The reason for the narrator’s despair is love, or more precisely the loss of the love object. In all of the three examples, hell seems to describe the feelings of despair, agony and

anxiety connected with love. The three examples also represent the lost love object in a fairly negative manner as she is described as a serpent and a destroyer whose poisonous words and burning tongue as she sang her siren song and lured him into hell – into unceasing despair. A hell that he no longer cannot live without.

The fourth instance, “Abandoned by the Light” (Appendix 18), continues the theme of despair as seen in the first examples. The title echoes feelings such as loss and fear. The lyrics portray the despair of a man who fell in love and now has to pay for the consequences. Whereas the narration is descriptive and metaphorical, the tone is more straightforward revealing the melancholy and despair of the narrator. The lyrics begin with the narrator telling:

“I anchored my heart / Into the depths of this sea / With this ship made out of fears / Its crew plagued with the curse / That comes with the daylight / And pours its black flood on me / When the night arrives”.

As seen in the previous examples, heart is the locus of feelings and memories, but also of melancholy. By anchoring his heart, the narrator is preventing or restricting his heart from moving. The sea symbolizes various things, such as life, death, and time (Ferber 2007: 179), and relates to a stormy passion and danger (Ferber 2007: 182). In this case, the deepness of the sea could imply also strong feelings such as melancholy or sorrow. The ship could be interpreted as his body and the crew as the narrator’s mind. But what then is the curse? The narrator experiences a curse that starts building up during the day and turns into an overwhelming “black flood” that arrives in the evenings. Melancholy was regarded to be caused by “the thick, acrid fluid known as black bile” (Radden 2000: preface X), therefore it is fair to conclude that the black flood means melancholy. The narrator feels that the night is even more unpleasant than the day and thus aligning with the belief that melancholy appearing during “threshold times” (Bowring 2008: 74).

As the lyrics proceed, the narrator reveals more about the state of his sorrow. He refers to his body as a “sinking hearse” that relates to feelings of tiredness and old age, but also affirms that the ship refers to his body. The following line affirms this

interpretation as the narrator continues “Sails of this ghost ship left at the mercy of these storms”. His body feels lifeless and empty, and the experienced rough times have made him tired. The narrator has been fighting against the demons inside of him, but the overbearing sorrow and despair have always found a way to return. The narrator feels that the sorrow is embedded in him as his skin is painted “with their shadow” and cut “with their blades”. This overbearing feeling that he cannot win the fight against his melancholy is implied in the following line “I was drowned under their will / Until I knelt like a ship under wolves’ eye”

Until now, the lyrics echoed Timothie Bright’s and Robert Burton’s views of unreasoned fear and sadness connected to melancholy. However, the following lines give a reason to his melancholy: “But in the flame I saw myself burned alive / Burned alive with her”. The reason for his melancholy is revealed and it becomes obvious that the curse is in fact love and the result of it is despair. The narrator continues “Please, save me Saint Peter!” This plead creates a link to “With You Came the Whole of the World’s Tears” in which the narrator is in despair after falling in love but then separated from the object of his love. The narrator feels lost and torn as the “flags” of the ship have been “ripped apart by the winds that felt like thorns, no land, no home in sight”. The narrator states: “I am abandoned / Abandoned by the light” that verifies his feelings of melancholy, despair, loneliness and displacement. In the earlier examples the metaphorical meaning of light has been interpreted as hope, thus to be abandoned by the light means to be abandoned by hope. In this case the narrator is abandoned by the hope of being reunited with his lover.

In the final stanza, the narrator refers to love as “The purest form of pain”. He tells of the “ebony horses” that were “Gentle in their calmness / “Until their eyes lit up like the fires of hell” as they “pulled apart” his heart. He continues “Or was it just a reflection of mine?”, thus implying that he was taken by a surprise by the power, or the strong emotions that falling in love caused in him that made him feel like his heart was being ripped apart. He blames himself of falling in love. Love that at first felt gentle and calm, but then transformed into burning, ferocious, and continuous passion, and ultimately into despair. The lyrics tell of a man who fell in love and by losing his love object he

has lost the meaning of life, hence causing him to sink into despair and live in the darkness – he is “Abandoned by the Light”.

The last example of despair is represented by the lyrics of “Empires of Loneliness” (Appendix 17). The lyrics describe the last moments of a man who has sunken into deep despair: however, unlike in the earlier examples, the reason for his despair is kept hidden. The lyrics show how the narrator has sunken into deep melancholy that has led to his life and world to become meaningless. The first stanza tells how death comes to the narrator’s door and enters. Death is described as a “lonely shape” with a “grey face” and no eyes. However, as the narrator states, death’s piercing stare reached his soul and even as the death said nothing, the narrator “knew his reasons well”. This conflict reveals the narrator’s feelings of guilt, despair and apathy. The narrator feels that he is only “a burden to others” and sees no reason for him to stay so he decides to follow death. As death escorts him through the city, he observes the city and his overwhelming sense of emptiness and despair is revealed. He feels that hell is around him and that there is “Nowhere to go, but lower from here / Deeper, down into the fear and hopelessness”.

The narrator sees the surrounding world as kingdom of fear inhabited by lost souls and empty shells in their cells. The world echoes emptiness and hopelessness, likewise the residents whom are abandoned by hope and filled “their insides with promises of something, anything...” He moves through the hollow streets surrounded by high concrete buildings. The tall and grey buildings highlight the narrator’s feelings of smallness and emptiness. In addition, the lack of people on the streets and the “dim lights” from the windows suggests to the narrator that he is not alone but simultaneously highlights his loneliness. The narrator imagines that behind the windows are “lost stairs [...] leading down to the depths of hell”. He sees the ordinary life as a vanity that only causes suffering. He continues by referring to everyday life as “the carnival of everything”, and states that people have nothing but “the horror of our existence”. Clearly the narrator sees life as a painful and pointless charade. He sees no point in praying “for the better tomorrow” as for some time he has drifted further away from his dreams and hope.

The narrator reaches the train tracks, his favorite childhood place, and waits for the train to arrive. When he was a child, he saw the passing trains as “the miracles of life”, but now his childish hope has disappeared. He is back on the same tracks but now he is “so much less” than what he used be – alone and inside of him is only “this empire of loneliness”. He hears “The low rumbling sound of a train” and imagines being swallowed by the approaching train. Suddenly from the dark appears a butterfly that brings him “childish hope”, a feeling that he has not felt for a long time. According to Sax (2001: 52), “The wings of a butterfly are frequently used to designate the soul in Western art”, and a butterfly’s “fleeting, hesitant manner” of flying is regarded “a soul that is reluctant to move on to the next world” (Sax 2001: 52). The appearance of the butterfly makes the narrator to question his current situation and his life in general. He seems uncertain and reluctant to consummate his plans. The narrator wonders if there is “still anything worth reaching for?” or “any light or goodness in you worth holding on to?” But for the narrator the sudden glimpse of hope does not change anything as he continues “...and my heart said no”. The glimpse of hope disappears as the butterfly turns into ashes. He closes his eyes and gets on his knees. The narrator hears the sound of the closing train, “the sirens and screaming of the iron”, however his heart “still said no”. The theme of despair runs throughout the lyrics, in addition showing the narrator’s feelings of alienation, loss, longing and the overwhelming sense of emptiness.

3.4 Discussion

As seen in the analysis, the lyrics represent melancholy through the themes of longing, loss and despair. In addition, the analysis brought up few significant topics which will be briefly discussed here.

The contrast of light and dark is evident in various instances, for instance, in “The Heart of a Cold White Land” this interplay refers to the narrator’s own feelings of hope and sorrow, but then extends to allude to the North. Similarly, as in “The Heart of a Cold

White Land”, in “Away” the use of juxtaposition of light and dark characterizes the different feelings of the narrator. Light expresses feelings such as hope, relief, love and safety, whereas dark typifies pain, sorrow, fear and uneasiness. In “7 Hours Late” the light represents the soul of the father, and the fading light relates to the narrator’s melancholy. It can be argued that the contrast of light and darkness can also express life and death. In an interview (Sormunen 2016), Juha Raivio has described the triple album *Songs from the North I, II & III* as a one long journey through light and darkness (my translation).

Darkness relates to shadows: however, shadows seem to describe sorrow and pain in a specific manner. In “Heartstring Shattering” the narrator’s self-worth and emptiness is expressed with the notion that shadows do not form beside him. Shadows seem to connote also anxiety as can be seen in the lyrics of “Room and Shadows”. Shadows act as a metaphor for the narrator’s memories of the past, or more precisely of the choices that he has done in his life that in turn causes intense anxiety in him. Similarly in the lyrics of “Silhouettes” the shadows on the wall and on the narrator’s throat are described as “wounded birds”, thus highlighting his anxiety. In “The Memory of Light” shadows represent the horrors that come with the night, whereas in “From Happiness to Dust” and in “The Heart of a Cold White Land” shadows relate to the narrator’s own dark thoughts. Similarly as shadows, storms relate to feelings. It seems that storm echoes times of trouble, pain and sorrow, and an overall feeling of melancholy.

The lyrics represent the heart as the locus of feelings. As seen in “With You Came the Whole of the World’s Tears”, as the narrator urges himself to “silence your heart before it tears you apart”, hence not only portraying heart as the place from where the memories stem but also reflecting feelings such as love, anxiety and fear. The heart is used to portray the narrator’s suffering, as seen through lines such as “My heart thrown to the lions”, “My heart, withered with time, dead from all this emptiness”, and “I painted my heart black, just to cover the darker shades”. Heart can be deceitful and unreliable as seen in “From Happiness to Dust” where the narrator accuses his heart of turning everything that once was “happy” into “dust”. The case of having a heart is presented in a quite negative manner throughout the lyrics, due to the fact that the state

of being heartless is seen as the only way to avoid future pain as implied by this quote from “Before the Summer Dies” “The one that beats no more, won’t hurt anyone, evermore”. Similarly in “10 Silver Bullets” the heart is seen as responsible for a lifetime of unhappiness and despair, whereas for those who are heartless “the heavens are open”.

As seen in various instances, heart is also the core of memories. In “Heartstrings Shattering”, the narrator states “Hear my heartstrings shattering” as he is recalling a woman who died, whereas in the lyrics of “Songs from the North” the lines “But the songs from your journey / You will bury with your heart” implies that the narrator’s memories are kept in his heart. Memories are connected to lost loved ones but also to past time. For instance, in “Empires of Loneliness” the train tracks represented the narrator’s childhood memories, whereas in “The Memory of Light” memories are connected to time when there still was a promise of hope. Heart also functions as describing identity, for instance, in “Songs from the North” the narrator states that “From your love my heart has been forged” and in “The Heart of a Cold White Land” the narrator’s heart is regarded as “heart of a cold white land”. In various lyrics the narrator’s memories were mainly concerned of home and of its people and nature. The focus on elements connected to the nature of the North represented not only the narrator’s melancholy, but also collective melancholy of the people in the North. Considering Finland’s reputation as a melancholic country, it is probable that the question of identity and melancholy is represented not only from an individual level but also from a collective one.

Nature is described by elements, for instance, sky, stars, trees, and winds. The nature and people are connected in various song lyrics by using a combination of winds and wings. Wings are represented in both works of Cranach and Dürer, and according to Cirlot (1958: 374), for instance, for Plato wings were a symbol of intelligence but from a more general point wings are thought to symbolize spirituality, imagination, and thought (Cirlot 1958: 374). In examples such as “Pray for the Winds to Come”, “With You Came the Whole of the World’s Tears”, “The Memory of Light”, “Autumn Fire”, “Away” and “The Clouds Prepare for Battle” wings portray mobility, freedom but also imagination. Besides mobility and freedom, in “The Clouds Prepare for Battle” wings

are seen as a cover against harm. As those song lyrics concentrate on individuality, in “Autumn Fire” and “The Gathering of Black Moths” people are referred to as crows and also as moths. Butterflies or moths have traditionally been connected to the soul (Sax 2001: 52), and by regarding him and others as moths the narrator could imply the fragility of human life. A butterfly has also been seen as a messenger, a kind of angel, that brings grace or a change of heart (Ferber 2007: 38), as seen in “Empires of Loneliness” where “the trembling wing of a butterfly” brought hope for the narrator but also tempted him to change his mind about ending his life.

On an opposite direction to hope is the frequently stated hell. The lyrics connect hell to torture, torment, pain and suffering, but also to love. In “With You Came the Whole of the World’s Tears” the narrator asks to be sent to hell to be united with his love object, whereas in “10 Silver Bullets” and “Silhouettes” hell is regarded as the consequence of falling in love. Thus hell is a place where you end up when you fall in love, and more importantly where you *want* to end up as affirmed by this quote from “The Memory of Light” “I’m the guardian of her hell, the one remind her / That love will get you here”. Hell is a metaphor for the destructive, tormenting and dangerously obsessive love, portraying internal turmoil of the love melancholic narrator. Robert Burton regarded love as a “mad and beastly passion” (Wells 2007: 6), and similarly in “Abandoned by the Light” love is a violent passion that is referred to as “fires of hell”. In “The Clouds Prepare for Battle” the narrator “arose through the shadows and the fires of hell”, thus he has moved beyond his continuous sorrow, suffering and melancholy. An overall feeling of fear and hopelessness connected to hell is seen in “Empires of Loneliness” where the narrator feels like he is surrounded by hell. Similarly, in “The Gathering of Black Moths” the narrator states that “Hell is here” and with others he keeps “Holding on to the light of hell”. Light connotes hope, however light of hell echoes treacherousness, betrayal and pain.

Hell is one of the frequently used words in the lyrics that has a religious origin, whereas in total religious allusions are fairly vague. For instance, Lucifer and Saint Peter are only mentioned less than a few times in the lyrics, and seemingly left without any other meaning than being characters connected to hell and heaven. Similarly, sins and

holiness are only mentioned in a few songs and, for instance, holiness in “Autumn Fire” seems to refer to the narrator’s feelings that are sacred to him rather than a dedication to God. In short, to get validity for showing the religious meaning of these type of words one would need to consider and analyze other albums, possibly look into the whole production of Swallow the Sun.

Throughout the history of melancholy many fields have described certain physical characteristics as melancholic. A melancholic person is “thin, dark”, and “even the very appearance of the melancholic was brooding and black” (Bowring 2008: 55, 58). In the lyrics, the narrator’s physical appearance is kept unmentioned, although the weightiness of the character is unmistakable in many instances. Melancholic eyes connote different paradoxes and tensions of melancholy, such as madness, genius, and sorrow. Melancholic eyes are usually emotionless, and either directed towards the earth or to some distant point accompanied with a look of uneasiness and suspiciousness. (Bowring 2008: 56 – 57) As observed during the analysis, lyrics in *Songs from the North I, II, III* showcase instances of eyes as they are shaped “like shadows”, accompanied with hollow or soul piercing stares, and they may “lit up like the fires of Hell”. These instances do connote feelings, however not necessarily melancholy, whereas the distant gaze of the narrator can be considered to imply melancholy as exemplified as he turns his “eyes to the North, against the distant flaming sky”, or opens his “eyes to summer's dying flare”.

Charles Baudelaire once said “We are all of us celebrating some funeral” (quoted in Flatley 2008: 28). This quote describes the triple album *Songs from the North* aptly as the lyrics represent death through various dimensions such as loss of loved ones, the change of seasons, the death of things, for instance, with the end of love. Death relates to both an individual and a collective melancholy, and death expresses the melancholy relationship with time, with the transience of things. As seen in the analysis, melancholy intensifies at the approach of death as in “Empires of Loneliness” or at the recognition of things about to change such as in “Autumn Fire”. In “7 Hours Late” death was represented as one’s corporeal death, however death can also describe a moment of rest and spatial freedom, a place where one can be at ease, for instance, as in “From

Happiness to Dust”. Death can symbolize an escape from the sorrows and pain of life, but in “With You Came the Whole of the World’s Tears” the stated “small death” revealed the intimate relationship between the narrator and his love object.

4 CONCLUSIONS

The aim of this thesis was to find out how melancholy is represented in the lyrics of Swallow the Sun. The material of this study consists of the lyrical content in the triple album *Songs from the North* published in 2015, and the analysis was performed on nineteen lyrics. The material was analyzed with a qualitative method. According to the first impression the song lyrics were separated into three main themes of longing, loss and despair. The theme of longing was discussed through the analysis of eight selected lyrics from the material, the theme of loss was analyzed in six song lyrics, and the theme of despair was discussed through the analysis of five selected lyrics from the material.

As seen in the analysis, melancholy was represented through the theme of longing as longing for home, longing for death, and even as the end of longing. Longing stemmed from a separation, either hoped or forced one. Also a realization of an upcoming separation caused longing. The theme of longing represented sentiments such as nostalgia and *kaiho*, hence showing longing as a bittersweet yearning. However, as seen in the analysis, a displacement or a separation can cause also feelings of uneasiness, sorrow, alienation, and loneliness, thus representing the dual nature of melancholy. Longing was closely attached to time and memory. The connection between longing and time was seen as the transient nature of life and feelings, whereas memories of, for instance, lost loved ones or of home connected longing to memory.

The theme of loss represented melancholy through a death of a loved one, but also as a loss of a feeling such as hope and freedom. Either represented from the collective viewpoint or from an individual aspect, a loss of a person or a place caused feelings of pain and sorrow, helplessness, fear, emptiness, and guilt. Similarly as the theme of longing, loss had a firm connection to memory and time. As seen in the analysis, in some cases the passing of time was highlighted by the notion of mortality, thus reaffirming the mentioned connection between death and melancholy, but also the notion of mortality generally connected to metal music.

The theme of despair represented melancholy through quite a dark lens. As mentioned above, separation is a relevant matter in both the themes of longing and loss, and also in despair. Most examples of the theme of despair portrayed love as the cause of despair, and more precisely the separation from the object of love caused symptoms associated with melancholy, for instance, despair, fear, and restlessness. Similarly as the first two themes, despair also revolved around time and memory. Besides love melancholy, the theme of despair also represented both feelings of loss and longing, thus demonstrating how intertwined the three themes are.

The lyrics represented melancholy through the themes of longing, loss and despair. In addition, the analysis brought up few other significant topics. Hell was one of the frequently emerging themes in the lyrics with a religious origin, whereas other religious allusions were vague. The lyrics connected hell to torture, torment, pain, suffering, and to an overall feeling of fear and hopelessness, but also to love as hell was referred to as destructive, tormenting and dangerously obsessive love. The lyrics represented the heart as the locus of feelings and memories: however, heart was also seen as deceitful and unreliable. In many examples heart was presented in a fairly negative manner as being heartless was seen as the only way to avoid future pain.

The lyrical content of Swallow the Sun's triple album connects the songs together and, more importantly, represents melancholy through longing, loss and despair, and as mentioned all of the discussed themes revolve around notions of memory and time. Other significant topics such as the representation of the light and darkness arose during the analysis. As seen in the analysis, light was presented often in a metaphorical manner in the lyrics. Mainly light referred to hope, however a fading light echoed melancholy, whereas light of hell implied treacherousness, betrayal and pain. The contrast of light and dark was evident in various instances. Light expressed feelings such as hope, relief, love and safety, whereas dark connoted pain, sorrow, fear and uneasiness. Light and darkness also referred to life and death.

Throughout the analysis, it becomes apparent that the material represents melancholy. Before concluding my study, the limitations of this study need to be addressed. The

analysis is based on one's individual interpretation, and the results of the study could have been more accurate if the whole production of the band would have been taken into consideration as a part of the material studied. However, the size of the thesis would have been too large, so it had to be narrowed down somehow. The foremost limitation of the study is that the song lyrics were divided into categories, so that one song was always placed into one category only, therefore leaving the analysis superficial. Instead, by pursuing the themes in the whole material and selecting fewer songs as examples and concentrating on them, the analysis would have been more focused, detailed and reader-friendly.

As for further research, it would be interesting to study melancholy from a different cultural viewpoint. As it was mentioned in the introduction of this thesis, melancholy is related to Finland and to Finns, so perhaps this could be studied, for instance, from a various viewpoints of art forms. Also the aesthetic as well as the cathartic side of melancholy give an intriguing base for further studies.

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APPENDICES

Appendix 1. "With You Came the Whole of the World's Tears"

"Saint Peter, save me and send me down to hell
 For I will find her there, where moonlight catches her scarlet hair
 Where she sings, and black ravens circle above her in the burning air"

Silence your heart before it tears you apart
 Keep your eyes on the distant thunder
 Unfold your wings against the dark

"My heart thrown to the lions
 My soul fed to the wolves
 Arise, Arise, Arise!
 Walk on your altar of sacrifice
 And let the blood for her"

"My heart thrown to the lions
 My soul fed to the wolves
 My body left for the winter
 My eyes for the night"

With you came the whole of world's tears
 The space between the heartbeats
 Is where I felt you
 A small death each and every time

I stand straight at the front of my faith
 To keep the last of my honour
 But my legs won't carry me anymore
 Paralysed before the eyes of a hunter
 I open up my veins for the parasites to come

Silence your heart before it tears you apart
 Keep your eyes on the distant thunder
 Unfold your wings against the dark

"Saint Peter, save me and send me down to hell"

Appendix 2. "10 Silver Bullets"

Burn-marks on my chest so the arrows won't miss
 Surrounded by the cupid of Lucifer
 And she, who stands on his left side
 With her burning spears
 Straight into the heart, my love, straight into the heart

The silver bullets, but I won't shed a tear for you
 Won't cry for mercy, none from you
 They always find you in the shadows
 For my heart is a light house of burning flame
 Straight into the heart, my love, straight into the heart

Would have followed you down to the depths of hell
 And saved you from these flames
 Built a bridge over this dark world that we have created

"Blessed be the ones who do not feel
 For you the heavens are open
 Such is the nature of the heartless"

"And for us who tread in the dark
 The road goes on forever
 From sunrise to sunset and all through the night"

The serpent's words, I remember well
 And the venom she spat, unholy offering of fire and lust
 Was a road straight to hell

Ghosts and owls wrapped around my neck
 She led me too far this time
 There's no heaven to help us now, no repeat

Woman is a creator, man is a destroyer, or so I thought
 The judgment of our sins fell upon us
 From the ivory garden of the gods to the worms of the earth
 To the worms of the earth!

Appendix 3. "Rooms and Shadows"

I walked into the room of shadows
 And closed the door behind me

Silent walls remind me of my faults
 Bleeding paintings of holy colours
 Burnt letters and ghosts from the past
 Floating through the heavy air
 With the ghosts I left behind
 Like the ashes I left behind

From the cradle of this life I bleed upon your holiness
 The ones I left behind

My heart, withered with time, dead from all this emptiness
 The dark I came to find

Blind is the mirror that reflects this art
 From poisoned daggers and lies it's been forged
 To carry the weight of devil's wings
 Is less than what I carry inside

When everything vanishes around you
 And slowly slips through your fingers
 And all you have left is pain
 Would you do it again?

Alone in this empty room of shadows
 Alone, filled with memories of nothing
 Would you do it again? And remain the same?

Appendix 4. "Heartstrings Shattering"

See the ghost I have become
 Save the prayers for the living ones
 Feel the dark that I've become
 Send your crows into the light
 To fill the skies and dim the sun

Cast the shadows on my side
 Fulfil the oath of the broken ones
 Hallowed halls of setting suns
 Lost in the vacuum of this heart

Hear my heartstrings shattering
 As tombs open before me
 And she sang...

Bury my heart

Cover it with the coldest stones
 So it will suffer longer
 Like I did in your arms, your arms...

“You led me into the darkest night
 To the deepest shades with your heart open wide
 Into the battle with death on your shoulder”
 “Like a templar knight, with god on his side
 Straight into the arms of your enemy
 Through the flames with fire in her eyes
 Saints, have mercy upon us”

Cast the shadows on my side
 Fulfil the oath of the broken ones
 Hallowed halls of setting suns
 Lost in the vacuum of this heart

See the ghost I have become
 Save the prayers for the living ones
 Feel the dark that we've become
 Send your crows into the light
 To fill the skies and dim the sun

Appendix 5. “Silhouettes”

I painted my heart black, just to cover the darker shades
 Framed by tears so thick from ashes, oil and blood

Winter solstice night, but in my soul the dark won't step aside
 Increased with these long stretched hours, from seconds to years
 Until years become centuries

Lonely silhouettes moving on the wall like wounded birds
 With their crooked black claws, dancing around my throat
 Wounded in the hands of winter, I froze to death for her
 Outcast from her embrace, I bled to death for her

But I shall return, I will haunt her in her dreams

I rise like a morning star, strike down the holy ones
 Who betrayed their hearts for the crown
 That melted over their eyes

I shine like the North star, and blind their weak eyes
 Fill them with my sorrow

And curse them in my arms

You threw me down the throat of hell
 Tied my hands and burned me with your tongue
 Drowned me in the nothingness
 Into the abyss of your poison well

Lonely silhouettes moving on the wall like wounded birds
 With their crooked black claws, dancing around my throat
 Wounded in the hands of winter, I froze to death for her
 But I shall return and sing you back to sleep...

Appendix 6. "The Memory of Light"

From the heavens above
 Through the silent twilight, she fell
 Blinding light of a falling star
 Or wings ablaze?

I watched her sleeping away her pain
 Under the eyes of her crows
 The dark grew around her like the shadows
 As the sun went down

I offered her salvation
 From this place of woe and thorns
 Washed her wings so black, from ashes
 And hid away her horns

Wipe away your black tears
 Welcome the darker times
 The day of tomorrow
 Is for the chosen ones

From the fires of yesterday
 Until the hell of tomorrow
 The memory of light is all we have

The fear in her voice kept echoing in my mind
 Like the cries of a lost child
 Who knows she won't last through the night

Under the stars of the open sky
 She gazed into the night

Wondered why she fell below
Abandoned by the light

The ballet of shooting stars above
She watches them in tears every night
Her wings chained down to earth, unable to leave
I'm the guardian of her hell, the one remind her
That love will get you here

Appendix 7. "Lost & Catatonic"

Failure, Victim, Nothing, Bleeding, Losing, Everything

I was never the one, in their eyes no one will
I laid them all to rest, the demons inside of me
Bury my heart in your icy womb
Away from the light into earth's silent tomb

I AM LOST AND CATATONIC

Choking, cursing, shattering
Blame, blame, blame
Burning, Cutting, I'm Vanishing
Shame, shame, shame

Walls are closing in, they're staring
Shade's still chanting
Run, do it, done?

Brake your vows of trying
Let them suffer in longing
Be remembered
... for nothing?

Felt the pain but I numbed it down
Crowded streets, but no one's around

These kingdoms of dust, these empires of loneliness
Walk through me you all; curse you, you heartless

WE ARE LOST AND CATATONIC

Failure, victim, nothing
Pain, pain, pain
Cutting, Burning, I'm Vanishing

Shame, shame, shame

We are lost

Appendix 8. "From Happiness to Dust"

It's getting late my old friend, it's time to go now
 Say goodbye to all we had and set these torn sails away
 You broke me down to pieces, like you always did
 I'm ready to sleep now

This tomb of my heart turned happiness to dust
 Days changed to lifetimes of promises and rust
 All friends around me
 From happiness and dust
 And I'm ready to go now where I won't be lost
 Happiness to dust

Have you come to take me home?
 Last rays of the evening sun
 With the dream, to where I belong
 To the meadows of unsung songs
 I'm scarred for lifetimes in here
 Worn down in these battles
 I'm ready to sleep now

I dragged all these shadows behind me
 Until they grew into a part of me, but I never wanted it to happen
 All the steps I took, I took them for the happiness of others
 But they all burned me down, burnt like an empty book

I unfolded my wings to their darkness
 Stepped into all those rooms of shadows
 Took those silver bullets to shield their hearts
 But I'm too wounded now from these battles
 Please let me fall into a sleep of beauty for a while

It's getting late my old friend, it's time to go now
 Say goodbye to all we had and set these torn sails away

Worn down in these battles
 I'm ready to sleep now

Appendix 9. "The Heart of a Cold White Land"

From the shadows inside of me
To the light that shines in me
I will be, like an arrow

And the fire that lights the night
And these shadows within the light
I will be, like an arrow

"This heart of a cold white land
In the dark of the endless nights
And the light of summer that never dies
In these songs from the North"

From the cradle of ice
To the tomb of the night
I will sleep in your arms

And the beauty of the eye
A horizon, guiding light
I will keep in my heart

"These skies of the winter stars
Arise to the frozen night
And the light of summer that never dies
In these songs from the North"

Sky, earth, stars
Lakes, moon, trees

Appendix 10. "Away"

Arise with the new dawn's hour
Breathe in the air so blue
Nightmares of yesterday's sorrows
Disappear into the light anew

Here today, gone tomorrow, it will be
Leave your ghosts behind
...for a while

Night came with warm tears
Now the drops of morning dew

“Arise with the new dawn’s hour
And let your eyes reflect the dark...”

...away with the first light of the day
Let it wash your tears away today
And all that will remain

“Nothing here will stay the same”

Not even this pain

Here today, gone tomorrow
It will pass with time, and leave its mark on you
Embrace this early hour

Silent trees and still horizon
You will find it here
When the wind lifts you broken wings

“Arise with the new dawn's hour
And let your eyes reflect the dark...”

...away with the first light of the day
Let it wash your tears away today
And all that will remain

“Nothing here will stay the same”

Appendix 11. “Pray for the Winds to Come”

Wind across the barren land
Lift my wings from the desert sand
My spirit is broken, but not my hands
To write these lines in the sand

“Deceivers, unbelievers
Fall on your knees
And pray for the winds to come”

“Undying and defying North
Winter bless your child
I’m coming home”

Sun burns my eyes in this strange land

Vast fields of sand from where I stand
 My ships are gone, but the sea will carry me
 Under your skies

The starlit night sky, with unknown patterns above
 Abandoned on these far away shores
 Left alone with the memory
 Of the trees, the snow and the lakes
 Tonight I will catch the wind
 And escape this land of burning sun

Wind across the barrel land
 Lift my wings from these desert sands

Appendix 12. "Songs from the North"

Oh Mother North, eyes like blue sapphires
 I'm lost in your wilderness, in your arms
 From your love my heart has been forged
 Eternal nights, to ever-light
 To winter's throne

"Niin laulut Pohjolan kun sammuu, hiipuu hiljaa
 Hallatar kun viljaa lyö, ja yö tuo kuninkaan tuon talven maan
 Niin routaan kaivetaan, lepoon omaan maan
 Ja laulut Pohjolan mukaan vain saan"

Oh Mother North, lakes like blue sapphires
 Under your skies, into the wild I drown my sorrows

At the midnight hour of sacred light
 The magic of these woods, so alive

The shadows of the giants in a silvery dark light
 From the snowy trees ahead
 And their slow march closer to the flaming night skies
 To touch the tail of fire

But their roots hold the secrets, these melodies
 Echoes from the past, nothing here will last
 But the songs from your journey
 You will bury with your heart.

Appendix 13. "Autumn Fire"

1 2 3 4 5 6 7 8 9..

Times I breathe in the holy air
 Before I open my eyes to summer's dying flare
 The autumn fire, the arches of rust
 This hallowed aisle

Cathedrals of trees, where the altars are burning
 The smoke of October leaves
 Father winter is calling his herd aloud
 And we are the crows who fly

"From the aisle of autumn fire we arise
 Over the lakes and trees we draw the night sky
 With our wings we paint the vast horizons, and the stars
 The stars upon the Northern skies"

Blinded by the midnight sun
 In this land we were born
 Now racing the clouds
 Towards the winter's thorn, and we fly

We turn our heads towards the setting sun
 The beauty and the light of the one
 Who will be gone so soon, fade into her hiding
 And the season of rust
 Will soon harvest the living
 So we can be reborn again

Appendix 14. "Before the Summer Dies"

We fall like leaves from the skies
 Down with the sun
 North winds are taming her down
 Chased away for a lifetime

Into the twilight
 Away with the light
 We are the children
 Who stare into the night

"We are the ones
 The children of the setting sun

We are the ones
 Who pray upon the fading light
 We are the ones
 The children of the setting sun
 Who pray upon the night”

Summer is fading like time
 Runs through your fingers
 And night will harvest us down
 Before the words of goodbye

Into the twilight
 Away with the light
 We are the children
 Who stare into the night

We fall like leaves down from the skies
 Down with the sun.
 And storms will arrive and harvest us down
 Down with the sun.

We pray for the night
 To give us one more sunrise
 To shine from our eyes
 Before the summer dies

Appendix 15. “The Gathering of Black Moths”

Hell is here, where storms are drawing near

We are black moths, separated from the core
 Chased away into the night, to the farthest shore
 Where storms rip our wings apart

We circle around the flame
 Holding on to the light of hell that glows for us
 In our name, of pain and betrayal
 This is our home, on the farthest shore, where the bells toll fear

We are the black moths circling around the flame
 The distant lighthouse in the raging storm
 The glow of the safe harbour we will never reach
 Like a compass without the North, we are lost
 Ever changing course from home, forever lost

For our sins we are cursed to stay here
 For all the wings we left behind, burned and broken
 Now the ones to hold the blackest ones
 On our backs they keep us alive in this world of the dead
 But not to be remembered, only in all evil

We are the black moths circling around the flame
 For a thousand years of suffering, a price from the life we left behind
 Thrown into the loneliness of this last shore
 From the life all promises, into the abyss of souls parted

And the calm is only to remind us of our black hearts
 The one that beats no more, won't hurt anyone, evermore

Now I am finally home where I belong
 Flying into the flame of hell every night, just before the sunrise

To burn to ashes
 Just to form again for a new night of suffering

To remain what I was
 The evil, again and again and again and again and again...

Appendix 16. "7 Hours Late"

Forgive me father
 I was 7 hours late, and now you're gone

But I made it next to you, as I promised
 Dressed you for your last journey
 I'm dead to you now, still holding the words that were left unsaid

Couldn't burden you with the sorrows that crushed my chest
 Couldn't find the right time to share those words, why the days passed away

I'm dead to you now, and will be, until my own heart sees the fallen veil of night
 Until the curtains open for me, to walk the same moonlit silver trail, I always will be 7
 hours late

Carrying the pain of knowing, that you never know
 Why we both went through the days apart, but with the same shadows in our hearts

I can't never tell you why I wasn't there, until they bury me in the same soil
 Until we meet again, I will be 7 hours late

These rooms of shadows, echoes on these walls, this empire of loneliness
Still feeling the presence, your soul still lingering here for a while

And the dark that pours in through the night-side window
And the light that fades into the woods
Like fireflies dancing between the rusted trees, the light that escaped from my side
Glowing in the woods, waving its last goodbye until its gone

And then it's dark

Appendix 17. "Empires of Loneliness"

A lonely shape at my door, as death walked in
Turned his grey face toward me
No eyes, but his stare pierced my soul
No words, but I knew his reasons well
Nothing here for me, just a burden to others
I followed his slow steps, quiet sighs straight into the night

Through these streets of flashing lights
Shapes with eyes like shadows and stares so hollow
Nowhere to go, but lower from here
Deeper, down into the fear and hopelessness
Hell everywhere around me
So why would I have anything to lose if I follow?
Through this city of long shadows we walked
This world of empty souls

Kingdom of fear and hearts so lost, abandoned by the light
Cells of empty shells, filling their insides
With promises of something, anything...

These grey towers around me climbing toward the night sky
Reaching for the clouds like birds so black high above
With their all seeing eyes, the halo of their stares
And these concrete walls
With dim lights that are covered with curtains
And within are lost stairs
Just leading down to the depths of hell

This carnival of everything
Yet we have nothing, but this horror of our existence
Couldn't find more reasons to pray for a better tomorrow,
All I achieved was just more distance

From my dreams, my hopes and from the light of the morning
That I separated my self from so long ago

So I followed his slow and quiet sighs
To the place I loved most as a child
Where I chased my dreams
And waved to the passing trains, the miracles of life

And here, back on those same tracks
I stand again, being so much less
Now alone holding nothing within
But this empire of loneliness

The low rumbling sound of a train
In the distance, its blinding eye in the dark
Ready to swallow you whole
Left in pieces like my wounded soul

Then from the dark, a small glimmering light did appear
With the trembling wing of a butterfly
It shone a light into my night
A halo of a childish hope, reaching
From somewhere, long since gone

I held my breath and it landed
On my arm and asked

Is there still anything worth reaching for?
...and my heart said no
Any light or goodness in you worth holding on to?
...and my heart said no

I closed my eyes, got on my weak knees
And breathed in the dark glow
As her wings turned to ashes, from ashes to a black moth
I heard the sirens and screaming of the iron
... And my heart still said no

So I followed his slow steps and quiet sighs
To the place I loved most as a child
And there, back on those same tracks i stood again
Now alone holding nothing within
But this empire of loneliness

Appendix 18. "Abandoned by the Light"

I anchored my heart
 Into the depths of this sea
 With this ship made out of fears
 Its crew plagued with the curse
 That comes with the daylight
 And pours its black flood on me
 When the night arrives

On this sinking hearse I stand, made of bones, blood and horns
 Sails of this ghost ship left at the mercy of these storms

I tore the demons out of me
 But the night always brought them back
 They painted my skin with their shadows
 And cut me with their blades

I was drowned under their will, until I knelt
 Like a ship under wolves' eyes
 They made me stare straight into the fire
 Until I heard all the cries of pain in the æther

But in the flame I saw myself burned alive
 Burned alive with her
 Please, save me Saint Peter!

On this sinking hearse I stand, made of bones, blood and horns
 Sails of this ghost ship left at the mercy of these storms
 Flags ripped apart by the winds that felt like thorns, no land, no home in sight
 I'm abandoned, abandoned by the light

The purest form of pain
 My heart pulled apart by ebony horses
 Unaware of their powers

Gentle in their calmness
 Until their eyes lit up like the fires of hell
 Or was it just a reflection of mine?

On this sinking hearse I stand, made of bones, blood and horns
 Sails of this ghost ship left at the mercy of these storms
 Flags ripped apart by the winds that felt like thorns, no land, no home in sight
 I'm abandoned, abandoned by the light

Appendix 19. "The Clouds Prepare for Battle"

The black winds lift my wings, on my command
 I turn my eyes to the North, against the distant flaming sky
 The pressure of the air, and the weight of the clouds on the horizon

I have no more fear in me, nor tears to resist
 I rise above you and take your throne
 ...of fear

"I turned my wings towards the dark, and your armies
 Threw my soul into the eye of the storm, to feel your force
 But you were less than nothing as an enemy of mine
 I arose through the shadows and the fires of hell"

"To look you straight in the eye, in this stillness before the storm
 One more time, before I raise my hand
 As these clouds prepare for battle
 Under my command"

I rise through the clouds with wrath in my eyes
 Through the temples of the skies, under the stars
 Upon the night sky, above the living and the dead
 Through the black night of the souls, into the fiery throne

This darkness grew my wings too mighty to break, too strong to fall
 I have no more fear in me, nor tears to resist
 I rise above you and take your throne
 Through the black night of the souls, into the fiery throne

"I turned my wings towards the dark, and your armies
 Threw my soul into the eye of the storm, to feel your force
 But you were less than nothing as an enemy of mine
 I arose through the shadows and the fires of hell"

"To look you straight in the eye, in this stillness before the storm
 One more time, before I raise my hand
 As these clouds prepare for battle
 Under my command"