

The Rhetorical Perspective of Discursive and Non-discursive Contents of Selected British Election Songs

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Abstract

The rhetorical perspective of discursive and non-discursive contents of songs and music have confirmed that there are congruity or incongruity between discursive linguistic symbols (lyrics) and non-discursive aesthetic symbols (music). The data used for the present research were selected from the popular songs that were used in the British general elections for the twenty-first century from 2001 to 2019. The main aim of the current study is to examine music as a rhetorical device based on Sellnow and Sellnow's (2001) theory "'Illusion of Life' rhetorical perspective" to achieve the rhetorical analysis of the songs selected for the British election. The researcher's analysis of the music-lyrics interaction is in-depth as the one Sellnow and Sellnow (2001) offer. It is the first research that contains an analysis is conducted by using all components of this theory. This research finds that the congruity aspect is more successful than incongruity especially with the upbeat optimistic songs with intensity patterns which are more successful in conveying the political messages and finds out that persuasion can be achieved not by traditional means of rhetoric, i.e. verbal or written communication but by non-discursive means, that is music.

Keywords: Sellnow and Sellnow's (2001), Election songs, Persuasion, Rhetoric, British election, Popular Songs

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Introduction

The combination of politics with music in modern campaigns suggest that there is a lot of significance that rest on the song itself and the images associated with this song. The rhetorical analysis of these songs seeks to convey how the process of singing campaign songs is a mere rhetorical act as these songs have a specific meaning tied to the potentiality these songs have to persuade voters during the rally to achieve the vote.

These songs are known to be purposeful with the intention of candidates marketing themselves as hard workers who are aiming at solving all their communities' problems and let them live prosperously. All rhetorical theories evolved have dated back to Aristotle's book of 'Rhetoric' who defined the term as "the available means of persuasion" (Aristotle, 350 B. C. E /1954, p. 8). But Aristotle, when wrote this book, argued that only the texts of public speeches were perceived as having rhetorical functions. Today things have been changed and many rhetorical theories have been reorganized to include various nontraditional subjects to include other means by which speakers prove to achieve persuasion, among them are songs. In people interactions, some constraints influence the flow of communication. Each of us must empower ourselves with social conventions to represent our truthfulness or less in the communication process. Otherwise, the listener or reader could be misled and misunderstood (Abdulmajeed, 2010, p. 1).

The purpose of the current study is to examine music as a rhetorical form based on Sellnow and Sellnow's (2001) theory ' Illusion of Life' rhetorical perspective" to achieve the rhetorical analysis of the songs selected for this study. Sellnow and Sellnow's main aim in their new approach is that music can communicate persuasion. The theory says that "The illusion of life rhetorical perspective increases our understanding about how discursive linguistic symbols and non-discursive aesthetic symbols function together to communicate and persuade in didactic music" (p. 395). They argue that "lyrics and music work together to offer messages comprised of both conceptual and emotional content through the constructs of virtual experience (lyrics) and virtual time (music). Both virtual experience and virtual time must exist for music to function rhetorically" (p. 395) depending on the ability of music to heighten the emotion of the viewers/listeners (Sellnow and Sellnow, 2001, p. 395).

The Statement of the Problem

The research will answer the following questions:

1. Are there the two rhythmic structures used by the selected song; intense and release patterns?
2. Which one is highly used?
3. Are there rhetorical congruity or incongruity between discursive linguistic symbols (lyrics) and non-discursive aesthetic symbols (music) in these songs?
4. Which one of these rhetorical tools registers a higher frequency?
5. What are the themes of the communicated conceptual and emotional contents in the lyrics of these songs?
6. Are the themes of the songs congruent or incongruent with the music in all the selected songs?
7. Are the themes of the songs congruent or incongruent with the manifesto titles in all the selected songs?

Rhetoric and Persuasion

The study of persuasion is originated through the study of rhetoric. The ancient Greeks were the first to advocate the importance of rhetoric and persuasion. Before two thousand years ago, a famous Greek teacher, scientist, and rhetorician, Aristotle, put three basic ways of a convincing audience of something or at least getting the audience to listen to what you have to say. We still use these concepts today. According to Aristotle, there were three basic ways of convincing audiences of a particular argument or at least getting audiences to listen to what you have to say. We still use these concepts today. They are ethos, pathos, and logos referred to as the three modes of persuasion. Ethos, pathos, and logos are all interconnected; to make a strong argument, it has to be all these modes of persuasion worked together overall. This perspective opens the

door to music to be account for as an example of Pathos is a term that is sometimes referred to as “emotional appeals”. Emotional appeals are intended to make listeners feel afraid, compassionate, proud, angry, shameful, and the like. As such, the appeal to pathos is directed towards the emotions of the audience. In many situations, emotion remains the most powerful persuasive factor.

The “Illusion of Life” Rhetorical Perspective of Music: A Discursive and Non-discursive Perspectives

Sellnow and Sellnow (2001) “Illusion of Life” rhetorical perspective can be seen as a shifting and dynamic approach to analyze music in multiple contexts rather than methods or a fixed body of knowledge. It is the form of sensory knowledge, a particular way of thinking, and doing that is always problematizing. This means that illusion of life implies a hybrid model of research and praxis; in addition, it generates something more dynamic (Elaf & Hussien 2020). According to the notion of synergy, it is the productive melding of two elements - music and lyrics - to create something larger than the sum of its part. So, it can be seen in the term of heterosis. This notion suggests that the illusion of life is not about offering a comprehensive rhetorical framework to analyze the musical score and lyrical content of songs, but to discover something new from the dynamic interaction between them and this is the challenge of Sellnow and Sellnow (2001) rhetorical perspective. It is available to divide the concepts of the theory into two main contents: the virtual experience (Lyrics) and the virtual time (music). The virtual experience (Lyrics) represents the story, or narrative, of a musical work, Not a real experience but a lyrical accounting of life via an artist's perspective. The lyrics are oriented to convey a certain message in two ways: poetic lyric illusions where the lyrics are backwards-looking, reflecting on the resolved past. While the dramatic lyric illusions were Forward-looking into unresolved future. A poetic or dramatic illusion can be composed primarily in either a comic or a tragic rhythm, in that comic lyrics serve to symbolize the struggle of people against society. Not funny or hilarious, but the protagonist is determined to beat the odds/cannot fail. The protagonist's contest with the world. The comic rhythm is a struggle against all odds toward self-preservation. On the other hand, tragic Lyrics serve to symbolize the struggle of people against society. The protagonist has a sense of hopelessness, attempts to cope with reality.

The second content of the theory is the virtual time (Musical Score) which can be identified by identifying the actual time, actual time is a one-dimensional, infinite succession of moments, whereas music suspends this and “makes time audible and its form and continuity sensible” substitutes rhythm, harmony etc. by its intensity and release patterns. Intensity patterns represent the Tension (Fast/driving, Changing, Syncopated) beats increasing volumes while release patterns represent the Relief (slow rate, Consistent, Duple or Triple) beats reducing volumes. This musical intensity and release patterns can be analysed as They occur in (1) rhythmic structure, (2) harmonic structure, (3) melodic structure, (4) phrasing, and (5) instrumentation (Sellnow & Sellnow, 2001, p. 402, Alakrash et.al 2020):

- 1- Rhythmic structure: is the repeated movement of sounds through time. In songs, the words usually match the rhythm. Everything we sing or say has a rhythm. For example, try singing or saying a lullaby, nursery rhyme. Tempo, meter, and Beat are all part of the rhythm.
- 2- The harmonic structure is when you play two or more notes at the same time.
- 3- Melodic structure is the tune. The tune is made up of musical notes or pitches that make up a pattern. When you add words to a melody, it becomes a song. Notes can be high, low or in-between. Their height is called the pitch.
- 4- Phrasing: is as important to musical performance as it is to oral reading.
- 5- Instrumentation is “the assignment of specific instruments for playing the various parts of a musical composition” (Ammer, 1972, p. 161).

The core of the analysis is finding two kinds of relationships: congruity and incongruity. Congruity can be identified as the relationship of agreement between lyrics and music as they impart a message comprised of both “conceptual” and “emotional content”. Congruent discursive linguistic symbols and non-discursive aesthetic symbols reinforce each other, making the didactic message more poignant. On the contrary with incongruity or incongruent Interaction is the

motional meanings of lyrics that contradict one another, and alter meanings that would have been conveyed by either one.

Criteria of Selecting the Popular Songs

There are three criteria to conduct this type of data analysis; they are namely: time frame, usage frame, and the kind of usage. Each criterion has its required question/s to build up the base which will be used to choose songs to qualify them for the study, as shown in Table 1:

Table 1

The criteria to conduct the data analysis.

Criteria	Questions
Time Frame	Was the song used in the 21 st century British General Elections?
Usage Frame	Was the song used by: 1- The Conservative Party? 2- The Labour Party? 3- The candidate of these parties? 4- The fans of these parties or the candidates? If yes, it is good for this study.
The kind of usage	Was the song used as propaganda for the parties or their candidates? If yes, it is suitable for this study.

These criteria help to overcome major issues with a bias toward a certain musician, song, or genre and enable the selected songs to be based on qualifications and parameters set up before the analysis. Moreover, these criteria not only help to avoid the bias toward a certain musician, song, or genre but also they can differentiate these kinds of election songs of propaganda from the other kinds of election songs as they are called the protest and parody songs which are used to target a specific type of political or social activism, for example, the song "Liar Liar General Election 2017" is a protest song performed by the British ska/reggae band, Captain SKA. This song is a kind of criticism of Prime Minister Theresa May, remarking upon her cuts to various government agencies and programmes, as well as her political positions.

List of Songs

The selected songs are chronologically organized starting from 2001, 2005, 2010, 2015, 2017 and up to 2019, two songs for each year as shown in Table 2:

Table 2

Conservative Party and Labour Party British Elections Songs and manifestoes of the 21st Century

PM Candidate	Election year	The election song (during term)	The party	winner	Manifesto Title
1- William Hague	2001	Massive Attack's "Man Next Door"			Time for Common Sense
2- Tony Blair	2001	The Lighthouse Family- "Lifted"	Labour		Ambitions for Britain
3- Michael Howard	2005	Benet "As You Fall"			Are You Thinking What We're Thinking?
4- Tony Blair	2005	U2 "Beautiful Day"	Labour		Britain Forward, Not Back
5- David Cameron	2010	Keane "Everybody's Changing"	Conservative		Invitation to Join the Government of Britain

6-	Gordon Brown	2010	James "Sit Down"		A Future Fair for All
7-	David Cameron	2015	Coldplay "A Sky Full of Stars"	Conservative	Strong Leadership. A Clear Economic Plan. A Brighter, More Secure Future. Britain Can Be Better
8-	Edward S. Miliband	2015	The Horrors " I See You"		
9-	Theresa May	2017	Rihanna "This is What You came for"	Conservative	Forward, Together
10-	Jeremy Corbyn	2017	The Temptations. "Get Ready"		For the Many, Not the Few
11-	Boris Johnson	2019	The Who "Baba O'Riley"	Conservative	Get Brexit Done
12-	Jeremy Corbyn	2019	Emeli Sandé "You Are Not Alone"		It's Time for Real Change

Data Description

There are many parties in the United Kingdom, for example, the Conservative party, Labour party, Scottish National Party, Liberal Democrats, Democratic Unionist party, Sinn Fein, Green party of England Wales, and Scottish Greens, etc. The most influential parties on the British political scene are the Conservative and Labour parties. The final contesting is almost always happened between these two parties. Therefore, this research focuses on the Conservative party's chosen songs and Labour party's chosen songs because they are the most dominant, strongest and most important parties in the United Kingdom. Besides, as it is stated by Audickas, Cracknell, and Loft (2020) in their book *UK Election Statistics: 1918-2019: A Century of Elections*, that "since 1918, British elections have been dominated by the Conservatives and Labour" (p. 4).

The Model of the Analysis

The analytical framework that will be engineered for this study is out of the theory proposed by Sellnow and Sellnow (2001). They outline five components of their "illusion of life" theory. They are namely: rhythmic structure, harmonic structure, melodic structure, phrasing, and instrumentation. The researchers will adopt this theory to be the model of the analysis of this study out of these five components. They find that, while all components should be considered altogether according to the theory, the rhetorical perspective lies in the interaction between virtual experience and virtual time elements to determine whether a given song is congruent or incongruent.

The model of the analysis will focus on the themes of the lyrics and the accompanied music for the study to be exclusively a rhetorical study of discursive and non-discursive elements. The virtual experience focuses primarily on either the poetic or dramatic illusion. Within either illusion, the virtual experience may stress primarily a comic or a tragic rhythm (Sellnow and Sellnow, 2001, p. 399), and the virtual time element (Musical Score) in every song, can be the intensity of release patterns. Virtual time is entirely perceptible, understood through the single sense of hearing. These musical intensities and release patterns can be analysed as they occur in (1) rhythmic structure, (2) harmonic structure, (3) melodic structure, (4) phrasing, and (5) instrumentation (Sellnow and Sellnow, 2001, p. 402).

Moreover, the analysis will contain the political context of each song and the relationship between lyrics and music, as congruity or incongruity, as they impart a message comprised of both conceptual and emotional content as well as the candidate's manifesto title.

Data analysis

Song (1) “Man Next Door” Used by William Hague, Conservative Party, (2001).

Table 3

Song (1) “Man Next Door” virtual experience.

Virtual Experience “Man Next Door”				
Verse	Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
1, 2, 3	Poetic	<ul style="list-style-type: none"> • Backwards-looking into the virtual past. there is a recounting of events. • Finality. • Lacking Suspense • Forward-looking into the virtual future. 	Tragic	Pessimistic tone, its form is closed and final
Chorus	Dramatic	<ul style="list-style-type: none"> • The desire to find solutions. • There is a sense of suspense 	Comic	<ul style="list-style-type: none"> • Optimistic lyrics • brainy opportunism • self-preservation • The power of youth beating all odds.

Table 4

Song (1) “Man Next Door” virtual time.

Virtual Time “Man Next Door”	
Pattern	Verse 1, 2, 3 and Chorus/ release.
Rhythmic Structure	Slow, Consistent
Harmonic Structure	The music is stable, pleasant and satisfactory, which indicate that it has a good level of harmony
Melodic Structure	Long-held tones.
Phrasing	legato - smooth, connected- articulations
Instrumentation	Organ, cymbals and drums.

Discussion: The song is musically congruent and politically incongruent:

It is a bizarre choice, not just because it is probably the least uplifting song ever used by a political party but also because he used it to criticize Tony Blair as the friendly and no-nonsense “man next door” (East, 2010, May 6). Although “Man Next Door” shares similarities with Hague’s political thoughts, it includes vague references about the candidate and his qualifications. Thus the three verses are **musically congruent**, but it is **incongruent** in its chorus’ part. Moreover, it is **politically incongruent**. “Man Next Door” offers a potentially controversial message. The discursive message revealed in the lyrics alone is that there is an unbearably annoying man the protagonist wants to leave his place because of him; if this song is used as such, there will be a reference to Tony Blair as the spoiler that voters should leave him and do not elect.

The conceptual message that can be derived from Hague’s manifesto title “Time for Common Sense” is also vague and carries ambiguity because of the opening meaning of “common sense”. Moreover, the reason for the Conservative Party to choose this manifesto title is to criticize the Labour government, which they won after four times winning for the Conservative Party from 1979 to 1997. Despite his efforts, Hague was not successful in choosing the election campaign song because the song failed in conveying a clear message that can convince voters of the necessity of electing the Conservative Party. Therefore, the failure of the Conservative Party to choose an

election campaign song suitable for their political program can be considered one of the reasons for their loss in the 2001 election.

Song (2) “Lifted” Used by Tony Blair, Labour Party, 2001

Table 5

Song (2) “Lifted,” virtual experience.

Virtual Experience “Lifted”			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Dramatic Illusion	- Forward-looking into the virtual future. - The desire to reach a prosperous future - sense of suspense	Comic	- Optimistic lyrics - self-preservation -The personal power beating all odds.

Table 6

Song (2) “Lifted,” virtual time.

Virtual Time of “Lifted”	
Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	Organ, conga drum, cymbals and drums.

Discussion: The song is musically and politically congruent for Tony Blair. “Lifted”, as a campaign song for Labour Party General Election candidate, illustrates the rhetorical nature of music and its ability to transcend political, cultural and party identity. The song under question is successfully reflected in the conceptual message of the Labour’s Party manifesto title “Ambitions for Britain”. “Lifted” embodies the broad meaning of these two words; moreover, the Labour Party conveyed the nature of the political program to the voters.

Labour Party determined that their election campaign would be accompanied by the sounds of pop band Lighthouse Family. They used the band's hit, ‘Lifted’, in the same way, that the party's theme tune “Things Can Only Get Better” by D: Ream's in 1997 (“Labour campaign”, 2001). They wanted to repeat their overwhelming success in the 1997 elections. The election result in 1997 proved that Britain was ready for a change after eighteen years of Conservative rule and the song summed up the idea that the Tories had run out of steam and ideas. Indeed, “Lifted” by Lighthouse Family can be considered an essential factor of the victory of the Labour Party in the general elections in 2001.

Song (3) “As You Fall” Used by Michael Howard, Conservative Party, 2005

Table 7

Song (3) “As You Fall,” virtual experience.

Virtual Experience “As You Fall”			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm

Poetic	<ul style="list-style-type: none"> • Backwards-looking into the virtual past. • there is a recounting of events. • Finality. • Lacking Suspense 	Tragic	Pessimistic tone. its form is closed and final
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Table 8

Song (3) "As You Fall," virtual time

Virtual Time "As You Fall "	
Pattern	Release.
Rhythmic Structure	Slow, Consistent
Harmonic Structure	The music is stable, pleasant and satisfactory, which indicate that it has a good level of harmony
Melodic Structure	Long-held tones.
Phrasing	legato - smooth, connected- articulations
Instrumentation	Piano

Discussion: The song is musically congruent and politically incongruent.

"As You Fall" is **musically congruent** in that its tragic message is combined with release music. The utilization of "As You Fall" throughout the Conservative's Party campaign served to be **politically incongruent** for a couple of reasons: One, the theme of the song in question, focuses on highlighting the opposing party's weaknesses tragically while neglecting self-promotional tactics to reveal the Conservative Party's strategies or the qualifications of their candidate. Second, the song is very depressing and does not carry feelings of motivation and joy, which is not proportional to the general atmosphere accompanying the elections, and this is confirmed in the analysis model when a tragic message that is accompanied by congruent release patterns can be so powerfully discouraging and distressing that it repulses some audience members from the beginning and becomes tedious for others after a time.

Song (4) "Beautiful Day" Used by Tony Blair, Labour Party, 2005**Table 9**

Song (4) "Beautiful Day" virtual experience

Virtual Experience "Beautiful Day"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Dramatic	<ul style="list-style-type: none"> - Forward-looking into the virtual future. - The desire to reach a prosperous future - sense of suspense 	Comic	Optimistic lyrics

Table 10

Song (4) " Beautiful Day," virtual time.

Virtual Time "Beautiful Day"	
Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody

Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	kick drum, snare drum, tambourine, electric guitar and bass guitar.

Discussion: The song is musically and politically congruent.

It is musically congruent because it combines **dramatic comic lyrical messages with intense musical patterns**. Also, it can be reflected in the Labour's Party manifesto title "Britain Forward, Not Back". Blair had illustrated this title in the Labour Party manifesto (2005) through nine sentences for nine chapters,

Forward to increased prosperity, not back to boom and bust

Forward to personalised learning, not back to mass failure

Forward to neighbourhood policing, not back to rising crime

Forward to personalised healthcare for all of us, not back to two-tier healthcare

Forward to new opportunities in old age, not back to poverty and insecurity

Forward to family prosperity, not back to family poverty

Forward to international leadership, not back to isolation and powerlessness

Forward to Olympic gold, not back to cuts in sport and culture

Forward to reform and decentralisation not back to opportunism and neglect (Finlayson, 2005)

Aside from the fact that Blair had quoted his manifesto title "Britain Forward, Not Back" inadvertently from Kang, (a character as the alien overlord in the Simpsons, who in his guise as Bill Clinton) famously called for society to go "Forward, not backward; upward, not forward- and always twirling, twirling towards freedom!, (10 worst political, 2016, March 23), still, up to the researchers' opinion, this slogan was successful in delivering Blair's message especially his manifesto title has reflected in his campaign song.

Song (5) "Everybody's Changing" Used by David Cameron, Conservative Party, 2010

Table 11

Song (5) "Everybody's Changing," virtual experience

Virtual Experience "Everybody's Changing"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Poetic Illusion	<ul style="list-style-type: none"> • ackwards-looking into the virtual past. there is recounting of events • inality. • acking Suspense 	Tragic	Pessimistic tone. its form is closed and final

Table 12

Song (5) "Everybody's Changing" virtual time.

Virtual Time "Everybody's Changing"	
Pattern	intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable

Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	Electric piano and snare drum

Discussion: The song is musically incongruent and politically congruent.

The intensive cheerful rhythm and short, bouncy articulation of the song match the pessimistic spirit of the lyrics, making "Everybody's Changing" musically incongruent.

The winds of change blew through The British general election of 2010. There was a feeling that change was in the air. The Conservative Party was rising in public estimation under a new leader while the Labour Party seemed to have lost its control on the constituency after 13 years. Thus, "Everybody's Changing" is politically congruent. Its conceptual message can be suitable in the political frame of the Conservative Party manifesto title "Invitation to Join the Government of Britain".

Cameron was brilliant in building rhetorical unity between the constituency and his party. The rhetorical meaning of the word "invitation" makes the rhetorical trick seems to work due to the Conservative electoral discourse is ideologically oriented, anchored in the party and what it stands for.

Song (6) "Sit Down" Used by Gordon Brown, Labour Party, 2010

Table 13

Song (6) "Sit Down" virtual experience

Virtual Experience			
"Sit Down"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Poetic	<ul style="list-style-type: none"> • Backwards-looking into the virtual past. there is recounting of the event • Finality. • Lacking Suspense 	Tragic	Pessimistic tone. its form is closed and final

Table 14

Song (6) "Sit Down" virtual time.

Virtual Time "Sit Down"	
Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	Bass guitar is the dominant instrument

Discussion: The song is musically and politically incongruent.

It is musically incongruent because its intensity patterns transform the meaning of the sad didactic message in some way, while the message will be clearer if it is comprised of tragic poetic illusion with release patterns. Politically, indeed, it is a bizarre and unfortunate choice to use this song in a political context. Political analysts and music experts prefer for an election campaign an upbeat,

encouraging song that's relatable and pushes voters, but doesn't come off as fake or particularly inappropriate for any one group of people. These characteristics do not meet at all the song in question. There is, also, the incongruity in the political message of the Labour's manifesto title "A Future Fair for All" and their strange song "Sit Down". The purpose of the Labour's Party manifesto title is fairness: fair rules, fair chances and a fair say for everyone; how can this meaning fit in the song in question meaning?

Song (7) "A Sky Full of Stars" Used by David Cameron, Conservative Party, 2015

Table 15

Song (7) " Sky Full Of Stars" virtual experience.

Virtual Experience " Sky Full Of Stars"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Poetic	<ul style="list-style-type: none"> -Backwards-looking into the virtual past. There is recounting of events. Finality. Lacking Suspense 	Tragic	Pessimistic tone. its form is closed and final

Table 16

Song (7): "Sky Full Of Stars" virtual time

Virtual Time " Sky Full Of Stars"	
Predominant Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	Piano, drums, guitar, and cymbal.

Discussion: The song is musically incongruent and politically congruent.

However, while hope does shine through the song's music, the verses throughout speak of disillusionment. There are disappointment and sadness in this song but with satisfaction and acceptance of this sadness. It's a bizarre song that makes the listener think of sorrow but in a happy way. The [Chorus] states "I don't care, go on and tear me apart/ I don't care if you do". This line expresses the state of satisfaction of the disappointment of the disappeared beloved.

The frustration expressed here seemed to play a theme in David Cameron's campaign as he spoke out about negative things in government that needed to return to its original greatness. This theme of frustration is also apparent in Cameron's selection of Keane's song "Everybody's Changing" as a part of his campaign as if Cameron opened the door for criticism to the British people and expresses his acceptance of this criticism, especially since Cameron expressed that his favourite song is the song "The Eton Rifles" which is classified as a political protest song and has been criticized by the songwriter Paul Weller for declaring Cameron as his favourite song. He replied at the time as "I was one, in the corps. It meant a lot, some of those early Jam albums we used to listen to. I don't see why the left should be the only ones allowed to listen to protest songs" (The Jam, 2020).

This song was reflected in the Conservative's Party manifesto title for two reasons; the first: the upbeat music and its charming spirit match with David Cameron's upbeat tone at his campaign launch. The second reason is the bright picture in the theme of the song at issue and the bright picture in the more secure future that David Cameron wanted to offer to the British people.

Song (8) "I See You" Used by Edward Samuel Miliband, Labour Party, 2015

Table 17

Song (8): "I See You" virtual experience

Virtual Experience "I See You"				
Illusion	Nature of Illusion		Rhythm	Nature of Rhythm
Dramatic	<ul style="list-style-type: none"> • Forward-looking into the virtual future. • The desire to reach a prosperous future. 		Comic	Optimistic lyrics

Table 18

Song (8): "I See You" virtual time

Virtual Time "I See You"	
Predominant Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	drums, electric piano, and cymbal.

Discussion: The song is musically and politically congruent.

"I See You" is musically congruent in that its structure combines comic dramatic illusion with intensity patterns. Moreover, it is congruent in the political framework because it focuses on the idea where located in the repeated phrase "I See You". This idea can be fit in the Labour's manifesto title "Britain Can Be Better". It is clear that Miliband's choice of this song is a brilliant one, not just because it can fit in the Labour's Party political framework, but it is congruent in that both the song "I See You" and the manifesto title "Britain Can Be Better" convey the meaning of ability by utilizing the modal verb "can". This modal verb is repeated several times in the [Chorus] "I can see your future in it/ I can see it there/ I can see your future in it/ I can see it there". The listeners can feel harmony among the contents of the Labour Party election campaign.

Song (9) "This Is What You came for" Used by Theresa May, Conservative Party, 2017

Table 19

Song (9) "This Is What You came for" virtual experience

Virtual Experience "This is What You came for"				
Illusion	Nature of Illusion		Rhythm	Nature of Rhythm
Dramatic	<ul style="list-style-type: none"> • Forward-looking into the virtual future. • The desire to reach a prosperous future. 		Comic	Optimistic lyrics

Table 20

Song (9) "This Is What You came for" virtual time.

Virtual Time "This is What You came for"	
Predominant Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	drums, electric piano, and cymbal.

Discussion: The song is musically and politically congruent.

Theresa May's use of "This Is What You came for" throughout her campaign served to be politically congruent for four reasons, as follows:

First, the song does not contain a deep meaning that amounts to a political message directed at persuading voters to elect Theresa May, but the title of the song outline the meaning of the intended message.

The second reason is that the energy of the beautiful melody of the song was exploited to strengthen the intellectual content that should be combined with it to direct the didactic message towards the desired goal, thus the power of melody has replaced the power of the word.

Third, the strong meaning of the title of the song has a deep political meaning. There is a congruent relationship between the song in question and the manifesto title of the Conservative Party: "Forward, Together: Our Plan for a Stronger Britain and a Prosperous Future". Consequently, whatever Theresa May says, the title of the song will say "This Is What You came for".

Finally, and perhaps the most important reason, politicians often choose songs of famous bands to exploit their popularity to increase the winning rate. A good example is the former British Prime Minister Tony Blair and his use of "Beautiful Day" by the Irish band U2 in his 2005 election campaign. The hit song with its soaring melody and optimistic lyrics was all any candidate needed. In addition, U2 have proven their social and political commitment, more than once, and the lead singer Bono is not stingy with political remarks either.

Song (10) "Get Ready" Used by Jeremy Corbyn, Labour Party, 2017

Table 21

Song (10) "Get Ready" virtual experience:

Virtual Experience "Get Ready"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Dramatic	<ul style="list-style-type: none"> Forward-looking into the virtual a forward-thinking. there is uncertainty and an abundance of hope. 	Comic	Optimistic, upbeat, and hopeful lyrics

Table 22

Song (10) "Get Ready" virtual time.

Virtual Time "Get Ready"	
Predominant Pattern	Intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody

Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	Drums, Piano, Trumpet, Trombone, Saxophone, Electric Guitar, Bass Guitar.

Discussion: The song is musically and politically congruent.

The theme of "Get Ready" is a romantic one, however, it is congruent with the musical structures in that the phrase "Get Ready" implicate the sense of suspense would be more representative of intensity than of release.

Politically, "Get Ready" is a title of a song that may carry the idea of someone winning the game or the battle, especially, the 2017 General Election resulted in a hung parliament with no party winning an overall majority. The Conservative Party won the largest number of seats and votes, taking 317 seats and 42.3% of the vote. The Labour Party won 262 seats, and 40.0% of the vote. The difference between them cannot be taken into account (Audickas et al., 2020). Thus it can be considered as a congruent song in the political context.

At the first glance, the song "Get Ready" can be thought that it cannot be reflected in the Labour's Party manifesto title "For the Many, Not the Few", especially if the superficial meaning of the lyrics is relied upon, but the rhetorical meaning of the song can be compatible with the manifesto title as it is mentioned in the explanation of the [Chorus] of the virtual experience.

Song (11) "Baba O'Riley" Used by Boris Johnson, Conservative Party, 2019

Table 23

Song (11) "Baba O'Riley" virtual experience

Virtual Experience "Baba O'Riley"			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Dramatic	• Forward-looking into the virtual a forward-thinking.	Comic	Optimistic, and hopeful lyrics

Table 24

Song (11) "Baba O'Riley" virtual time.

Virtual Time "Baba O'Riley"	
Pattern	intensity
Rhythmic Structure	Fast tempo, changing meter, funk-derived beat.
Harmonic Structure	The music is less stable
Melodic Structure	Short-held tones, strumming melody
Phrasing	Crescendo Dynamics, gradually gaining in rate speed with Staccato articulation.
Instrumentation	xylophone, viola, bass guitar, drums, cymbal, and piano.

Discussion: The song is musically and politically congruent.

The vocals, primarily expressed through short and accented notes, punctuate the song and offer patterns of intensity that are enhanced by the song's upbeat rhythm and powerful drums. The phrase "Put out the fire and don't look past my shoulder" further reinforces the song's forward-thinking and optimistic outlook. The Who's hit creates the clearest and poignant messages because of their **musical congruity**.

Politically, "Baba O'Riley" with its poignant messages to create future change for the better and musical congruity.

The song had much significance for Boris Johnson and his election campaign in 2019. Moreover, the song at issue can be reflected in his manifesto title "Get Brexit Done: Unleash Britain's Potential" because of the variety of its messages at various levels.

Song (12) “You Are Not Alone” Used by Jeremy Corbyn, Labour Party, 2019

Table 25

Song (12) “You Are Not Alone” virtual experience

Virtual Experience “You Are Not Alone”			
Illusion	Nature of Illusion	Rhythm	Nature of Rhythm
Dramatic	• Forward-looking into the virtual a forward-thinking.	Comic	Optimistic, and hopeful lyrics

Table 26

Song (12) “You Are Not Alone” virtual time

Virtual Time “You Are Not Alone”	
Pattern	release.
Rhythmic Structure	Slow, Consistent
Harmonic Structure	The music is stable, pleasant and satisfactory, which indicate that it has a good level of harmony
Melodic Structure	Long-held tones.
Phrasing	legato - smooth, connected- articulations
Instrumentation	piano, cymbals, guitar and drums.

Discussion: The song is musically and politically incongruent.

The linguistic and aesthetic symbols offered in the lyrics and music are incongruent. That is, the music offers primarily release patterns. This incongruity alters the dramatic nature of the message into a pessimistic rhythm. The predominant use of release patterns in the music may have contributed to increasing audience appeal and altering the holistic message from optimistic to pessimistic may cause changing the didactic message and eventually lead to a misinterpretation by listeners. The title of the song “You Are Not Alone” with the soft patterns give a feeling to the voters that there is a weak person and maybe in a predicament that needs help and support, so the call for help came: “You are not alone”. This song sounds more like an invitation to sympathy than an enthusiastic call to win votes, unlike the enthusiastic Conservative Party song of the same year, “Baba O'Riley” which has its poignant messages to create future change for the better, it looks like a revolution to evoke voters.

The song “You Are Not Alone” is not reflected in the Labour Party manifesto title: “It’s Time for Real Change”. The intended message of the song in question can be considered as a vague message if it is compared to the meaning of the manifesto title. Moreover, there are not any characteristics of the desired change that existed in the lyrics of the song. Instead, the lyrics of the song reflects the state of fear such as “Oh, you are not alone here, don’t fear/ You are not alone here,”. Logically, fear and change are not good friends, thus if there is a fear, there is no change. Good change is not expected to be seen if one does not make it by himself.

Results and Discussion

In the present section, The results will be displayed statistically in Table 27 which contain the number of recurrences of the rhetorical tools: poetic and dramatic illusion, release and intensity patterns, musically and politically congruity and incongruity. It is noteworthy that all the percentages which are viewed in this section have been obtained by dividing the actual number of occurrences of these tools by the total number of the songs multiplied by 100%, for each rhetorical tool as shown in Table 27:

Table 27

The results of rhetorical tools.

Song no.	Virtual Experience		Virtual Time		Congruency			The winner party
	Illusion	Rhythm of the theme	Intensity Patterns	Release Patterns	Musically Congruent	Politically Congruent	Did the theme of the song reflected in the manifesto title?	
1	poetic	Tragic	x	✓	✓	x	Yes	x
2	dramatic	Comic	✓	x	✓	✓	No	Labour
3	poetic	Tragic	x	✓	✓	x	Yes	x
4	dramatic	Comic	✓	x	✓	✓	Yes	Labour
5	poetic	Tragic	✓	x	x	✓	No	Conservative
6	poetic	Tragic	✓	x	x	x	Yes	x
7	poetic	Tragic	✓	x	x	✓	Yes	Conservative
8	dramatic	Comic	✓	x	✓	✓	Yes	x
9	dramatic	comic	✓	x	✓	✓	Yes	Conservative
10	dramatic	comic	✓	x	✓	✓	Yes	x
11	dramatic	comic	✓	x	✓	✓	Yes	Conservative
12	dramatic	comic	x	✓	x	x	No	x

Table 28

The percentages of frequencies of rhetorical tools.

Virtual Experience				Virtual Time		Congruency				The reflection of songs in the manifesto Title?
Illusion		Rhythm of the theme		Patterns		Congruency		Incongruency		
Poetic Fr.	Dramatic Fr.	Comic Fr.	Tragic Fr.	Release Fr.	Intensity Fr.	Musically Fr.	Politically Fr.	Musically Fr.	Politically Fr.	Yeses Fr.
5/12	7/12	7/12	5/12	3/12	9/12	8/12	8/12	4/12	4/12	9/12
0.416	0.584	0.584	0.416	0.25	0.75	0.666	0.666	0.334	0.416	0.75
100x	100 x	100 x	100 x	100 x	100 x	100 x	100 x	100 x	100 x	100 x
Percentage										
41.6%	58.4%	58.4%	41.6%	25%	75%	66.6%	66.6%	33.4%	41.6 %	75%

The results of the analysis, illustrated in Table 28, have revealed the fact that the songs have two rhythmic structures, intensity and release patterns. This answers the first research question which says: Are there the two rhythmic structures used by the selected song; intense and release patterns and which one is highly used? The intensity patterns scored the highest results with a percentage

of 75% more than the release patterns. This answers the second question which says: Which one is highly used? Moreover, the results show that the musical congruency scored 66.6% out of twelve songs, thus congruency is more dominant than incongruency. This result answers the third question which says: Are there rhetorical congruity or incongruity between discursive linguistic symbols (lyrics) and non-discursive aesthetic symbols (music) in these songs?

The analysis reveals that there is rhetorical congruity between discursive linguistic symbols (lyrics) and non-discursive aesthetic symbols (music) in the 21st British election songs with a percentage of 66.6% for congruity and for incongruity which scores 33.4%. This refers to the fact that congruity is more dominant than incongruity and this fact answers the fourth question which says: Which one of these rhetorical tools registers higher frequency? All these songs have one of these relations in that, according to Sellnow and Sellnow (2001), lyrics and music work together to offer messages comprised of both conceptual and emotional content through the constructs of virtual experience (lyrics) and virtual time (music). Both virtual experience and virtual time must exist for music to function rhetorically. The results indicate that musical and political congruity scored a higher frequency than the musical and political incongruity, noting that the rhetorical significance of the musical messages lies in the degree of congruence or incongruence between the virtual experience and the virtual time, and the congruent messages make the argument more poignant. Thus, congruity is more effective than incongruity. These results refute what has been assumed in Sellnow and Sellnow (2001) in that incongruity may prove more successful than congruity in reaching broad audiences.

It can be noticed from Table 28 that all the winner candidates used songs with musical congruity except the Conservative's Party candidate David Cameron who chose bizarre songs: "Everybody's Changing" by Keane in 2010 and "A Sky Full of Stars" by Coldplay in 2015 of his election campaigns, but the strangest thing is that these two songs were very typical in their analysis and they had the same rhetorical tools because of David Cameron's unique test in music as mentioned in the analysis of song 7. Although David Cameron has chosen songs that include musical incongruity, his two songs that are mentioned above, had political congruity which made his message understandable. Moreover, the analysis reveals that all songs of winner candidates had political congruity with a percentage of 66.6% which indicates a higher percentage than incongruity. There are three arguments through these results, it is possible to confirm two arguments that have been assumed in the theory of the illusion of life but refute one of them:

1. (Confirmed argument): The first argument is the degree of congruity or incongruity that exists between virtual experience and virtual time determines the rhetorical significance of musical messages thus congruent messages make the argument more poignant.

The percentage of musical congruity of the four winning candidates who used congruity as mentioned in Table 29 confirms this argument in that the process of selecting campaign songs for the Parties' candidates is not arbitrary, and there is an increasing proportionality between the degree of musical congruity and political congruity. Whenever the song carries a clear message through the use of musical congruity, the song is easy to understand and reaches voters quickly and vice versa.

2. (Confirmed argument): The second argument is that when communicating about tragic topics, incongruity may prove more successful than congruity in reaching broad audiences when communicating. This argument matches exactly the incongruity in the songs of the winner Conservative's Party candidate, David Cameron, in the 2010 and 2015 election campaigns.

Those songs: "Everybody's Changing" by Keane in 2010 and "A Sky Full of Stars" by Coldplay in 2015 were very typical in their analysis due to their tragic theme and the intensity patterns. What distinguishes those two songs is the state of ambiguity that dominates the lyrics, in addition, the theme of the song revolves around one central idea that may be repeated in the chorus. Moreover, the song's quality is justifiably sad due to an unknown reason related to the musical style used (intensity patterns). Above all, there is a call to persuade voters by putting forward the idea of constructive criticism. Therefore, the song that contains the state of incongruity must have very accurate specifications, such as the ones that passed before, to achieve the state of persuasion using the state of incongruity.

3. (Refuted argument): The third argument is: it might incongruity be a more effective strategy than congruity when attempting to recruit new members to a social movement or when trying to persuade listeners to accept a controversial position.

The results of the analysis proved the exact opposite of this argument, as out of the six winners, four of them had used the case of musical congruity, thus their songs proved to be an

overwhelming success, as the case with the songs "Lifted" in 2001 and "Beautiful Day" in 2005 of the Labour's Party candidate Tony Blair. Moreover, table 29 presents that all the winner candidates chose songs with political congruency with a percentage of 100%. This congruency enhances the researcher's argument.

The fifth research question is: What are the themes of the communicated conceptual and emotional contents in the lyrics of these songs? The process of analyzing the songs revealed only two themes, namely the tragic and comic themes. Thus, this result matches what was stated in the theory. The results of the analysis present that out of twelve themes of songs, there are seven comic themes with a percentage of 58.4%. This percentage indicates the predominance of intensity patterns especially with the themes of winner candidates' songs. This result reinforces the researcher's claim that songs with intensity patterns are better than those containing release ones with a tragic theme.

The sixth question is: Are the themes of the songs congruent or incongruent with the music in all the selected songs? The results of the analysis revealed that out of 12 songs, 8 songs had themes congruent with the music; musical congruency scored 66.6% out of twelve songs, thus congruency is more dominant than incongruency; this result reinforces the researcher's opinion in refuting the aforementioned third argument. The seventh question is: Are the themes of the songs congruent or incongruent with the manifesto titles in all the selected songs? According to the results of the analysis, candidates predominantly made use of congruency in their campaign songs, with 8 of the 12 songs being congruent with the manifesto titles. In addition, all the congruent themes with the manifesto titles are musically congruent except the two songs of David Cameron in 2010 and 2015. It is interesting to note that in the handful of times, incongruity was used by candidates in their songs. Moreover, 100% of candidates who used the musically and politically incongruity were defeated in the elections such as Gordon Brown in 2010 and Jeremy Corbyn in 2019 by using the songs "Sit Down" and "You Are Not Alone" respectively.

Although the nature of this research is neither political nor concerned with discovering political developments, the results of the research indicate repeatedly the fact that the political field is closely related to the linguistic field, and British politicians are aware of this fact for the electoral campaign. The song must be able to reflect the party's goals through its lyrics and the power of music that enhances meaning and delivers it faster. The researcher is very proud to accept this challenge. She has tried to write a general overview on the history of British political and election songs, which put her on a long journey to investigate accurate information in light of the scarcity of resources and the specificity of the circumstances of British history regarding the political, social and geographical aspects that the Kingdom went through until its stability and unification to be the United Kingdom of Britain. These difficulties were reflected in obtaining research data on 21st century British Election songs and the history of political songs previous to them.

There is not any previous statistics about these songs. This research is the first study that deals with 21st century British Election Songs. When the researcher started searching about these songs, she found that the sources and the internet were full of books, researches, letters, theses, and dissertations about the American Presidential campaign songs, there are very few sources about the British General Election Songs. After reading many articles about the British General Elections and watching many YouTube clips and videos, she has got these songs.

The researcher believes that the bands' songs have a unique rhetorical effect on the electoral arena, as the bands' songs are usually more lively, bear a collective character in terms of the theme sung, have intensity patterns, and young people usually tend to hear band songs more than the songs of individual artists. At a time when the intensity patterns dominated election songs for the twenty-first century, and with 100% of the candidates who used the intensity patterns were winners in the election, all candidates with 100% of those who used release patterns, were defeated in the elections, such as William Hague, Michael Howard, and Jeremy Corbyn.

Conclusion

The phenomenon of mixing music with politics is not new. As this study shows, this phenomenon has historical roots dating back to the sixteenth century, when this phenomenon passed through many stages until it has been developed in the form it is now. This study finds that music has a significant impact on language and extends this influence to politics. By analyzing the songs of the general election campaigns in the United Kingdom for the twenty-first century, the researcher argues that music can be used to achieve public recognition of the party's goals and to define

precisely the qualifications of the candidate if the song used has special characteristics at the linguistic and musical levels.

Through the research, the researcher finds that the more simple, clear, and far from ambiguity the lyrics were, and with an optimistic theme about a prosperous future, the more influential song will be and widespread among the voters. This is from the linguistic aspect. This argument refutes the notion that incongruity in campaign music can be a significant boost as candidates strive to reach a wider audience and gain a larger support system. This argument also conveys that music can facilitate a ligament between a candidate and the desired electorate, but that the very songs used in campaigns are part of a deep rhetorical act. By this argument, the researcher has modified Sellnow and Sellnow theory in that the theory at issue argued that incongruity might demonstrate more effective than congruity in contacting vast crowds when conveying heartbreaking points and might also prove to be a more successful strategy than congruity when attempting to recruit new members to a social movement.

The researcher argues that according to the result of analysis congruity is more successful than incongruity especially with the upbeat optimistic songs with intensity patterns which are more successful in conveying the political messages and finds out that persuasion can be achieved not by traditional means of rhetoric, i.e. verbal or written communication but by non-discursive virtual means, that is music.

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