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THE WORKING HOUR: A RHETORICAL ANALYSIS OF THE
LYRICS OF TEARS FOR FEARS

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English:
Composition

by
Jennifer Anne Gross-Mejía

December 2003

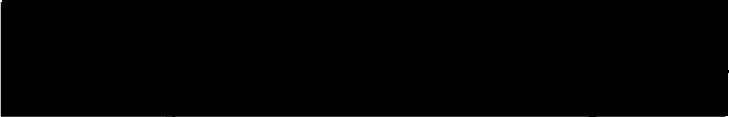
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ABSTRACT

Tears For Fears is an internationally acclaimed British pop duo of the 1980's New Wave movement. Childhood friends Curt Smith and Roland Orzabal founded the band, and were the two primary members from 1982 to 1990. Although their first three albums all produced memorable hits on both the U.S. and U.K. charts, their work stands as a largely unrecognized documentation of the psychological progression through the ravaging devastation of childhood abuse. Their lyrics touched on a subject that many people found familiar, and consciously or not, listeners embraced and internalized their words, and at some level, could relate to their pain.

In this thesis, I analyze the rhetorical aspect of their lyrics, emphasizing how the words of their songs express the fundamental human response to abuse, and the painful yet necessary process of recovery. I show how they use the psychological theories of Arthur Janov and Carl Jung to scaffold their experience of working through emotional trauma and how those theories are fused with astrological concepts and symbols that explore the ideas of destiny and purpose. I also explain how the ethos and pathos inherent in the lyrics generated recognition,

understanding, and sympathy in the listener. The methodology for this rhetorical analysis primarily consists of a combined psychological and rhetorical approach.

My first chapter puts the albums into context by explaining the history of Tears for Fears and the nature of underlying psychological concepts. I then move chronologically through the albums in chapters two, three, and four, analyzing the lyrics. In chapter five, I discuss the implications of the body of work as a whole unit.

ACKNOWLEDGEMENTS

I wish to express sincere appreciation to Professors Golden and Rhodes for their meticulous attention to detail, thoughtful advice, constructive criticism, and infinite patience. I truly admire your wisdom and insight.

Special thanks are due to Mr. Timothy Castro and Mr. Alan Craver for granting me personal interviews regarding interpretation of the music of Tears for Fears.

The completion of this thesis was only possible because of the faithful support of my husband Percy, my family, and friends—also known as my cheering squad. Adequate words to convey my gratitude simply do not exist.

Finally, I am profoundly indebted to Roland Orzabal and Curt Smith for their artistic vision, for their courage, and for their Pain.

DEDICATION

To Nicolette Frances—
Victory of the People, Free

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Making pop records shouldn't stop anybody [from] getting serious points across. What we're doing is more worthwhile than just singing about cars or night clubs.

Roland Orzabal

We just want people to realize we are songwriters and musicians as well as people who are just trying to say something.

Curt Smith

CHAPTER ONE

INTRODUCTION

Tears For Fears was an internationally acclaimed pop-synth duo (Roland Orzabal and Curt Smith) during the New Wave era in the 1980's. Their success was considered unusual by music media standards: they sang very intellectual yet dark songs about emotional pain and healing, and they lacked the visual and lifestyle appeal of "rock and roll stars." Both were happily married, and they refused to play into the fashion trends of the time. In fact, they frequently showed up for concerts wearing jeans and t-shirts, which was unheard of at the time. Their music videos were neither violent nor sexually provocative. Instead, they showcased the artists' sense of humor. But despite this apparent recipe for disaster, their music struck a chord in audiences around the world, successfully launching them and their ideas into the limelight via their first three albums¹.

Their work stands as a largely unrecognized documentation of the psychological progression through the ravaging devastation of childhood abuse. The rhetorical analysis presented in this thesis attempts to show that the

lyrics on these albums, The Hurting, Songs from the Big Chair, and The Seeds of Love, respectively, when studied as a whole, comprise a holistic statement regarding the process of recovering from a traumatic childhood. They explore multiple perceptions of reality and the impossibility of linear progression in the search for one's inner self. The lyrics draw on the complex and recursive nature of healing, encompassing the intricate and precarious relationship between the past, present and future of an individual, and they present the ideas of psychologists Arthur Janov and Carl Jung.

As a result, their lyrics touched on a subject many people found familiar and, consciously or not, listeners embraced and internalized their words; and at some level, listeners could relate to their pain. I will argue that the lack of social awareness and therapeutic psychological support systems of the early 1980's were strong contributing factors to audiences so sincerely identifying with their music.

Roland Orzabal (born 22 Aug 1961) and Curt Smith (born 24 June 1961) were introduced by a mutual friend in Bath, England when they were both thirteen years old. Both Smith and Orzabal state that there was an instant connection, and

they became friends very quickly. Of their early friendship Curt says, "Roland was the only person in the whole world who I could talk to then and who understood and it was the same for him. Since then we are very close" (Sneddon-Pike 18).

They had similar tastes in music and both shared a sarcastic wit and sense of humor. Both are the middle sons of three boys, and they both came from relatively low income, broken families. They each married at twenty-one; Orzabal remains married to his first wife, and Smith has since divorced and remarried. Not insignificantly, however, they both shared a darker commonality—both were from abusive homes.

They were never very straightforward about the exact nature of their dysfunctional pasts, but both emphatically agreed that their childhoods were very unhappy. Orzabal said of his father, "[he] was a bit of a monster. My brothers and I would lie in our room at night crying," in reference to witnessing constant fighting between his parents (Hutchings 71). In another interview he recounted, "My father frightened me so much. Every day he would rant and rave and I was terrified to even speak to him" (Hall

58). Orzabal saw his father after his parents divorced, but after time, they became estranged.

Smith's parents divorced when he was a small child, and his father remained absent from Smith's life. He has recounted memories of being left by his mother in a playpen, and in general he regards his childhood as unhappy and traumatic. He became involved in petty theft at a somewhat early age, and had a habit of stealing to gain attention. Regarding this behavior he recalls, "I was craving love and attention, and looked on trouble as simply something to do" (Starr 31). It wasn't until he was arrested and faced with the possibility of legal action that he straightened himself out.

Orzabal and Smith played in several teen bands together before forming a five member ska revival band called Graduate. Graduate was their first band to sign with a record label, and to release an album and several singles, but the album did not chart. Shortly after, in 1982, the two left the band and created Tears For Fears, where they had the freedom to explore new ideas, both musically and lyrically.

At the age of seventeen, Orzabal obtained a copy of Arthur Janov's The Primal Scream, which immediately caught

his attention. He passed the book to Smith, who also found its theory and content extremely interesting (TFF.net background). Smith explained their understanding of Janov's ideas as follows:

What happens to you in your childhood affects the way you behave for the rest of your life. Since emotional stress is the central issue here the solution—Janov's solution—is to encourage an emotional response so intense that the years of hidden anger and hurt are allowed to surface from the depths of the unconscious. There they are released in great cries of agony and relief.

(Hall 12).

Their understanding of Janov's work is similar to that of professionals in the field. Professor and psychotherapist Ian Irvine writes, "the major maxim of Primal Therapy [is] the repression of cathartic responses to psychological and physical pain [which] is the cause of many adult neurosis." He explains the result of repression in this way:

Repressing primal pain brings into existence an 'unreal self,' a 'pseudo self,' which no longer experiences life fully [...]. The neurotic person becomes obsessed with more or less meaningless

struggles and with useless attempts to fill up
the emptiness of a loveless and wasted existence.

(Healing Arts)

Clearly, Orzabal and Smith had a fairly solid grasp of
Janov's theories.

The Primal Scream is a rather dense book written
primarily for an audience of professional therapists, and
is not intended as a general self-help book. However, it
became a best-selling book due to the fact that it was
accessible to readers. It is scientifically oriented and
employs clinical language, thus making it difficult for the
lay person to read. Irvine acknowledges the difficulty of
the book, but also states that "few other books on
psychology are capable of moving the reader so profoundly."
This, I believe, reflects a high degree of intellectual
capacity on the parts of Orzabal and Smith, as well as
their strong drive to achieve emotional wellness, and
creative abilities to change the delivery format of the
central message².

The two spent hours discussing the ideas contained in
that book, as well as The Prisoner, a subsequent book by
Janov, and proceeded to use Janov's ideas and language to
write songs for their first album. In some cases, they

directly lifted titles and terms from the book. In fact, the name of their band is a direct reference to Janov's work. As Curt explained in an interview, "it means tears as a replacement for fears," the fears being the root cause of neurosis in adulthood (Hall 12).

They found this medium to be a healthy and cathartic mechanism through which to create their music and lyrics. Orzabal stated in a 1983 interview, "some people go to a pub and get drunk. We go to the studio and record a song" (TFF.net Background). The result was The Hurting, which went to number one on the U.K. charts, and remained on the charts for more than a year. Although it did not chart in the U.S., it did get a fair amount of airplay on "alternative" radio stations and MTV, making three of the singles from the album recognizable hits among a large audience.

After this purging of pent-up anger and pain stemming from the conditions of their respective childhoods, which was the major theme of The Hurting, they continued along the process of healing and recovery in a much less obvious manner through Songs from the Big Chair. Released in 1985, this second album propelled the band into international recognition with hits "Shout," and "Everybody Wants to Rule

the World," both of which were in the top five on both the U.S. and U.K. charts, and "Head over Heels," which peaked at #3 in the U.S. These songs also charted highly in Australia and Japan.

Four years later, after considerable difficulties and expense, they released their third and final album as a duo, The Seeds of Love. It did have two singles released, and the title track, "Sowing the Seeds of Love" did do very well on both the U.S. and U.K. charts, reaching #2 and #5 in the U.S. and U.K., respectively, but the album was not received as well as their previous effort. This album, drawing on Jungian thought, explores more universal themes of healing, combining archetypal and astrological symbols. Much more musically daring, it failed to receive mass popular appeal.

Although the songs on The Hurting were penned by and credited to Orzabal, Smith said, "a lot of things were written while we were together, so I was chipping in all the time" (Hurting Liner Notes). By the second and third albums, all of the songs were written by Orzabal and other collaborators, with Smith receiving credit for one on each, "Head over Heels" and "Sowing the Seeds of Love." Their collaborative effort, however, extended beyond the

composition into the production and performance of the music. Both worked at putting the songs together using sequencers and other examples of state-of-the-art synthesizer technologies of the time. Each spent hours in the studios making sure that the sound was perfect. This painstaking attention to detail was a source of pride for Orzabal and Smith, and Smith was not afraid to admit that the reason it took them so long to complete their first album (and the subsequent albums, as well) was because "we were fussy—as we still are" (Hall 19).

That said, it is necessary to address the issue of authorship in terms of the writing of lyrics, since the rhetorical analysis presented here is based primarily on the lyrics themselves. Because the songs were presented to the public as a collaborative effort by the band Tears For Fears, and because the music was the medium by which the lyrics were presented, I will analyze the lyrics under the assumption that the songs accurately represent the authentic voices of the two primary members. In this case, the individual authorship is significantly less important than the point being made by the songs. It is perhaps important to note, however, that Orzabal and Smith did split up after the third album largely due to Orzabal's

perceived imbalance in creative contributions on the part of Smith (Brown).

The thematic progression of healing as the dominant lyrical subject matter is an extraordinarily important factor in their music, and an important element in audience reception. It is unclear how Orzabal and Smith, with their emotionally deprived backgrounds, came to the awareness that they needed to purge themselves of the unresolved conflict that was the result of their dysfunctional pasts. In an interview, Smith stated, "there was a sense of trying to get it out of our system, the premise being that unless you talked about those things, there was no way you were going to get over them" (Hurting Liner Notes). A friend who was in therapy passed The Primal Scream to Orzabal. I think it significant that they were among the first to not only understand and admit their own suffering, but to bring the issue of abuse out into the open by presenting their ideas to others.

In the early 1980's, the idea of "trying to get it out of [one's] system" was a relatively new idea, especially in terms of abuse one suffers within the family. At the time, it was a relatively unacknowledged social problem that was only beginning to pervade the public consciousness.

Although a thorough clinical and psychological investigation into child abuse is beyond the scope of this thesis, it is crucial to provide some basic background on the nature and extent of violence toward children, since I postulate that it was a major factor on two relevant levels: a) the impetus for writing the lyrics and b) their impact on listeners, both of which are foundational issues in this analysis.

Child abuse is defined by the Child Abuse Prevention and Treatment Act as "any recent act or failure to act on the part of a parent or caretaker, which results in death, serious physical or emotional harm, sexual abuse, or exploitation, or an act or failure to act which presents an imminent risk of serious harm" (Dept. of Health and Human Services). Although the definition itself may seem vague, the emotional consequences of abuse are devastating. Dr. Elaine Carmen, a researcher of psychosocial consequences of abuse victims, concluded that:

...males and females alike sustained severe psychological trauma as a consequence of the abuse. The most enduring psychological legacy of chronic abuse is a disordered and fragmented identity. This is observed clinically in the

form of low self-esteem and self-hatred, affective instability, poor control of aggressive impulses, and disturbed relationships with inability to trust and to behave in self-protective ways (23).

Carmen's study focused on survivors of physical and sexual abuse. It is important to note that virtually all related research agrees with her findings. The "disordered and fragmented identity" that she identifies is a driving force in Orzabal and Smith's lyrics, most strongly in the first album, decreasing in second, and more in the third. However, physical abuse is not the only variable leading to identity issues. A second significant type of abuse informed their lyrics as well.

Emotional or psychological abuse, like physical abuse, also has been found to devastatingly damage a child. Examples of psychological abuse include acts of rejecting, terrorizing, isolating, exploiting or corrupting, and denying emotional responsiveness (Hart and Brassard 79). In fact, Hart and Brassard believe that "...denying emotional responsiveness to a child and ignoring a child's need for intimate human interaction are the most destructive forms of abuse and neglect short of killing or permanently

maiming the child" (89-90). The reason this type of abuse is particularly insidious is because of its nebulous nature. Defining it and proving it have been difficult for victims, Child Protective Services, and the courts. Therefore, it is believed to be the most common form of abuse. Researchers agree that it lies at the root of family dysfunction, and some research has postulated psychological abuse to be a linking factor among psychopaths and serial killers (91). Available literature on psychological abuse also supports the findings of Hart and Brassard.

The National Center on Child Abuse and Neglect estimates that in 1993, the most closely available data after the release of Tears for Fears' third album, just over one and a half million children suffered from abuse or neglect in the United States. In 1986, the year after Songs from the Big Chair was released, the estimate was just under one million. David J. Hansen et al. reported that "there was a 63% increase in physical abuse from 1980 to 1986 {NCCAN, 1988}" (20). The study goes on to state, however, "it is unclear, however, whether that figure reflects an actual increase in incidence or is a result of growing public awareness and increased reporting" (20).

Although it can't be proven, experts mostly agree increasing awareness of the phenomenon was the key factor in the dramatic increase in reported cases as opposed to an increase in incidence.

Child abuse issues were not brought into the public arena until the mid-1980s. Only in 1985 did the Surgeon General launch a major campaign to bring awareness about and combat family violence in all of its forms in the United States (Carmen 17). That same year, Oprah Winfrey broke her silence on network television, and declared to the world that she was a survivor of sexual abuse. Until the eighties it was a subject simply was not talked about³.

Because social awareness of this "epidemic" was in its infancy, victims had few opportunities to access crisis intervention programs and therapy. Many victims were unaware that they even were victims before the massive education campaigns were initiated, either due to repressed memories or unclear definitions of abuse. Regardless, most knew that something was wrong, and were aware of their pain. Forced silence coupled with the lack of resources made it impossible for thousands of young people to come to terms with their realities, and uncertainty about how to

release themselves from the pain. Carmen describes these realities and uncertainties as follows:

All victims of physical and sexual abuse are faced with a complex series of social, emotional, and cognitive tasks in order to make sense of experiences that threaten body integrity and mortality. Confrontations with violence challenge one's most basic assumptions about the self as invulnerable and intrinsically worthy and about the world as orderly and just. The working through process involves a reconstruction of self and world that incorporates the abuse experience.

(23-24)

The music of Tears for Fears provided young people with exactly this psychological outlet. Orzabal and Smith tapped into the consciousness of these survivors, and also into that of those who had ever experienced a loss, and provided relief. One fan stated that she would lie on the living room floor just listening to The Hurting, and in connecting with their pain she could "somehow make [hers] feel soothed." She confided, "it helped me go on knowing that I wasn't alone" (anon.).

The early 1980s were a time of significant changes in popular music. In the United States and Britain, the punk rock movement was on the downslide, giving way to synthesizer pop music. Synthesizers were becoming popular among musicians and many artists were experimenting with them. A "new wave" of British bands were topping American charts, and the time was referred to as the "Second British Invasion," hence the moniker "New Wave" music. These bands were popularized primarily by the adolescent and young adult populations.

In addition, new radio stations were beginning to emerge, such as L.A.'s KROQ, which featured a more alternative play list, and did not focus solely on "Top Forty" hits. This programming strategy gave airplay to many bands that would not ordinarily be heard in the U.S. The songs from Tears For Fears' first album were among those that received airplay on predominantly alternative outlets. MTV was also new, beginning in 1981. It also featured songs not necessarily in the Top Forty, and was a strong factor in selling bands on account of their music videos. Early Tears For Fears videos appeared on MTV's playlist as well.

In chapters two, three, and four, I will move chronologically through the albums, analyzing and discussing the lyrics, and to some extent the music, of each. In the final chapter, I will discuss the implications of the body of work as a whole unit and how it appealed to the intended audience. In addition, it will include discussion as to the timeless nature inherent in the message of the work that exists beyond the era in which it was written.

CHAPTER TWO

THE HURTING

Released in 1983, The Hurting was the first album made by Tears for Fears. Three songs from the album, "Mad World," "Change," and "Pale Shelter," were top ten hits in the U.K., but failed to chart in the U.S. The songs did, however, receive a significant amount of airplay on "alternative" radio stations. The videos to these songs got a lot of airplay on MTV as well, adding to the commercial success of the band.

The Hurting, more than either of the subsequent albums, stands as a complete purging of all the pain and abuse suffered by Orzabal and Smith in their childhoods. Even though the songs are overwhelmingly oppressive, the album is lyrically and musically savvy enough to have been popularly regarded by audiences in both the U.K. and the U.S. Perhaps what is most remarkable about it is that some optimistic hope of recovery pervades all of the language of pain.

Although catchy, the lyrics from this album are not exceptionally complex, nor are they dense with symbolism. Instead, they are frank, direct, and honest, leaving little

opportunity for lengthy analysis and debate about their meaning. In fact, much of their appeal, especially in regards to their popular success, is precisely because of the ease with which one can understand them. Anyone can enter their world and explore. When asked about the nature of their songs, Orzabal said "...basically all our songs are about [pain and Janov's solution to it] just approached in different ways. Our music is us. It is what we think" (Hall 13).

But the two did receive some heavy criticism from the press, accusing them of being pessimistic and depressing, to which Smith replied:

The Hurting was supposed to be optimistic. As it was our first album, it was supposed to be a big statement about things that are wrong, the idea behind it being that if you realise what's wrong, you'll be able to go about changing it. It was supposed to be optimism, not pessimism, but I can see how people took it the other way." (24)

I argue that the fans did not misinterpret it. A critic from Rolling Stone wrote, "the two are not upset that their amateur psychology sails right over the heads of their fans, most of whom are teenage girls" (Fricke 13). Perhaps

it sailed over the heads of many, though not all, critics, but it most certainly did not fly over the heads of the fans. They may not have known anything about Janov or his psychology, but they made an instinctual connection to the message, which was clear: one is not alone in his or her pain, and there is hope. This idea will be developed fully in the final chapter.

"The Hurting," the first song on the album, introduces Janov's primary psychological concept, Primal Pain, by naming the oppressive force that the speaker finds himself faced with: Pain. Janov capitalizes the word Pain to "indicate Primal Pain, and distinguish this hurt from pains which are not threatening to development" (Prisoners Introduction). This first song not only introduces the idea of the album, but it also cleverly invites the listener into the experience.

Tears for Fears changes Janov's word "Pain" to the synonym "Hurting," which is a more effectual noun, implying continuous suffering. The word also denotes the critical difference between "Hurting" and "hurting" by using a capitalized form. The capitalized form indicates the ever-present Pain a child carries that will never be repaired as opposed to normal pain, as Janov notes. When the singer

states, "the hurting won't come back" he implies, significantly, that the current state of suffering will not return, and one can once again resume a "normal" state of living. This dual use of the word was constructed by Tears for Fears to complement Janov's use of "Pain" and "pain."

This essential shift is only relevant, however, in the written lyrics, as there is no auditory difference in the lyrics. In the written work, the first two stanzas refer only to the Primal Pain, and its subsequent "Hurting," which indicate the original Primal Pain. Then, after the Primal Pain is "felt," the third stanza shifts into hurt experienced as a result of that Primal Pain.

A remarkable lack of punctuation (in relation to Tears for Fears semi-regular use of punctuation) in the two first stanzas, as well as in many of the songs, underscores the rhetorical nature of the questions asked. In other words, they are questions designed not to be answered, but to begin an empathetic relationship with the listener. The first half of the song is comprised of questions:

Is it an horrific dream
Am I sinking fast
Could a person be so mean
As to laugh and laugh

On my own
Could you ease my load
Could you see my Pain
Could you please explain
The Hurting

Could you understand a child
When he cries in pain
Could you give him all he needs
Or do you feel the same

This rhetorical device, a series of eight questions, begins the discourse. It also effectively establishes the singer's ethos by assuming not that the listener necessarily recognizes these feelings, but that the speaker does, and the listener can empathize with his pain. The singer makes an emotional appeal by imploring the listener to help him.

This style shifts in the third and final stanza to a more assertive and proactive voice wherein the lines give second person commands using strong verbs such as "get," "feel," "touch," and "learn." uses this technique to prevent the song from being nothing more than a depressing act of self-pity.

The song "The Hurting" wastes no time in bringing to light the issues of childhood trauma. The second stanza begins, "Could you understand a child / When he cries in Pain." The speaker again asks the listener to understand, but then goes a step further by asking, "Or do you feel the same." This question without punctuation discreetly invites the listener to consider his or her own past, and opens the portal initiating a relationship between the speaker and the listener. Especially effective in this song is the use of the second person "you." Because Orzabal and Smith employ this pronoun, the song becomes more compelling and is an additional technique by which the listener becomes part of the song.

"Mad World," which hit both the U.K. and U.S. charts, was a very successful single that also explores the trauma of childhood. "Children waiting for the day they feel good / Happy Birthday, Happy Birthday" highlights the anguish of a child who can only wait for his or her birthday to receive attention and hence experience feelings of self worth. In it, the speaker immediately shifts out of third person, which acts to divert the focus onto himself, as he explains his school experience: "Hello teacher tell me what's my lesson / Look right through me, look right

through me." This child is not only ignored at home, but also in the only other place where he might find refuge.

An interesting aspect of this song is the repetition that occurs after every other line in each verse with the exception of the chorus. While this undoubtedly serves a musical purpose, it also creates a systematic emphasis on the cyclic inability to progress in life and offers a bleak look into the adult world later in life, filled with people who are going nowhere, with expressionless faces, and with no hope for a future. Janov explicitly refers to this inability of the adult to find resolution and the resultant cycle of "endless neurotic struggle" (Primal Scream 37). This future is directly linked to the childhood in the final stanza when the speaker reverts to recount his invisible childhood from his present adult life perspective:

Children waiting for the day they feel good
Happy Birthday, Happy Birthday
Made to feel the way that every child should
Sit and listen, sit and listen
Went to school and I was very nervous
No one knew me, no one knew me
Hello teacher tell me what's my lesson

Look right through me, look right through me
He must wait for his birthday to receive any attention, and
can't even find it from his teachers, who are likely
participants in this same "mad world." The idea of a
birthday is not without consequence as it signifies not
only a day that a child celebrates, but it is the day
commemorating his or her birth, the source of all "Primal
Pain." Birth is mentioned in one other song, "Suffer the
Children."

The final song specifically and most directly
addressing the theme of childhood trauma is "Suffer the
Children." This song differs from the other two in that it
dialogues directly with the parent, as opposed to only
presenting the issue from the child's point of view. By
addressing the parent as "you," it establishes a
conversational yet imploring tone that doesn't attack the
parent: "You ought to pick him up when there's no one
around / And convince him / Just talk to him." This song
makes clear the fundamental importance of the parent taking
an active role in the life of the child. The lines "'Cos
he knows in his heart you won't be home soon" indicate the
child's awareness that the parent is both physically and
emotionally absent, since the heart is commonly perceived

to be the emotional center capable of feeling the emotional distance of separation. The brain, on the other hand, would suffice to inform the child that the parent will simply not be around drawing on past experience.

This song also effectively paints the picture of the solitary and later damaged life of the child who does not receive this necessary nurturant attention by describing him "call[ing] in the night," and that "He's an only child in an only room." The plight of this child evokes strong sympathy in the listener, warning adults considering taking on the responsibility of parenthood:

And it seems so strange
That at the end of the day
Making love can be so good
But the Pain of birth
What is it worth
When it don't turn out the way it should

Janov writes that a single "epiphany" occurs in an abused child's life that prompts him or her to realize that he or she is not and will not be loved, leading to neurosis. It does not need to be a dramatic event, and often it is just the:

understanding—a quick, terrifying glimpse of the truth which hits the child during what may an ordinary event. One patient remembers calling out for his mother early in his life, and his father, whom he feared, came instead. The flash was: "My mother is never going to come when I need her." The basis for this was the many times he would go to bed and call his mother... She never came. (Primal Scream 29)

The result is Primal Pain, the "Pain of birth." Tears from Fears clearly paints this emptiness in the lyrics.

A final strategy used in creating dramatic effect in this song was to add a female voice to the background, imitating the voice of a child. The female voice has no specific lyrics, only a soprano melody comprised of "la's," creating the impression of a preverbal infant, thus reinforcing the central focus on the child.

Love, or rather the denial of love, is a second recurring theme crucial to the overall effect of the album. "Pale Shelter," more than any other song on the album, develops this concept most completely, but the theme of love withheld threads itself through five of the ten songs. "Pale Shelter" is an immensely powerful song because of the

"I"/"you" construction of the lyrics. It is an especially personal and intimate accusatory piece which can be viewed as a one-sided conversation directed to the parental figure by the adult child, though it nonetheless ends sadly with the speaker still searches for the love he never received.

The speaker accuses forthrightly: "You don't give me love/You give me cold hands," "For all you say you keep me waiting," and "all you do is see me through," which is a stylistic reversal, or hyperbaton, of "see through me" (Quinn 40), and he uses the second person "you" (or "your") twelve times in the lyrics. The use of the same present tense question at both the beginning and the end of the song makes clear that this is a continuous situation that persists. The question "How can I be sure?" opens the song, and indicates active interest in airing out the issues between the "I" and "you," but the final question is sans punctuation, leaving the conversation unresolved.

In this song, the speaker has clearly found his voice, though it is more likely an imagined conversation rather than an actual confrontation. Another feature that leads one to believe it is an imagined conversation is the shift between present and past tense. The time shifts express the singer's confusion regarding his place in the present.

He seems to be unable to differentiate between the present and the past. The past is so intricately bound to the present that it interferes with the accurate emotional perception of the present. Moreover, the events of the past are still so significant to the adult child, that he replays them in his mind and continuously tries to somehow justify them.

Additionally, the use of the repeated question, "How can I be sure?" indicates the speaker's ambivalence about whether to fully acknowledge or believe what he himself is saying. He questions his reality as well as the reality imposed on him by the other. This is made clear when the speaker says, "How can I be sure? / When your intrusion is my illusion." Interestingly, the word "illusion" comes from the Latin, *illūdere*, which means "to mock" so that in a very real sense, the speaker is facing this mockery of his senses.

The theme of unhealthy love is also evident in "Memories Fade." In it, the line "I love your need / So much I'm losing me" bears witness to the overwhelming desire to be needed, or loved, by the parental figure, to the point of literally losing one's own self. This self-destructive love precludes any hope of the vocalist being

able to engage in a healthy relationship where he can experience love with another in a way that is life restoring, causing the speaker to wonder, "Will I ever love again."

"Start of the Breakdown" also explores this theme of unhealthy love in the lines, "And we love to cry / Half alive." The breakdown that causes one to be "half alive" also causes disintegration of being, and in a real sense, one's ability to feel his own emotions is frozen, hence, "ice in the vein." As such, the ability to cry is a welcome event, since it enables one to feel some sort of emotion rather than the familiar, numb nothingness.

Love is again visited, though in a different way, in "Suffer the Children," where the speaker pleads with the listener to take care when making love, since the potential outcome may lead to the unnecessary suffering of one whose very existence stems from that single act. This point is further emphasized in the first line, "It's a sad affair," which cleverly refers both to the sexual union and the resulting suffering of the child. While this is a more positive reference to love, especially when viewed in its life-giving capacity, it nonetheless carries a cautious warning.

Only in the final, and ironically the darkest, of the five songs, "The Prisoner," is love directly referred to as a powerful and affirming force. In the lines, "Here anger is me / Love sets me free" the idea that the possibility of escape from the pain exists is presented for the first time. The briefest glimmer of hope is acknowledged to be buried within the human prison of the speaker. The hope of freedom and healing exists and waits, and according to Janov, it is the driving force behind the struggle against neurosis (31). It is, therefore, no accident that the name of this song is modified from the title of Janov's second book, Prisoners of Pain.

Another primary theme developed in the lyrics throughout The Hurting is disorientation. It is conveyed two ways: first through the juxtaposition of opposites and secondly by direct reference to mixed messages. "Watch Me Bleed" most directly explores the conflict of reality opposing perception. The words, "I am full but feeling empty / For all the warmth it feels so cold / For one so young I feel so old," succinctly convey a disconnection from the self. In this song, this experience is directly related to childhood traumas, which Janov calls "Primal Scenes," which act as the catalyst that pushes the child

into neurosis (Primal Scream 28). Neurosis results, according to Janov, in the disconnect of a person from his or her true self and becoming "unreal." This prevents a person from feeling or even knowing his or her true needs, so that "The table is not bare" conveys a realistic inability to experience reality.

Other songs that feature similar ironic juxtapositions are "Suffer the Children," in which the soothing idea of making love is followed by a reminder of "the Pain of birth." "Start of the Breakdown" also puts together the ideas of loving to both laugh and cry at the same time, reinforcing the inability to react appropriately due to the disintegration of one's psyche. "Mad World" also repeats this same motif in the lyrics:

And I find it kind of funny
I find it kind of sad
The dreams in which I'm dying
Are the best I've ever had

These lines clearly capture the irony of experiencing diametrically opposed feelings and the resulting confusion that follows. One would not ordinarily think of a dream about dying as being among the best that one has had. Rather, a person would likely wake up and find it quite

disturbing. The fact that this type of dream is among "the best" is because it at least elicits *some* feeling. It indicates a warped sense of reality if the idea of death, or the physical sensations associated with death, are the only indications one has that he is even alive.

Embedded within the lyrics is overwhelming emotion saturated by the language of pain, emptiness, and utter despair. Words such as lies, anger, suffer, bleed, cold, engulfed, sinking, and torture course through the lyrics, making the mere reading of them alarmingly depressing. That said, however, the music surrounding those lyrics is surprisingly upbeat and lively. The rhythm and electronic drum-beats infuse the lyrics with life and a sense of the possibilities that exist outside of the pain. They feature relatively simple chord changes and interesting synthesized sound elements, while the melodies are uplifting and catchy, with the sole exception of "The Prisoner." While listening to the songs, one's body instinctively moves to the beat and feels the energy they embody.

This appeal to the senses effectively counters the lyrical content, but it does not belie the overall depth of the lyrics. The music features driving bass riffs that heighten the emotional pressure contrasted with simple yet

plaintiff guitar strums that call attention to loneliness and isolation. Throughout many of the songs a synthesizer sound imitates a piercing cry or moan and the vocals are raw with emotion (Craver). All of these effects add to the whole experience of the music and the struggle to maintain balance between pain and hope.

The musical struggle itself symbolizes another of Janov's theories, which he calls "struggle." He defines it simply as "the attempt of the child to please his parents." But, he continues, "struggle is what keeps a child from feeling hopelessness. [...] Struggle is the neurotic's hope of being loved" (Primal 27-28). This strife and hope is a foundation of neurosis. Thus the album itself can be understood as a product of the struggle against hopelessness.

Although it is highly unlikely that the average listener is familiar with the psychology of Arthur Janov, Tears for Fears successfully captures the essence of his ideas in their lyrics, and makes them accessible to a large and diverse audience. They accomplished this largely by directly incorporating Janov's language into their texts. It is no accident that they use terms such as "tension," "Pain," "prisoner," and "Ideas as Opiates," since that is

the language used in Janov's books. They do, however, refrain from using the technical psychological jargon also used in Janov's book; terms such as neurosis, symbolic projections, and Primal Scenes would not be readily understood by a large audience.

That Tears for Fears was able to achieve this "adaptation," or more accessible version of Janov's work without lessening its impact or even perverting the essence of his theories testifies to an honest intelligence and ingenuity on behalf of Orzabal and Smith, and makes The Hurting worthy of more than superficial attention.

CHAPTER THREE

SONGS FROM THE BIG CHAIR

Songs from the Big Chair, released in 1985, was the follow up album to The Hurting. Although The Hurting had singles on the pop charts, this second album launched Tears For Fears into international recognition with hits "Shout," and "Everybody Wants to Rule the World," both of which reached #1 on both the U.S. and U.K. charts. "Head Over Heels" peaked at #3 in the U.S. Of the three albums Tears For Fears released, this was by far the most commercially successful, and as of 2003, it has sold over ten million units.

Songs from the Big Chair differs radically from its predecessor in everything from lyrical progression to the sound itself. It is clearly evident from the first to the second album that a radical transformation had taken place within Orzabal and Smith: they had grown out of the pain and were taking their healing process to the next level. Says Smith, "the second album was definitely a growth from the first. [...] [One] notable thing about [it] was that we were older. As you get older you learn to express yourself slightly better. We wanted to be amusing as well as

serious, so that people could see that we weren't two dour, depressed individuals. I think the album achieved that for us" (Smash Hits).

These lyrics, when studied as a whole, comprise a statement regarding the multiple perceptions of reality, and the impossibility of linear progression in the search for one's inner self. They draw on the complex and recursive nature of healing, as well as the intricate and precarious relationship between the past, present and future of an individual. The album also explores the contradictory ideologies human beings face, through which Orzabal and Smith construct a picture of the human condition in the context of searching to exorcise the pain of the past while finding or creating a new way of psychologically healthy living and being.

The order of songs on the album also reinforces psychological progression. "Shout," the link between The Hurting and Songs from the Big Chair is followed by "The Working Hour," which sets the stage for the work of healing. The next five songs develop the album's thematic elements. The final song, "Listen" is left musically unresolved, implying that this is only another step in the process of self-healing.

As mentioned above, "Shout," links the first and second albums, the "change in the weather," (Mother's Talk) so to speak, from a cathartic state to one of healing. "Shout" appropriately revisits the Primal Scream theory with a mantra-like exercise in stirring up the anger and allowing it to erupt. The lyrics refer to the "violent times" inflicted on the child. The subsequent debilitating fear that the person then experiences is explored in the second song, "The Working Hour," which devotes itself to creating the basis for the internal exploration that must take place to "Find out/What this fear is about" so that the speaker can be freed from the vicious fear that wraps him in "chains," leaving him paralyzed and unable to continue in his present state. This song contains the only overt reference to something or someone outside of himself, and could be viewed as an offertory of sorts to others who are facing a similar situation. To say "We are paid by those who learn by our mistakes" indicates an awareness of "other" and a hope that the incredible amount of time and work put into this healing process is not in vain.

Because most of the issues that Tears For Fears wrote about stem from their own troubled childhoods, it is not surprising that the lyrics contain numerous references to

familial relational categories, including mother, father, brother, and child. Embedded in these references is the fundamental importance of the family unit on the development of a human being, and that because of this foundation the family can be the source of disastrous and debilitating abuse. They regard life and the creation of life as sacred, which is not only evident in their cycle of humanistic themes, but more lyrically specific in the images of being introduced to life (Everybody Wants to Rule the World), of being given life (Shout), and in the idea of life potential and responsibility through the image of a newborn screaming (I Believe).

Six of the nine songs make reference to a child, one completely reliant on a parent or other nurturant source for survival. The various terms "newborn," "child," "boy," and "girl," add depth to the experience of childhood by acknowledging both its masculine and feminine aspects. By incorporating both gender markers Orzabal and Smith invite themselves and the listener to explore psychological areas of human existence and development not yet fully mature. This strategy strips away stereotypical notions such as 'boys don't cry but girls do,' and that boys assume the role of the dominant provider and girls of the passive

nurturer. Their point is that in reality a whole person embodies aspects of each gender.

The concept of "mother," introduced in four of the songs, assumes a dominant role in the title "Mothers Talk." Tears For Fears uses the word less as a reference to the nurturant role of the mother, than as a creative source and place of origin. "My mother and my brothers used to breathing clean air" (Head Over Heels) refers to the original state of Virgo being, of innocence, as does "Mother Nature" (Everybody Wants to Rule the World). Astrologically, Virgo represents purity. In the psyche, it symbolizes man's feeling his own vulnerability, also understood as a feminine quality (Hamaker-Zondag 98).

The concept, "mother," refers also to the inherent feminine aspects of a person and his or her vulnerability, while also embodying the capacity to access those traits. "And I believe that if I'm crying while I write these words" (I Believe) is a definite reference to being in touch with this feminine aspect of one's personality by allowing pure emotion to take over without shame of emasculation. The creative source is acknowledged in the lines "When the wind blows/When the mothers talk," (Mothers Talk) in which the speaker reaches into himself to find the

inherent potential necessary to face the challenges of the changing psychological climate and responds to the urge to return to an original source or state of being innocent.

To complete the family circle, *Tears for Fears* introduces the concept of father. Orzabal and Smith see the father figure as being an original source, but not as nurturant. The line above, "My mother and my brothers," does not say my mother and my father. Father is excluded from the state of innocence. Instead, "brothers" is used to imply a common or shared state of innocence altered by the father. The father is disconnected, having only remote association, but is endowed with an inherent destructive power, aggressive in nature. This aggressive nature is astrologically represented in the psyche as Mars, but it also symbolizes "the instinct for self-preservation" (Hamaker-Zondag 157). This is the beginning of the sense of fear in the child, hence "one little boy anger one little man" (Broken). The anger of an insignificant and petty "little" man teaches the young, or "little" boy (here gender is specific, since it is assumed that the boy will grow into a man like his father) about punitive rejection. In other words, a father's love and acceptance is contingent on a boy "turning his back" on his mother, or

the feminine, creative aspect of his self, and "ruling the world" (Everybody Wants to Rule the World) like a man who exerts control through "break[ing] free from parental and family ties" (Hamaker-Zondag 157). This point is reinforced by the alternate usage of the same modifier "little" between boy and man.

Orzabal and Smith do not seem to believe that this role of the destructive father is a necessary fate. In this role, the singer knows that he has grown into a man, and that he is faced with the decision of continuing the cycle of abuse or of stopping it. This is made clear in the line, "It's hard to be a man when there's a gun in your hand/I feel so..." (Head Over Heels), where he is rendered speechless by emotion. This rhetorical figure is called an aposiopesis, and is used to convey an "expression of deep emotion (Quinn 34-36). The symbol of a gun provides him with the power to be destructive, and the dilemma between carrying on in a destructive manner or self healing is an overwhelming decision. This predicament also exists in the lyric "I can't stand this indecision / Married with a lack of vision" (Everybody Wants to Rule the World). He dreams of being a doctor (Head Over Heels), or healer (also a Virgo archetype), and so envisions a "pilgrim father" who

"sailed away/Found a brave new world" (Listen), a valiant and courageous man who goes on a quest to create within himself a new state of being and succeeds, since the verb find is in the past tense. The father has the potential for being a creative source, but he must go in search of it, since the original source granted at the beginning of life was destroyed, as seen in the lyric "Mother Russia badly burned" (Listen). This line contains deep psychological implications if one considers it to be a form of the Jungian archetypal journey. The journey is a necessary step in the process of recovery, for one emerges cleansed and pure from the water (Sharp).

"Mother's Talk" contains a direct reference to this internal struggle against the tyranny of the father and the ensuing consequences in the line "You were paid not to listen now your house is on fire," where again the opposing ideologies of the mother and the father are juxtaposed. Significantly, the single dynamic verb "listen" is the title of the final song in which the speaker searches for a new life. The reference to a "change in the weather" (Mothers Talk) has interesting implications for one who journeys by boat, or sails, since weather conditions are a vital component of arriving at the intended destination

safely. Bad weather symbolizes strong psychological conflict. The conflict is further illustrated in the image of the "house...on fire" (Mothers Talk) coupled with "I made a fire and watching it burn/Thought of your future" (Head Over Heels) and of a boat sailing on water "Pilgrim father sailed away" (Listen). Tears For Fears invokes an effective image of this sense of futility and struggle through being completely surrounded by water, yet consumed by fire, and completely reliant on the weather for safety and or security. There is also irony in the idea of being consumed by fire while at the same time surrounded by water. However, the speaker ends optimistically, claiming to have a "four leaf clover" (Head Over Heels), leaving the listener with a sense that a little luck, creative power, and trust in the natural order of things will bring the situation under control.

Disorientation is another significant theme throughout the album, though it is most specifically developed in "Broken." Tears for Fears elaborates on the confusion inherent in the quest to find the creative self and the resultant struggle, and describes it as "walking uphill being turned round and round." This dizzying struggle against an unnatural force causes a breakdown of hope in

healing, and in a single exasperated word, the speaker declares himself "broken."

"Head Over Heels" is a second example of disorientation that carries with it the helpless notion of being controlled by external, yet natural, gravitational forces. Tears for Fears makes a more direct reference to internal disorientation when they speak of one's world and doubt being rearranged and turned inside out (The Working Hour). This distinction raises the awareness of and validates the different types of disorientation that one might encounter during the healing process. All of these ideas support the continuous theme of multiplicity and the nonexistence of a single responsible entity.

Another interesting pattern recurrent in their work worth noting is the structural similarity their lyrics. With few exceptions they write in blocks of three, with the structure of the final stanza or group of lyrics changed from the previous two blocks. This subtly adds to the element of disorientation, in that even within the lines there is no consistent pattern. They often change the key of the music in this third block, and while this lies outside the scope of this analysis of lyrical compositions,

it nonetheless remains an important stylistic feature in compounding the disorienting effect (Craver).

Tears For Fears uses nouns and noun phrases in an attempt to objectify their reality, and to put an impersonal distance between themselves and the overwhelming emotional and physical distress they face. They do this effectively by employing similes to describe feelings, circumstances, and contradictory ideologies. They write about tears that "just pour like every drop of rain" (I Believe) to give a sense of the futility in attempting to stop the restorative process, and by relating the process to employment or other rigorous yet unavoidable task in "The Working Hour." A "funeral pyre" (Mothers Talk) represents the death of the cowardly soul and is contrasted with the "soldier girl", and the notion of the weather signifies the uncontrollable impetus to change. The image of watching the future burn (Head Over Heels) is suggestive (as is the "house...on fire" [Mothers Talk]) of the current state of being—there is nothing left behind to run to, but still nothing built up for the future. Even the name of the band, Tears for Fears, is an objectification of the pain and reality of being. By employing images such as these, Tears for Fears constructs a coping mechanism from

which they can experience this cascading series of events within events of circular cause and effect relationships from a point of relative safety.

Within all of the songs, Tears for Fears constructs a personal relationship between themselves and the listener through consistent use of the pronouns "you," "we," and "I." These overt references contain an implication that the songs are directed to an "other" persona, and that the band assumes the role of therapist or coach. This can be observed in the reference to them "holding hands" with the listener, and leading they way as his/her world comes crashing down during the process of healing (Everybody Wants to Rule the World), but more implicit is an underlying element of them speaking to and coaching themselves. For example, "I Believe" can be seen as an internal dialogue between two aspects of a personality trying to resolve the dilemma between belief in fate or in self-guided destiny. The raw emotion in the writing is so deeply personal and internal, that it seems unlikely that this would be a conversation with another individual. This is observed in the line, "And I believe that if I'm crying while I write these words/Is it absurd or am I being real?" on three levels: the word "I" is used four times, there is

an internal rhyming pattern with the word "I" and "while" and "write," and finally, it is constructed as a rhetorical question not intended to be answered.

"Head Over Heels" also features the internal dialogue structure by introducing the idea of contemplation in "I wanted to with you alone/And talk about the weather," and continuing with an almost playful banter between the "traditional" element of fear and the "persuasive" coaxing of healing. "Broken" contains another example as the narrative consistently uses the word "I," but includes "we" in the refrain "We are broken." It is yet another reference to the multiplicity within a single personality, and an assertion of the impossibility that only one part of an individual personality could be or is damaged. "The Working Hour" also has an example of internal dialogue in the lines "Find out/What this fear is about" after acknowledging being wrapped in chains of fear.

Finally, Tears for Fears deeply questions their own personal belief in the contrasting ideologies of fate and self-guided destiny. The ballad "I Believe" most fully explores this search for a definitive answer. The constant repetition of the phrase "I believe," which is also the title, suggests the strong degree of ambivalence regarding

what the speaker does indeed believe to be true, and reveals his internal dilemma and search for truth. The introduction of the conflict between fate and self-determination begins with the concepts of absurdness and reality; what is true versus some ridiculous notion. The song cleverly exposes the philosophical debate between Realism, the belief that there is a definite truth that exists outside of a person, (Bradbury 732) and Absurdism, which holds that "human beings exist in a meaningless, irrational universe" (American Heritage 6). He suggests the possibility of overcoming fate with the power of the mind, but ultimately feels the futility and power of being resigned to his fate, which he sees as "written in the stars," and in so asserting dismisses the notion of absurdism, since he concludes the stars or heavens determine order in the universe. His thoughts are again circular since the heavens control order, heaven is controlled by a god, and god is perceived as the power of a father, another allusion to family order.

They continue their search with the metaphor of tears falling like rain. Tears fall from ones face just as rain falls from the sky. Both are completely natural phenomena, but rain cannot be controlled by human intervention.

Crying, on the other hand, can sometimes be stopped but at times it too is uncontrollable. Tears for Fears calls attention to not just rain, but "every drop of rain," and the significance in each drop, either of rain or of tears, just as there is significance in each human action. They progress from their symbolic use of tears to that of the newborn baby screaming, or crying, to continue the idea that each action in the life of a person is similarly significant. But ultimately, they tend to view the "shaping of a life" as being predetermined.

His questioning of fundamental ideas and his inability to arrive at a definite conclusion brings to the album a unique perspective. By experiencing the songs the listener is left with a very distinct feeling that there is no single right answer, and that each avenue one might take leads to yet another series of avenues and possibilities. The incomprehensible building of life upon life and experience upon experience limits any meaningful understanding of how and why one arrives at a certain cosmic destination. The result is that there is no right way to enter into the healing process, and once entered, there are a myriad of feelings and responses. In fact, it

is normal for the healing process to repeat itself over and over.

The overall effect of the album is that it fosters an environment where one can feel safe and confident that the process of healing is proceeding down a natural course.

The album is also an invitation for the listener to cultivate an awareness of this process, and thus alleviate some of the inherent fear associated with it. The title, Songs from the Big Chair was adapted from the book and movie Sybil, in which the character Sybil, who had sixteen personalities, only felt safe enough to explore the abuse of her past when sitting in the "big chair" in her psychotherapist's office. Smith connected the movie to their album, stating:

the only time she could really be herself was when she was sitting in her analyst's chair.

That's when she felt safe, comfortable and wasn't using her different faces as a defence. [...]

This is us now." (Hall 37)

The album itself becomes a direct reference to the feeling of safety.

Tears For Fears masterfully creates a woven, layered effect throughout their lyrics and themes. The songs stand

as distinct and individual works, but when examined together reveal a tapestry of recurring thematic patterns. This depth increases as the themes form a continuous three-dimensional relationship evident in every song. One example of this is the auxesis in the last stanza of "I Believe" in which a gradatio of prepositional phrases:

I believe that maybe somewhere in the darkness
In the nighttime, in the storm
In the casino
Casino Spanish eyes

leads the reader through a matrix of action ending with the eyes, the "mind's eye" (Broken). The inward moving action through darkness and torment alludes to the influence of one action affecting subsequent actions, beginning with the first cries of a newborn baby. The complex relationships between the songs tie these patterns together and increase in meaning when viewed in this way.

Today, Songs from the Big Chair is regarded as the most influential and widely known work of Tears for Fears, but to those who have looked beyond the pop charts and into the mind of Tears For Fears, a much more intricate pattern is seen to have emerged and evolved over the last nineteen years. It is no surprise that just as this album is a

manifestation of one psychological progression from another, so is their next album. Nor should it be a surprise that the themes of each have strong inter-relational correspondences. In fact, this pattern continues throughout the complete collection of writings and releases. It is testament to complex nature of spiritual and emotional growth and healing.

CHAPTER FOUR

THE SEEDS OF LOVE

Consciousness, both inward and outward, is the central theme of the third album entitled The Seeds of Love. It was released in August of 1989 after an extraordinarily turbulent production. Due to Orzabal and Smith's "fussy" nature, the album took three years to finish, went through no less than four producers, was recorded in nine different studios, and cost over a million pounds.

The result was their most musically and lyrically complex and innovative album, a shift on several levels. It did chart, but not to the same extent as Songs from the Big Chair, selling only a million albums in the U.S. Critics were about evenly divided in regarding the album as either pompously over-produced or as their most brilliant work. Clearly it was a different direction for the band.

The world tour of Songs from the Big Chair in 1985 proved to be eye-opening for Orzabal and Smith, as their awareness of the limitations of their own music grew. Since most of their music was tied to backing vocals and sequencers, there was no opportunity for them to be expressive or creative on the stage. Smith stated, "...we

came from the programmed pop era of the early eighties and we had inherited a sense of structure that permeated almost all our music. The way we were working was becoming too sterile" (Smash Hits). In a separate interview Orzabal agreed, revealing:

a lot of [the music] was programmed on synthesizers and drum machines. There was no fluidity or expression. After two or three months it was driving me mad because I was waking up to the limits of our own music—it had become a straight-jacket (Seeds Liner Notes).

This realization did not set well with Orzabal and Smith who were, by their own admission, very interested in staying true to their art, as opposed to compromising it for the record company bottom line.

During the U.S. leg of the tour they attended a performance by Oleta Adams in a hotel bar in Kansas City. Adams was an unknown singer who inspired them deeply. Smith recalled of her performance:

there we were with a seven piece band and an audience of thousands every night and yet there was no soul in what we were doing. And then there was this woman with just a piano who could

reduce an audience to tears. It was amazing to see someone express themselves so naturally.

(Smash Hits)

This chance encounter was to be the beginning of the new musical direction that Tears For Fears was to take.

Orzabal and Smith were so impressed with Adams' voice and style that they invited her to perform on The Seeds of Love and tour with them. Her contribution to the music adds a feminine voice and soulful quality to many of the songs, and Orzabal and Smith thank her on the album sleeve for "authenticating [their] soul."

Also while on tour in the U.S., Orzabal and Smith were exposed to a lot of R&B music, and found it to be a very expressive musical genre. This exposure added a new element to the way in which Orzabal and Smith envisioned the future of their own music. Orzabal stated:

as music, [R&B] had such great impact that it forced us to re-examine our own attitudes. It was obvious that we were trying to make emotional music within too rigid a format. Hoping to cross into the realm of soul and borrowing something from that made it easier to be expressive. It made our music more expressive" (Smash Hits).

But this shift proved an uphill battle against the record company, which put heavy pressure on the band to stick to their formula from Songs from the Big Chair, since up to that point had sold over eight million copies.

The ideas presented in the lyrics are also more "soulful." They discard Janovian themes and instead their lyrics are heavily influenced by the work of Carl Jung, and draw heavily on Jung's theories, predominantly his theory about the collective unconscious. The collective unconscious "contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual (Jung, vol. 8: 158). Orzabal and Smith infused those ideas with astrological images related to planetary archetypes. Most prominent in the lyrics are references to the sun and the moon, which correspond astrologically to the masculine and feminine natures, respectively. In archetypal symbolism, they represent the conscious self, or ego, and the unconscious self, or persona.

Finally, the lyrics shift from the internal world dominated by personal healing to outward, "other-centeredness," representative of the final stages of the healing process. This outward motion, symbolized by

ascension, becomes tangible and is the next step in healing. According to Janov, "being 'well' means feeling what is happening 'now.'" A "feeling" person has successfully overcome neurosis and can experience "real" life. While he has little to say in his books about the psychological needs of patient after therapy, once one lets go of neurotic behaviors and unreal existence, he or she can then go about the business of finding out who the real person inside is (Primal 101). When one's energy was previously focused on suppressing Pain, a person had little capacity to move out of one's own circle of self doubt and pain and enter into community with something greater than the individual.

Although Janov stops at the point at which one feels "real," *Tears for Fears* continues the healing process by shifting into Jung's ideas about consciousness. Though Janov and Jung belong to very different schools of psychological thought, the transition is not altogether unpredictable. *Tears for Fears'* fascination with psychology and archetypal symbolism likely prompted their study of Jung and his concepts. Interestingly, however, there seem to be several examples in which the relationship between the works of Janov and Jung are highly compatible.

Janov believed that consciousness could only be possible when a person released the Primal Pain and thus was able to become his or her authentic self. Jung, on the other hand, understood consciousness to be related to the process of individuation, in which "one of the initial tasks is to differentiate the ego from the complexes in the personal unconscious," or shadow (Sharp 49). For Jung, the ultimate goal of individuation is to connect the conscious and unconscious selves, leading to wholeness. He states:

...there arises a consciousness which is no longer imprisoned in the petty, oversensitive, personal world of the ego, but participates freely in the wider world of objective interests. This widened consciousness is no longer that touchy, egotistical bundle of personal wishes, fears, hopes, and ambitions which always has to be compensated or corrected by unconscious counter-tendencies; instead, it is a function of relationship to the world of objects, bringing the individual into absolute, binding, and indissoluble communion with the world at large.

(7: 175-6)

Janov and Jung are describing essentially similar processes. Jung's theories continue where Janov's end, creating a seamless shift from one school of thought to the other for Tears for Fears.

Consciousness is the primary theme of this album. It develops various aspects of consciousness in almost all of the songs, which take different verbal forms including several references to life and death, sleep, dreaming, and waking. Some specific phrases are: "sent my soul to sleep," "open your eyes," and "basements and backroads of our lives." Sleep, and its synonymous counterparts represent the unconscious self, and waking represents the conscious self. While all of the above-mentioned words and phrases are common literary symbols of consciousness, their major function in the album is to call attention to the need for awakening on the part of an individual, so that he or she may fully participate in his or her life. The reality is, however, that many people never reach higher levels of consciousness. That is the morbid reality in "Swords and Knives."

"Swords and Knives" examines the idea of consciousness never achieved. It begins with the lines:

A waking world of innocence

So grave those first born cries
When life begins with needles and pins
It ends with Swords and Knives

The word "grave" is significant, implying the eventual demise of every living being, as well as seriousness. It also links the beginning of the song with the end, "God save those born to die." In the separate lines "Time cannot heal / That blood red bond of love," and "And it's sad love's not enough to make things better," the song cautions that time and love are insufficient in healing and attaining consciousness. It warns that a life lived in dreams ends violently for a person who realizes there is no more time to come to terms with his or her psychological and emotional state.

"Swords and Knives," is tempered by "Year of the Knife," which exemplifies the pursuit and attainment of a higher level of consciousness at the end of one's life. These lyrics give an example of a late conversion: "They say his famous final words / Came from the heart of the man / He made his bed on love denied." The implication is that the "king," or ego, realized a great truth before dying, that "Love was the knife." The knife symbolizes the phallus and thus represents man. Even at that late point,

it was "Too late for the young gun / To lead a simple life," the word simple referring to an uninformed conscious. The final line of the song is: "This is the Year of the Knife," implying that the great truth did in fact enter into his realization, as opposed to the unrealized consciousness in "Swords and Knives."

But consciousness in isolation is insufficient to awaken a non-feeling person, which sets the stage for the introduction of the other themes in the album. Fertility of mind—the sense of cultivating an awareness of the possibilities and differing realities that surround all human beings—is another idea explored in this album. The most direct reference can be seen in "Sowing the Seeds of Love," in which the listener is encouraged to use his or her intellectual capacities to "read about it." It calls directly for a paradigmatic shift in how one sees and relates to the world, not only at a personal level, but at a social level as well, by simply cultivating an awareness of the conversations that exist. In other words, awareness is not limited to one's own perspective, but necessarily assumes knowledge of the existing social discourse available to any seeker.

This awareness of public discourse is again encountered in "Standing on the Corner of the Third World" in the lines "Hungry men will close their minds / Ideas are not their food / Notions fall on stony ground / Where passions are subdued." These lyrics clearly identify the inability to look beyond the self, past one's own perspective when "hungry," or caught in the vicious cycle of inward myopia that is a hallmark of emotional distress. But the singer acknowledges that this is indeed a state of unconsciousness as he sings, "Dreaming I was safe in life / Like mussels in a shell," and the impetus to awaken is delivered in the line that "call[s] for our attention," for while in the "dreaming" state one has not "learned."

"Badman's Song" links consciousness and fertility with the lines:

I will shine a blinding light
Through those hearts as black as night
Sticks and stones may break my bones

But at least the seeds of love will be sown

This overpowering theme makes two references to light overpowering darkness and four references to mirrors or reflections. The idea of cultivating new awareness is secondary to the theme of consciousness due to the active

verb in "I will shine" as compared to the passive construction of "seeds...will be sown." Clearly consciousness is the first step, and all other themes follow.

If only symbolically, the lyrics move the persona out of the personal and into the social. This forward progression is achieved by Orzabal and Smith's continuous reversion to their previous work. In "Advice for the Young at Heart," the persona states without reservation, "Working hour is over." The hard road to recovery is essentially in the past, and one's attention must then be turned outward to engage in and interact with the world. However, the lyrics, an allusion to Songs from the Big Chair, are also a reminder that the healing process is recursive, so that even though the hard work of recovery is finished, elements in the shadow still exist that need to be examined. The focus, though, is that the time has come to move onward on the physical journey of life, since one has "the whole wide world in [his] hand."

Sowing the Seeds of Love makes a second connection to previous albums, referring to both The Hurting and Songs from the Big Chair by stating, "Feel the Pain / Talk about it / If you're a worried man—then shout about it." This

preoccupation with referencing their own work is an integral part of their point that reassessment of the current psychological situation proves more fruitful by reconnecting briefly with the past. It also reinforces the essential understanding that the healing process is recursive, and that progress is marked, to some degree, by backsliding.

There is a strong relationship between thinking and feeling. According to Jungian theory, these are two different ways to perceive the world. "Thinking" is described as "the mental process of interpreting what is perceived" whereas "feeling" is the "psychological function that evaluates or judges what something or someone is worth." Jung is careful to distinguish feeling from emotion, a reaction resulting from an activated complex. He understood feeling to be a "rational function like thinking, in that it is decisively influenced not by perception but by reflection," (Sharp 56 and 134). Jung states:

Thinking, if it is to be real thinking and true to its own principle, must rigorously exclude feeling. This, of course, does not do away with the fact that there are individuals whose

thinking and feeling are on the same level, both being of equal motive power for consciousness.

(6: 405)

This dynamic is explored in "Woman in Chains," for example. Two successive lines state, "Well I feel, lying and waiting is a poor man's deal / And I feel hopelessly weighed down by your eyes of steel." The words "I feel" are not insignificant, as indicated by the repetition. First they indicate the reflective quality used to judge the masculine reality either as a falsehood or as an essentially indolent unwillingness to achieve consciousness. The ambiguity of the word "lying" leaves the choice to the listener. The merging of the perceived masculine and feminine qualities is further emphasized by the addition of the lines "The sun and the moon / The wind and the rain." These phrases do not appear with the printed lyrics but are sung on the track.

There is an interesting juxtaposition in the lyrics near the end of the song: "It's under my skin but out of my hands / I'll tear it apart but I won't understand / I will not accept the Greatness of Man." Since hands and skin are the primary "feeling" sensors, the line clearly exposes the

psychic battle that is being waged inside a person who is struggling to achieve consciousness.

In the Jungian universe, the word "feel" also refers to the anima, or feminine nature, in men. Orzabal states, "the song is also about how men traditionally play down the feminine side of their characters and how both men and women suffer for it. I think that a lot of the spiritual side of men and man's souls are seen as feminine qualities" (Melody Maker). This song features two singing voices: Orzabal and Adams. The aural dynamic of the masculine and feminine voices deepens the psychological implications of the song.

"Badman's Song" shifts the idea of reflection away from "feeling" to projection, the "automatic process whereby contents of one's own unconscious are perceived to be in others" (Sharp 104). This connection is made clear in the line "in my head there is a mirror," which symbolizes the process by which one really sees oneself through the reflection of others. Reference to image is made four times in this song, as "mirror," "mirrorman," "looking-glass," and "reflection." The mirror symbol is significant within the theme of healing, since those unconscious of their own projections cannot be fully real,

again alluding to Janov. The mechanism of projection allows them to live essentially in a world of denial about both their own reality and the reality of others.

The relationship between thinking and feeling is paired in "Sowing the Seeds of Love," which contains the lyrics, "Open hearts—feel about it / Open minds—think about it." This song, a call to arms, opens with an unusually long line: "High time we make a stand and shook up the views of the common man," which opens the door for a paradigmatic shift in point of view, in which one is called to use both the subjective and objective functions to become aware of a greater reality beyond the self, or ego. The singer acknowledges, "As the headline says you're free to choose / There's egg on your face / and mud on your shoes," indicating the personal freedom one has to determine his or her reality. But the lines also remind the listener of the consequences of being "unreal" to oneself, a brief allusion to Janov. Ultimately one needs to return to the nature of the self, which is expressed through images of seeds, sunflowers, and the natural world.

Jung's Shadow Theory is most fully developed in the song "Advice for the Young at Heart," and is even named

specifically⁴: "It's only me and my shadow / Happy in our
make believe." Jung calls the shadow

a moral problem that challenges the whole ego-
personality, for no one can become conscious of
the shadow without considerable moral effort. To
become conscious of it involves recognizing the
dark aspects of the personality as present and
real. (9ii: 8)

Tears for Fears conceptualizes the shadow as, "Too many
people living in a secret world / While they play mothers
and fathers / We play little boys and girls" and extols the
naïve bliss of people playing roles throughout their lives.
In other words, they are not being real. It is not by
coincidence that of all the possible role-playing
scenarios, they choose familial relationships, which again
reinforces the importance of the primacy of the family.

The reference to family also connects to their
previous albums, as do the lines "When we gonna make it
work? / Working hour is over." The singer continues to
experience the recursive nature of healing, which, while
sounding like Black English, is a good example of what
rhetoricians call "scesis onamaton," or ellipsis of the
verb. This strategy calls attention to the "apprehension

of immediate particulars or the flow of consciousness," which is the result of acknowledging the shadow and honoring the dark parts of oneself (Quinn). Hence, "And how it makes me weep / That someone sent my soul to sleep / And when I..." connects the unconscious directly to ambivalence with the unfinished line, another example of aposiopesis. The call for assimilation is in the question "When we gonna make it work?" which is repeated five times.

The shadow is again developed in "Year of the Knife," as the dual persona of Dr. Jekyll and Mr. Hyde, fused with the idea of the anima. The lyrics state, "Hallelujah, the king is dead. He said / "Love was the knife" / And now he'll dream some magic queen might try to save his life." The king functions as the masculine image, or anima. This song calls attention to itself in a way that none of the other songs do, which is an interesting attribute; it has a "back-beat," which means that there is an additional, unaccented beat, which infuses the song with energy.

"Famous Last Words," the final song, leaves the album, its ideas, and the listener with unfinished business. The song ends with no musical resolution, simply fading out on an expectant note after the words, "And we will carry war no more" are spoken, not sung. The lack of musical

resolution parallels the lack of personal resolution, as recovery is a work in progress. The apocalyptic message of world destruction reminds the listener of the impermanence of human existence, and thus the need to use the available time to achieve as high a level of consciousness as possible within the allotted time frame.

Musically, the song attempts to reflect aspects of human existence. It begins simply, with just a voice accompanied by the piano, and builds in intensity to a crescendo, finally trailing off at the end. The bass line is complex, and in the second stanza it is heard as a heartbeat, a sort of musical onomatopoeia. The lyrics corroborate the attempt to reflect life by stating, "All our love and all of our pain / Will be but a tune / The sun and the Moon / The wind and the rain." The word pain is not capitalized, for it has ascended to the higher realm of humanity. The culmination of life is symbolized as a song, the very medium of the message.

Sun and moon imagery are used constantly in this album. They are named specifically in "Woman in Chains" and "Famous Last Words," and indirectly in SSL as "My Girlfriend and Me in love," and in "Advice for the Young at Heart" as familial categories, father, mother, boy and

girl, and are capitalized in print. "Year of the Knife" both sings the words directly in the song, but they are not printed in the lyrics, and refers to sun and moon symbolically through the terms king and queen. Astrologically, they are representative of the masculine and feminine, and in psychological astrology, they represent the self, or ego and unconscious emotional behavior, or persona, respectively. The sun "represents the innate impulse each person has to...realize themselves and to achieve self-awareness." The moon represents one's "way of reacting and doing things which stem from wholly unconscious drives" (Hammaker-Zondag 147-49). Jung believed that both the masculine and feminine elements were in present in all persons, which leads one to consider the implications of the duality within each individual.

Several of the songs on this album resonate with political and social themes focusing on "other-centeredness," which are the media through which Tears for Fears convey their message. "Sowing the Seeds of Love" and "Standing on the Corner of the Third World" make strong statements about government representation of the people and imperialism, respectively. "Sowing the Seeds of Love" refers particularly to Margaret Thatcher: "Politician

Grannie with your high ideals / Have you know idea how the Majority feels?" and "We're fools to the rules of a government plan." "Standing on the Corner of the Third World" addresses imperialism with the lines:

Fill their dreams with big fast car

Fill their heads with sand

Holy white we'll paint their town

The colour of our flag

In the first line, the syntax imitates that of a non-native speaker by eliminating the article "a." The implication is that governments of industrialized nations weaken third world countries by inciting consumerism and greed.

"Famous Last Words" is set in the eve of nuclear destruction:

After the wash

Before the fire

I will decay

Melt in your arms

It directly names war as a potential threat to the human race in the repeated line "And we will carry war no more," which, as stated above, is left unresolved. The ballad "Woman in Chains" is described by Orzabal as "an anthem for the women's movement" and specifically addresses the plight

of battered women. "Swords and Knives" was inspired by the troubled relationship between Sid Vicious of the Sex Pistols and his girlfriend Nancy Spungeon, hence the final line, "God save those born to die," which alludes to the Sex Pistols' song "God Save the Queen."

References to these contemporary social issues serve two purposes: the first is to appeal to audiences who are unfamiliar with the psychological themes of their work. The second is to demonstrate ways in which a person can understand and begin to contribute to the world when energy is directed outside of the self, energy that previously was focused on neurosis. The way in which Tears for Fears effectively created psychological metaphors using social and political ideas to carry their ideas is quite remarkable.

This album proves to be a measurable mark of maturity for Tears for Fears. The clever synthesis of several sophisticated ideas, while not surprising after studying their previous work, is indeed commendable. Its complexity, both lyrical and musical, makes it simultaneously a pleasant listening experience and a thought-provoking body of work. Perhaps its most appealing

attribute, though, is the unfulfilled expectancy of something more to come.

CHAPTER FIVE

CONCLUSION

Clearly the first three albums by Tears for Fears present a thematic progression that mirrors the reality of psychological healing after experiencing child abuse or other types of abusive relationships. The relationship between the songs on the albums and the psychology that they were inspired by is unquestioned. But what remains to be discussed is the strong audience reception of these themes and ideas.

In the introduction, I quoted David Frick of Rolling Stone as writing: "the two are not upset that their amateur psychology sails right over the heads of their fans, most of whom are teenage girls" (13). Fricke reveals a fascinating, though unintentional, connection in that statement which was likely intended as an unfavorable jab. The first chapter of this analysis presents alarming statistics about the prevalence of child abuse. I assert that these teenage girls, whom Fricke admits comprise a large portion of Tears for Fears' audience, tuned into their music *because* of the "amateur psychology" contained in it.

Today several Internet digests exist with the sole function of providing Tears for Fears fans a forum within which they can discuss Tears for Fears. These digests have provided a wealth of information about the ways in which Tears for Fears' music has influenced people's lives. Certainly the posts reflect the ideas of those fans who belong to the group and are comfortable sharing such personal information, but the volume of evidence overwhelmingly suggests that these posts represent the feelings of a large portion of Tears for Fears fans.

The Hurting became a cathartic outlet for many people who experienced abuse, especially as a child, largely because of the raw and unmistakable message saturating the album. The unabashed purging of emotion presents to a receptive audience the opportunity to connect and purge themselves. But the album has a wider appeal. The lyrics are also accessible to audiences that have not experienced abuse. One fan stated in a digest post that The Hurting was a key album in helping him to get over the very painful breakup of a long-term relationship. In this way, the songs on the album provided a source of catharsis and comfort to an entirely different audience.

Songs from the Big Chair, as chapter three indicates, represents a safe haven from which one can begin the healing process. Just as Sybil felt safe in her therapist's chair, the themes presented in the music provide a similar shelter for the survivor. The theme of disorientation offers listeners a supportive mechanism with which to deal with their own chaotic healing process. In other words, it provides a sense that the listener is not alone in his or her struggle, which also imparts a sense of hope.

To present an example, one particularly candid digest post stated:

The Hurting album is very intense for me..., in a very therapeutic way, as is Songs from the Big Chair. The music from those two albums helped me work through some very heavy stuff eighteen years ago when I first found Tears for Fears. I was on self-destruct mode, and through their music I was literally able to save myself from an early grave. (TFF Digest)

Another digest member expresses that the music "is like peeling back the layers of [her] soul" (TFF digest). Many other members responded to these posts, indicating they,

too, experienced the same or similar types of support from the albums.

Finally, The Seeds of Love vaults the healing process into a higher psychological plane. While a majority of the fans who purchased the eight million copies of Songs from the Big Chair had lost interest, many waited patiently, and believed it to be "worth the wait," according to one digest member. The themes of reaching a higher level of consciousness appealed to a maturing audience, one ready to move out of themselves and into the physical world of politics, environmental issues, and real adult life.

Undoubtedly, many listeners did indeed grasp the psychology presented in the albums. Lawrence Grossberg, who studied the relationship between audience and music, asserts:

the audience that interprets the text, defines its message, "decodes" it by bringing it into its own already constituted realities, or "uses" it to satisfy already present needs. In either case, the audience makes the text fit into its experiences. (Grossberg 179)

Grossberg supports my argument that the audience did connect to the painful reality of the lyrics even if they

were generally unfamiliar with the theories and psychology of Janov and Jung. He also supports the assertion that listeners with diverse backgrounds equally found the lyrics to be a relevant part of their lives.

An unrelated study by Jorge Duany examined the relationship of salsa music to its listeners. In his book Popular Music in Theory, Keith Negus discusses Duany's study of the relationship between the listeners of a salsa performer named Ruben Blades. He claims Duany

concludes that Blades 'reflects' the experiences, 'the sorrows and dreams' of a particular class and ethnic group. Despite all of the musical mixture to which people are dancing while socializing and celebrating, Duany implies that the dynamic of identification occurs mainly on account of the lyrical content of the song. (119)

Although Duany studied the relationship between a particular style of music and a specific cultural group, I believe that the result is the same: Tears for Fears fans identified strongly with the lyrical content of the music due to their experiences, which is why it has had such a major impact on many of their listeners. Negus refers to

this relationship as "an indication of a dynamic identification between artist and audience" (130).

Orzabal and Smith announced in late 2002 that they were recording together again, and a new album titled Everybody Loves a Happy Ending is due to be released in the spring of 2004. It will be interesting to see if, fourteen years after The Seeds of Love," Tears for Fears will continue the thematic progression from the unresolved "Famous Last Words." Certainly the experiences from their separation and solo projects recording and producing ought to reflect even greater maturity in their new songs.

Tears for Fears, though largely remembered as a New Wave Eighties band, has left more than a few hit songs and aging fans. For scores of their listeners, they presented a blueprint for healing and very personal examples of a pair of lives making the journey toward emotional wellness. Through their courageous and honest disclosure of their Pain, Roland Orzabal and Curt Smith documented their pain, confusion, and hope for a real, meaningful life, inspiring and challenging thousands to do the same. This is perhaps Tears for Fears' greatest legacy.

ENDNOTES

¹ In this thesis, I will refer to the recorded collections of Tears For Fears as albums. Although today they are primarily purchased and listened to in a compact disc format, each LP (long-playing phonograph record) recording that I will discuss was originally released in the vinyl format. Compact Discs (CDs) did not gain widespread popularity until the late 1980's, and so were not the original format heard by the listeners at the time. Even though the term is dated, it is still commonly used to refer to CDs by most people, up to and including a majority of the Generation X. Interestingly, though, a band currently making a studio recording is said to be "making an album" (Grove Music).

² John Lennon was also greatly influenced by Janov, and his 1970 album, Plastic Ono Band, also changed the delivery format of Janov's theories.

³ The National Center on Child Abuse and Neglect was established as a result of the Child Abuse Prevention and Treatment Act of 1974. This was the first national legislative act to acknowledge, investigate, and provide protective measures against child abuse in the United

States. It did not, though, have any provisions for victim advocacy—the primary objective was to study it and prevent it from happening. Victim's rights and issues were not officially recognized until 1986, when the Child Abuse Victims' Rights Act was passed, which allowed victims to pursue civil damage claims from perpetrators. The Victims of Child Abuse Act of 1990 was then passed, which increased funding to improve investigations and prosecution of child abuse cases. To sum up the developments of child abuse awareness, Richard Gelles, Director of the Family Violence Research Program at URI, commented:

“the prevailing attitude in the sixties was that child abuse and other forms of family violence were rare occurrences in family life. [...] The seventies witnessed a wholesale increase in attention to published reports, and [...] in the eighties, the 'emerging and central' issue was inquiry into the consequences of abuse for victims.” (27-29)

⁴ “Me and My Shadow” is also the name of a well-known popular song written by Al Jolson and performed as a duet by Sammy Davis Jr. and Frank Sinatra. The lyrics “Me and

my shadow / Walking down the avenue" have exactly the same number of syllables as the Tears for Fears lyric.

APPENDIX A
LYRICS FROM THE HURTING

Song: The Hurting

Is it an horrific dream
Am I sinking fast
Could a person be so mean
As to laugh and laugh
On my own
Could you ease my load
Could you see my Pain
Could you please explain
The Hurting

Could you understand a child
When he cries in Pain
Could you give him all he needs
Or do you feel the same
All along
You've been told you're wrong
When you felt it right
And you're left to fight
The Hurting

Get in line with the things you know
Feel the Pain
Feel the sorrow
Touch the hurt and don't let go
Get in line with the things you know
Learn to cry
Like a baby
Then the hurting won't come back

Song: Mad World

All around me are familiar faces
Worn out places, worn out faces
Bright and early for their daily races
Going nowhere, going nowhere
And their tears are filling up their glasses
No expression, no expression
Hide my head I want to drown my sorrow
No tomorrow, no tomorrow

And I find it kind of funny
I find it kind of sad

The dreams in which I'm dying
Are the best I've ever had
I find it hard to tell you
'Cos I find it hard to take
When people run in circles
It's a very, very
Mad World

Children waiting for the day they feel good
Happy Birthday, Happy Birthday
Made to feel the way that every child should
Sit and listen, sit and listen
Went to school and I was very nervous
No one knew me, no one knew me
Hello teacher tell me what's my lesson
Look right through me, look right through me

Song: Pale Shelter

How can I be sure?
When your intrusion is my illusion
How can I be sure
When all the time you changed my mind
I asked for more and more
How can I be sure

When you don't give me love
You gave me Pale Shelter
You don't give me love
You give me cold hands
And I can't operate on this failure
When all I want to be is
Completely in command

How can I be sure
For all you say you keep me waiting
How can I be sure
When all you do is see me through
I asked for more and more
How can I be sure

I've been here before
There is no why, no need to try
I thought you had it all

I'm calling you, I'm calling you
I ask for more and more
How can I be sure

Song: Ideas as Opiates

Say what you want
Say what you will
'Cos I find you think what makes it easier

And lies spread on lies
We don't care
Belief is our relief
We don't care

Song: Memories Fade

There's only need
I love your need
So much I'm losing me
I cannot see the reason for the Pain
With hungry joy I'll be your toy
Just hoping you will play
Without hope my body starts to fail

Memories fade but the scars still linger
Goodbye my friend
Will I ever love again
Memories fade but the scars still linger

I cannot grow
I cannot move
I cannot feel my age
The vice like grip of tension holds me fast
Engulfed by you
What can I do
When History's my cage
Look forward to a future in the past

The more I talk
The more I say
The less you seem to hear
I'm speechless in a most peculiar way
Your mind is weak

Your need is great
And nothing is too dear
For you to use to take the Pain away
Memories fade
No need to pretend you can't justify the end
Memories fade but the scars still linger

Song: Suffer the Children

It's a sad affair
When there's no one there
He calls out in the night
And it's so unfair
At least it seems that way
When you gave him his life

And all this time he's been getting you down
You ought to pick him up when there's no one around
And convince him
Just talk to him
'Cos he knows in his heart you won't be home soon
He's an only child in an only room
And he's dependent on you

And it seems so strange
That at the end of the day
Making love can be so good
But the Pain of birth
What is it worth
When it don't turn out the way it should

Song: Watch Me Bleed

Heaven comes to he who waits
But I know I'm getting nowhere
And all the deeds of yesterday
Have really helped to pave my way
Though there's no one near me now
How come everyone can touch me
You see the torture on my brow
Relates to neither here or now

Watch me bleed

Bleed forever
Although my face is straight, it lies
My body feels the Pain and cries

Here the table is not bare
I am full but feeling empty
For all the warmth it feels so cold
For one so young I feel so old

Watch me bleed
Bleed forever
It's not allowed to be unkind
But still the hate lives in my mind

I'll make no noise
I'll hide my Pain
I'll close my eyes
I won't complain
I'll lie right back and take the blame
And try to tell myself I'm living
And when it's all been said or done
Where do I go?
Where to I run?
What's left of me or anyone when we've denied
The hurting?

Song: Change

You walked into the room
I just had to laugh
The face you wore was cool
You were a photograph
When it's all too late
It's all too late

I did not have the time
I did not have the nerve
To ask you how you feel
Is this what you deserve
When it's all too late

Change
You can change
And something on your mind

Became a point of view
You lost your honesty
I lost the life in you
When it's all too late
It's all too late
We walk and talk in time
I walk and talk in two
Where does the end of me
Become the start of you
When it's all too late
It's all too late

What has happened to
The friend that I once knew
Has he gone away

Song: The Prisoner

Here behind the wall
I feel so small
Breathing but not perceiving
Here anger is me
Love sets me free
Felling and not believing

Here in my mind
Biding my time
Waiting but not relating
Here anger is me
Love sets me free
The Prisoner is now escaping

Song: Start of the Breakdown

Scratch the ice
Let the telephone ring
Sense of time is a powerful thing
And we love to laugh
Love to cry
Half alive
We love to
Go slow when we're dancing for rain
Dry skin flakes when there's ice in the vein

And we love to cry
Half alive

Is this the start of the breakdown?

Scratch the earth
Dig the burial ground
Sense of time won't be easily found
And ten out of ten
For the ones who defend
Pretend too
Breakdown is the final demand
(We stand firm with our head in our hands)
As we love to cry
Half alive

Is this the start of the breakdown?
I can't understand you
Is this the start of the breakdown?

APPENDIX B

LYRICS FROM SONGS FROM THE BIG CHAIR

Song: Shout

Shout

Shout

Let it all out

These are the things I can do without

Come on

I'm talking to you

Come on

In violent times

You shouldn't have to sell your soul

In black and white

You really really ought to know

Those one track minds

That took you for a working boy

Kiss them goodbye

You shouldn't have to jump for joy

Shout

They gave you life

And in return you gave them hell

As cold as ice

I hope we live to tell the tale

Shout

And when you've taken down your guard

If I could change your mind

I'd really love to break your heart

Shout

Song: The Working Hour

These things

That I've

Been told

Can rearrange

My world

My doubt

In time

But inside out

This is the working hour
We are paid by those who learn by our mistakes

This day
And age
For all
And not for one
All lies
And secrets
Put on
Put on and on

This is the working hour
We are paid by those who learn by our mistakes

And fear is such a vicious thing
It wraps me up in chains

Find out
Find out
What this fear is about
Find out
Find out
What this fear is about

Song: Everybody Wants to Rule the World

Welcome to your life
There's no turning back
Even while we sleep
We will find you
Acting on your best behaviour
Turn your back on Mother Nature
Everybody wants to rule the world

Its my own design
It's my own remorse
Help me to decide
Help me make the most
Of freedom and of pleasure
Nothing ever lasts forever
Everybody wants to rule the world

There's a room where the light won't find you
Holding hands while the walls come tumbling down
When they do I'll be right behind you

So glad we've almost made it
So sad they had to fade it
Everybody wants to rule the world

I can't stand this indecision
Married with a lack of vision
Everybody wants to rule the world
Say that you'll never never never need it
One headline why believe it?
Everybody wants to rule the world

All for freedom and for pleasure
Nothing ever lasts forever
Everybody wants to rule the world

Song: Mother's Talk

My features form with a change in the weather
Weekend
We can work it out
My features form with a change in the weather
Weekend
We can work it out
When the wind blows
When the mothers talk
When the wind blows
When the wind blows
When the mothers talk
When the wind blows
We can work it out

It's not that you're not good enough
It's just that we can make you better
Given that you pay the price
We can keep you young and tender
Follow in the footsteps of a funeral pyre
You were paid not to listen now your house is on fire

Wake me up when things get started
When everything starts to happen

My features form with a change in the weather

Some of us are horrified
Others never talk about it
But when the weather starts to burn
Then you'll know that you're in trouble
Following the footsteps of a soldier girl
It's time to put your clothes on to face the world

Don't you feel your luck is changing
When everything starts to happen
Put your head right next to my heart
The beat of the drum is the fear of the dark

My features form with a change in the weather

Song: I Believe

I believe that when the hurting and the pain has gone
We will be strong, oh yes we will be strong
And I believe that if I'm crying while I write these words
Is it absurd or am I being real?
I believe that if you knew just what these tears were for
They would just pour like every drop of rain
That's why I believe it is too late for anyone to believe

I believe that if you thought for a moment, took your time
You would not resign yourself to your fate
And I believe that if it's written in the stars, that's
fine
I can't deny that I'm a Virgo too
I believe that if you're bristling while you hear this song
I could be wrong or have I hit a nerve
That's why I believe it is too late for anyone to believe

I believe that maybe somewhere in the darkness
In the nighttime, in the storm
In the casino
Casino Spanish eyes
I believe, no I can't believe that every time you hear a
newborn scream
You just can't see the shaping of a life
The shaping of a life

Song: Broken

Between the searching and the need to work it out
I stop believing everything will be alright
Broken
We are broken
I'm walking uphill being turned around and round
Secret in motion when my feet are on the ground
Broken
We are broken
In my mind's eye
One little boy anger one little man
Funny how time flies

Song: Head Over Heels

I wanted to be with you alone
And talk about the weather
But traditions I can trace against the child in your face
Won't escape my attention
You keep your distance with a system of touch
And gentle persuasion
I'm lost in admiration could I need you this much
Oh you're wasting my time
You're just wasting time

Something happens and I'm head over heels
I never find out till I'm head over heels
Something happens and I'm head over heels
Ah don't take my heart
Don't break my heart
Don't throw it away

I made a fire and watching it burn
Thought of your future
With one foot in the past now just how long will it last
No no no have you no ambition
My mother and my brothers used to breathing clean air
And dreaming I'm a doctor
It's hard to be a man when there's a gun in your hand
I feel so...
Something happens and I'm head over heels

And this is my four leaf clover

I'm on the line, one open mind
This is my four leaf clover

Song: Listen

Mother Russia badly burned
Your children lick your wounds

Pilgrim father sailed away
Found a brave new world

APPENDIX C

LYRICS FROM THE SEEDS OF LOVE

Well here's to the boys back in 628
Where an ear to the wall was a twist of fate

I will shine a blinding light
Through those hearts as black as night
Sticks and stones may break my bones
But at least the seeds of love will be sown

Now once in a while when I feel no shame
I get down on my knees and I pray for rain
And though the breeze blows gently while I state my case
There'll be certain men waiting just to scratch my face
Hand on my heart I will make a stand
For the life and the times of the mirrorman

In my head there is a mirror
When I've been bad, I've been wrong
Food for the saints that are quick to judge me
Hope for a Badman
This is the Badman's song

Guilt in the frame of the looking-glass
Puts a shine of the mind where reflections pass
Where the jigsaw pieces of a broken man
Try and fit themselves together again
Lies in disguise in the name of trust
Put your head in the sand it will turn to dust!
What's your problem? What's your curse?
Won't it make the matter worse?

In my head...

And they say "Faith can move mountains
Fire can cleanse your soul"
Faith can move mountains
But mind over matter won't stop all your chatter-No!
I heard every word that was said that night
When the light of the world put the world to right
When I hear soft whispers at the break of day
(I'm in trouble every step of the way)
Sweet talking boys who can do no wrong
When the stories are as tall as the days are long
With such a thin line drawn between friend and foe
Lord help me now and bless my soul!

Look at yourself—See how you lie
Your hands start shaking and you don't know why
Look at yourself—See how you lie
Your hands start shaking and you don't know why

Well there's food for the saints that are quick to judge me
Hope for a Badman...

Song: Sowing the Seeds of Love

High time we made a stand and shook up the views of the
common man
And the lovetrain rides from coast to coast
DJ's the man we love the most
Could you be, could you be squeaky clean
And smash any hope of democracy?
As the headline says you're free to choose
There's egg on your face and mud on your shoes
One of these days they're gonna call it the blues

And anything is possible when you're Sowing the Seeds of
Love
Anything is possible—Sowing the Seeds of Love

I spy tears in their eyes
They look for the skies for some kind of divine
intervention
Food goes to waste!
So nice to eat, so nice to taste
Politician Grannie with your high ideals
Have you no idea how the Majority feels?
So without love and a promised land
We're fools to the rules of a government plan
Kick out the Style! Bring back the Jam!

Anything...
Sowing the Seeds
The birds and the Bees
My Girlfriend and Me in Love

Feel the Pain
Talk about it
If you're a worried man—then shout about it

Open hearts—feel about it
Open minds—think about it
Everyone—read about it
Everyone—scream about it!
Everyone
Everyone—read about it, read about it
Read in the book in the crannies and the nooks there are
books to read

(Mr. England Sowing the Seeds of Love)

Time to eat all your words
Swallow your pride
Open your eyes

High time we made a stand and shook up the views of the
common man
And the lovetrain rides from coast to coast
Every minute of every hour—"I Love a Sunflower"
And I believe in loverpower, Love Power, LOVE POWER!!!

Sowing the Seeds
And end to need
And the Politics of Greed
With Love

Song: Advice for the Young at Heart

Advice for the Young at Heart
Soon we will be older
When we gonna make it work?

Too many people living in a secret world
While they play mothers and fathers
We play little boys and girls
When we gonna make it work?
I could be happy
I could be quite naïve
It's only me and my shadow
Happy in our make believe
Soon...

And with the hounds at bay
I'll call your bluff

Cos it would be okay
To walk on tiptoes everyday

And when I think of you and all the love that's due
I'll make a promise, I'll make a stand
Cos to these big brown eyes, this comes as no surprise
We've got the whole wide world in our hand

Advice for the Young at Heart
Soon we will be older
When we gonna make it work?

Love is a promise
Love is a souvenir
Once given
Never forgotten, never let it disappear
This could be our last chance
When we gonna make it work?
Working hour is over
And how it makes me weep
Cos someone sent my soul to sleep

And when I...

Advice for the Young at Heart
Soon we will be older
When we gonna make it work?

Working hour is over
We can do anything that we want
Anything that we feel like doing
Advice...

Song: Standing on the Corner of the Third World

Man I never slept so hard
I never dreamt so well
Dreaming I was safe in life
Like mussels in a shell
Rolling and controlling all the basements and the backroads
of our lives

Fill their dreams with big fast car
Fill their heads with sand
Holy white we'll paint their town

The colour of our flag
Hey there little lady has your baby got the look of some
old man?
Standing on the Corner of the Third World

Hungry men will close their minds
Ideas are not their food
Notions fall on stony ground
Where passions are subdued
Colour all the madness for the madness is the thorn that's
in our side
Standing on the Corner of the Third World

When we gonna learn?
Who we gonna turn to?
The promises they make
The call for our attention
Compassion is the fashion
Free to earn, our pockets burn
We buy for love
Die for love

Hold me I'm crying
Hold me I'm dying

Song: Swords and Knives

A waking world of innocence
So grave those first born cries
When life begins with needles and pins
It ends with Swords and Knives

Oh dangerman, Oh dangerman
Your blade fits like a glove
When forged in steel
Time cannot heal
That blood red bond of love

In times of trouble you're an open book
With the change in the way you look
And its sad love's not enough to make things better

Turn the tables, we'll burn the fables
Lies beneath the visions and daydreams

Fooled by now, we mystify the past
Like a dream, like it never happened

When life begins with needles and pins
It ends with Swords and Knives
God save those born to die

Song: Year of the Knife

Hallelujah, the king is dead. He said
"Love was the knife"
And now he'll dream some magic queen might try and save his
life
They say his famous final words
Came from the heart of the man
He made his bed on love denied
He played Jekyll and Hyde till the day he died

Too late for the young gun
To lead a simple life
Too late for the young gun

This is the Year of the Knife
See the mountains crumble
Feel the fire go cold
Summer will turn to winter
Love will turn to stone

They say his famous final words
Came from the heart of the man
I made my bed on love denied
Now I ain't gonna sleep tonight

Too late for the young gun
To lead a simple life
Too late for the young gun

This is the Year of the Knife

Song: Famous Last Words

After the wash
Before the fire

I will decay
Melt in your arms
As the day hits the night
We will sit by candlelight
We will laugh
We will sing
When the saints go marching in

A for a heart
B for a brain
Insects and grass
Are all that remains
When the light from above
Burns a hole right through our love
We will laugh
We will sing
When the saints go marching in
And we will carry war no more

All our love and all of our pain
Will be but a tune
The Sun and the Moon
The wind and the rain
Hand in hand we'll do and die
Listening to the band that made us cry
We'll have nothing to lose
We'll have nothing to gain
Just to stay in this real life situation
For one last refrain

As the day hits the night
We will sit by candlelight
We will laugh
We will sing
When the saints go marching in
And we will carry war no more

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