

Оригинальная статья / Original article

УДК 81`26

<https://doi.org/10.21869/2223-151X-2025-15-2-59-72>

Manipulation in musical discourse (on material of English songs)

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Abstract

The influence of musical lyrics on individual perception and society is under scrutiny. The potential of musical discourse as a means of manipulation is demonstrated. Several popular songs in English are analyzed in aspect of impact and back reaction. The discourse analysis, the interpretation analysis, the deconstruction method are used. Among widespread manipulative practices in musical discourse we reveal the usage of following 6 types: emotives, emphatic and metaphoric expressions; allusions, ambiguity, implicatures and presuppositions; social identification; gender, political, ideological provocation; construction of sensational characters or challenging situation; repetitive patterns. The authors proved that song lyrics can effectively influence the addressee by musical style, genre, instrument, speed, intonation, words, phrases, and imagery selection. Using different discursive and cognitive means singers can create necessary moods that develop pre-planned ideological positions and can push to certain action. It is concluded that manipulation in songs is a powerful tool for propaganda and advocacy of implanting ideas, remaining unnoticed by the average addressee. Therefore, it is important for music consumers to be critical when listening to songs to understand the messages been conveyed. The lyrics and underlying messages in music can have a powerful impact on our emotions, thoughts and beliefs. Thus the defense actions from manipulative verbal and nonverbal influence should be popularized for the information security of society.

Keywords: manipulation practices in music; music perception; song lyrics influence.

Conflict of interest: The Authors declare the absence of obvious and potential conflicts of interest related to the publication of this article.

For citation: Kuznetsova I.A., Shelekhova A.I. Manipulation in musical discourse (on material of English songs). *Izvestiya Yugo-Zapadnogo gosudarstvennogo universiteta. Seriya: Lingvistika i pedagogika* = *Proceedings of the Southwest State University. Series: Linguistics and Pedagogics*. 2025; 15(2): 59–72 (In Russ.). <https://doi.org/10.21869/2223-151X-2025-15-2-59-72>.

Received 30.01.2025

Accepted 25.03.2025

Published 23.07.2025

Манипуляция в музыкальном дискурсе (на материале англоязычных песен)

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Резюме

Исследуется влияние текстов песен на общество и индивидуальное восприятие. Демонстрируется потенциал музыкального дискурса как средства манипуляции. Несколько популярных песен на английском языке анализируются с точки зрения воздействия и обратной реакции. Используются дискурсивный анализ, интерпретационный анализ, метод деконструкции. Среди распространенных манипулятивных практик в музыкальном дискурсе выявлено использование следующих 6 типов: эмотивов, эмфатических выражений; аллюзий, двусмысленности, имплицатур и пресуппозиций; социальной идентификации; гендерной, политической, идеологической провокации; создания сложного персонажа или ситуации; многократных повторений. Авторы доказали, что тексты песен могут эффективно влиять на адресата путем отбора музыкального стиля, жанра, инструмента, скорости, интонации, слов, фраз и образов. Используя различные дискурсивные и когнитивные средства, певцы могут создавать необходимые эмоции, которые развивают заранее запланированные идеологические позиции и могут подталкивать к определенным действиям. Делается вывод, что манипуляция в песнях является мощным инструментом пропаганды и воздействия идей, оставаясь незамеченной для среднестатистического адресата. Следовательно, потребителям музыки важно критически относиться к текстам песен, чтобы понять передаваемые сообщения. Скрытый смысл текстов песен может оказать влияние на эмоции, мысли и убеждения. Таким образом, необходимо популяризировать антиманипуляционные способы защиты от вербального и невербального воздействия для информационной безопасности общества.

Ключевые слова: манипулятивные практики в музыке; восприятие музыки; влияние текстов песен.

Конфликт интересов: Авторы декларируют отсутствие явных и потенциальных конфликтов интересов, связанных с публикацией настоящей статьи.

Для цитирования: Кузнецова И.А., Шелехова А.И. Манипуляция в музыкальном дискурсе (на материале англоязычных песен) // Известия Юго-Западного государственного университета. Серия: Лингвистика и педагогика. 2025. Т. 15, № 2. С. 59-72. <https://doi.org/10.21869/2223-151X-2025-15-2-59-72>.

Статья поступила в редакцию 30.01.2025

Статья подписана в печать 25.03.2025

Статья опубликована 23.07.2025

Introduction

Numerous researchers has been investigating a controversial scientific phenomenon of latent impact that is known as manipulation [1, 2, 3, 4, 5, 6]. In the modern world, “mastering manipulation skills becomes increasingly pertinent in the context of the digital era, where the opportunities for influencing public opinion have significantly amplified due to the development of the Internet and social networks”¹. The concept of

manipulation, although rooted in history, continues to evolve, reflecting the changing socio-cultural and technological realities. Initially, manipulation was associated with skillful manual movements, as reflected in the etymology of the term itself, derived from Latin words meaning ‘hand’ and ‘handful’ [7].

However, over time, the concept of manipulation has acquired a broader and more abstract character, describing various forms of psychological influence aimed at altering the thoughts, behaviors, and beliefs of others. In contemporary research, manipulation is examined from various perspec-

¹ Rafikova R.S. Manipulative management technologies at the municipal level: Cand. Sociol. Sci. diss. Kazan, 2006. 197 p.

tives, including psychological, sociological, linguistic, pragmatic, rhetoric, cognitive and neuroscientific approaches. Definitions of manipulation vary depending on the research context, reflecting diverse aspects of this phenomenon. Some researchers emphasize the covert nature of manipulation and its negative impact on individuals and society [8, 9], while others focus on the techniques and strategies employed to achieve desired goals¹ [10]. There are different types of manipulation, among them is a positive beneficial one, when “both the recipient of the influence and the manipulator are in a ‘win-win’ situation, such a covert influence is called assertive, as it does not aim to harm another person but serves as an opportunity for a person to confidently and worthily assert his/her rights (without oppressing the rights of others)” [4, p. 36].

Manipulation practices are researched in different spheres of human life usually embedded in mass media [11], commercial communication [12], politics [13], PR [14], marketing [15], management [16] etc. Thus, the study of manipulation practices is based on a multifaceted multimodal and interdisciplinary approach that enables understanding the essence, reasons and after effects of this phenomenon in various discourse contexts. The development of different algorithms, strategies and technologies is aimed at countering manipulation negative consequences effectively. This is the **relevance** of this study.

Such research on manipulation becomes particularly intriguing when examined in the context of musical compositions. Music, as a powerful and universal language, has the potential to influence the emotional state of listeners and shape their perception of the world focusing the attention on required topics and values. Songs, especially those that become popular and widely spread, can be used as tools for ma-

nipulating public opinion and shaping certain beliefs.

The interest in analyzing manipulation in songs arises from their ability to create and convey specific emotional and ideological messages, often without the explicit awareness of listeners regarding the mechanisms of this influence [17]. Musical lyrics may contain hidden messages that influence the opinions and beliefs of the audience, shaping certain socio-cultural norms and values [3].

As it was shown earlier the manipulation analysis in songs poses a complex task, requiring not only an understanding of the musical context but also extensive knowledge in the different humanitarian fields such as psychology, sociology, cultural studies and linguistics. We can unravel the mechanisms of manipulation utilized in the musical discourse by analyzing which words, word combinations, stylistic techniques, cognitive units of musical composition and lyrics contribute to the activation of specific emotional reactions and reasoning.

Thus, the **aim** of this research is to reveal and analyze the manipulative practices in chosen songs that represent a unique opportunity to delve into the world of musical culture and uncover its role in shaping values, positions and behavior.

The **material** is the song lyrics in English issued in the XXI century by famous New Zealand, American and Irish singers: “Royals” by Lorde, “Blurred Lines” by Robin Thicke, “Zombie” by The Cranberries, “Pumped Up Kicks” by Foster the People.

The **methods** include the discourse analysis that allows us to identify the social and ideological positions of the singers; the interpretation analysis that gives understanding of deep hidden axiological ideas and values; the deconstruction method that provides an understanding of discourse components and their functions.

The research process and discussion

Musical lyrics often serves as a means of influencing addressees by employing various techniques, including the selection of

¹ Dzyaloshinsky I.M. Manipulative technologies in the media: A teaching aid. Moscow: Humanitarian Institute; 2006. 44 p. (In Russ.).

specific words, phrases, metaphors, intonation, rhythmic patterns, loudness level, mood, speed, timbre, music tempo, presuppositions, implicatures, inter-discourse linkers and connections, axiological markers and attractors. The main identified influential practices in lyrics include the usage of: emotives, emphatic and metaphoric expressions; allusions, ambiguity, implicatures and presuppositions; social identification; gender, political, ideological provocation; challenging character or situation creation; multiple repetitions as it was proved by previous research [17].

Emotives, emphatic and metaphoric expressions. The addressers employ emotionally charged vocabulary to create vivid and memorable images capable of eliciting specific emotions from the audience. This may include the use of expressive words or phrases that evoke feelings of sadness, joy, excitement, anger, envy or fear. Such emotional manipulation techniques are deeply rooted in the psychology of human perception and can significantly impact the addressee's emotional state and cognitive processing of music. By selecting and employing emotionally charged language, singers aim to create a profound and lasting impact on the addressee, thereby enhancing the overall effectiveness and appeal of the musical composition. As a result music has the power to evoke strong emotions, the catchy tunes can get stuck in one's head, thus leave a lasting impact that should be analyzed and taken into consideration.

Allusions, ambiguities, implicatures, and presuppositions. Some song lyrics may contain hidden meanings, implicit assumptions about underlying knowledge associated with the utterance, implications of one word saying something else, allowing the recipients to interpret them in different ways. This helps to create additional layers of meaning and encourages discussion and analysis. Including allusions and ambiguities in song lyrics adds depth to artistic expression, encouraging recipients to think critically about the content and explore different interpreta-

tions. Moreover, its inherent ambiguity encourages reflection on social norms and cultural values, stimulating intellectual discourse and contributing to an enriched musical experience.

Social identification. It plays a decisive role in the sphere of self-perception of a person and can influence his behavior, conduct and interaction with others. When people join large communities, they feel better, they think that they are normal. This includes the adoption of characteristics, values, beliefs and norms of the group to which the person belongs, which leads to sensory things and connections. It gives a sense of security, protection, a sense of identity, the ability for social solidarity within the group. Important note: people show a tendency to initiate their own group, showing prejudice against those who are not part of their group. Thus, this herd generator, like the tendency of people or animals to behave or think like the majority, is often activated, and thus serves a manipulative position.

Gender, political, ideological provocation. Some lyrics may contain provocative or controversial statements intended to attract attention or spark debate. This may include the use of foul language, poor grammar, controversial topics, gender stereotypes, or metaphorical imagery. Deliberately including provocative elements in song lyrics serves to stimulate discourse and interaction between the addressers, as well as challenge social norms and promote critical thinking. Furthermore, such provocative content can serve as a catalyst for social change and artistic expression, pushing boundaries and stimulating dialogue on current cultural issues.

Construction of Sensational characters or challenging situation. High-quality lyrics have the ability to create vivid and memorable images in the minds of the recipients, facilitating a deeper perception and understanding of the musical composition. The use of idioms, phraseological units, proverbs, visual metaphors, emotionally expressive descriptions, and sharp or unpre-

dictable phrases can all contribute to this. Song lyrics' skillful re-creation of characters and scenes contributes to the narrative power of the music, allowing the recipients to fully experience the emotional and thematic significance of the piece. In addition, these evocative images strengthen the relationship between addresses and music thus contributing to an overall richer and more impressive listening experience.

Repetitive Patterns. The repetition of certain phrases or words in a song can make the song more memorable to you. By using this technique, it is possible to express specific concepts or emotions, as well as to establish melodic elements in the text. By strategically re-establishing key elements, singers can enhance the overall quality and impact of a piece in terms of sound design and composition, thus making it easier to repeat and leave a lasting impression on listeners. Further to this, repeated motifs reinforce thematic elements and provide an emotional response, thus enriching the listener's experience (and their understanding of it) in the music.

As a result, even without explicit enumeration or listing, song lyrics can be modified to effectively advance various themes. By selecting their preferred musical style, genre, instrument, speed, intonation, words, phrases, and imagery, singers can create a mood and atmosphere that encourages discussion of particular topics. As an instance, the incorporation of specific language, jargon, and metaphors can clarify the relevance of particular social or political issues, prompting recipients to contemplate them. Furthermore, manipulative lyrics can present alternative perspectives on issues, providing the audience with a platform to debate and discuss without explicitly acknowledging a particular viewpoint. Through this method, singers can influence the audience's views on society and the world through their music. Therefore, the use of manipulation in songs can be an effective way to raise awareness and support for a range of issues,

even if they are not commonly acknowledged by the majority of listeners.

Listed below are some conjectures about notable singers, their music, and the lines they contributed:

In "**Royals**", Lorde demonstrates how materialistic and empty the celebrity lifestyle can feel [18]. However, in its entirety it rejects opulence and decadence as something that suggests an attitude of modesty rather than pretentiousness. And in the lyrics, Lorde's words convey a sense of disillusionment with consumer culture and the desire to conform to an unrealistic kind of success and glamour. Through her use of reflective verses, Lorde challenges the conventional wisdom that material possessions are essential for happiness or fulfillment and suggests a need to reconsider values and priorities as an addressee. The drama "Royals" is a fitting metaphorical reference to modern society's obsession with fame and fortune, which encourages people to seek meaning beyond mere symbols of status and wealth [19].

A vocalist, singer-songwriter and artist known as Lorde Ella Maria Lani Yelich-O'Connor is also known for her distinctive singing style. Young and skilled vocalist. As she reflects on her own life experiences, she also makes observations about the world around her. Through her works, she is always present. Lorde's songs address themes of self-identity, societal norms and human nature. The condition provides addressees with a nuanced outlook on current affairs. Due to her reputation and the popularity of her fan base, Lorde became a well-known artist thanks to her powerfully lyrical lyrics and emotive delivery. "Royals", a musical composition that has become an anthem among millennials, Was influenced by more than just Lorde's music but also his own experiences. When she spoke publicly in interviews, she was candid about her views on materialism and elitism -- themes often associated with celebrity life as well as glamorous living. The lyrics to Lorde's song "Royals" explore a range of themes, includ-

ing authenticity, disillusionment with consumer culture, and the power of reason over everything. Hoping for more genuine and meaningful life. Her music is a critical critique of the impact of fame and wealth on modern society.

By the way the life circumstances in which Lorde grew up, far from luxury and excess, left their mark on the lyrics of her songs. This upbringing afforded her a genuine insight into and appreciation for values distinct from the materialistic aspirations often depicted in popular culture. Lorde's music reflects a perspective shaped by her experiences, offering addressees a poignant commentary on the complexities of modern life and the pursuit of authenticity amidst societal pressures. Her introspective lyrics resonate with audience worldwide, resonating with those who seek meaning beyond superficiality and commercialism.

Accordingly, Lorde's creation of the song "Royals" allowed for an exploration of her views on materialism and emptiness in general; also emphasizing the importance of personal expression. By drawing on her own life and observations of the world, she transformed this song from mere melody to a powerful statement that delves into an analysis of modern society. Through his work "Royals", Lorde challenges societal expectations and encourages addressees to question social ideals, ultimately advocating for authenticity and individuality in the face of superficialities and consumerism. There are also some relevant manipulative examples from this song that we examine in more detail.

And we'll never be royals. This line represents an assertion that ordinary people, including the singer and her friends, will never attain a state of high social standing or the status and wealth associated with celebrity lifestyles. This use of the word "royals" functions as a metaphorical description of exclusive, societal exclusivity and elitism, emphasizing that such heights of wealth and privilege are unattainable for the average common man. Through the use of this meta-

phor, the songwriter changes the audience's perception of social status and material aspirations, leading them to question their own identity within the larger context of society.

It don't run in our blood, that kind of luxe just ain't for us. In this line, the singer emphasizes the idea that a luxurious lifestyle is not natural for her and her friends, as they do not have "royal blood" and do not belong to the upper echelons of society. The use of the word "luxe" serves to highlight the opulent and extravagant nature of the lifestyle being referenced. Through this assertion, the songwriter manipulates the audience's perception of social class and inherited privilege, suggesting that certain societal norms and expectations are inherently inaccessible to individuals without aristocratic lineage. This manipulation prompts addressees to question societal constructs surrounding wealth and status, encouraging critical reflection on the arbitrary nature of class distinctions. Moreover grammatically incorrect Present Simple auxiliary verbs usage shows the way low class people are used to speaking. Also it roots in the geographical origin of the singer. Lorde is from New Zealand where reduced literacy of such phrases sounds correct in conversational English.

We crave a different kind of buzz. This line underscores the notion that instead of material wealth and status, the singer and her friends aspire to something different, to a deeper and more meaningful form of satisfaction or joy. The term "buzz" is used metaphorically to represent a sense of fulfillment or excitement derived from experiences that transcend material possessions. By articulating this sentiment, the songwriter manipulates the audience's perception of satisfaction and happiness, challenging conventional notions of success and prompting reflection on the other sources of personal realisation. This focus shift as a manipulation technique encourages addressees to reconsider their own values and priorities, fostering a broader understanding of what constitutes a fulfilling life beyond materialistic pursuits.

Let me be your ruler. This line contains an element of irony as the singer shows a desire to become a “ruler” and a “bee queen” towards the addressee, yet simultaneously indicates that they have no chance to be real royals, as implied in the preceding lines. By employing this ironic juxtaposition, the singer manipulates the audience's perception of power dynamics and societal hierarchies. The usage of the words “ruler” and a “bee queen” suggests a desire to feel authority or control, while the awareness of not attaining the royal status subverts traditional notions of privilege and entitlement. This manipulation prompts addressees to question the validity of societal constructs surrounding power and influence, encouraging critical reflection on the nature of leadership and self-perception.

And I'm not proud of my address / In the torn-up town, no postcode envy. These lines indicate that Lorde feels being ashamed of her place of residence in a deprived area, yet she does not envy others for their more prestigious addresses. She expresses her negative attitude towards materialistic aspirations and the desire to possess what others have. By juxtaposing her lack of pride in her own circumstances with her lack of envy towards others, Lorde manipulates the addressee's perception of societal values and personal contentment. Through this manipulation technique, she encourages low class addressees to reconsider their own priorities and perspectives on wealth and status, fostering introspection and critical analysis of societal norms.

As a result we are sure that “Royal” is not just a pop song; it elevates itself to deliver a poignant commentary on class, fame, and the quest for fulfillment. Lorde's lyrical content critiques mainstream societal norms, prompting a reevaluation of our priorities. Through addressing these themes, Lorde solidifies her position as a contemplative and socially aware artist whose music is poised to remain relevant to audiences for generations. The idea that is embedded in the song

is that people don't need all the trappings of wealth to be happy, a well-tuned imagination is sometimes all they need [19]. So in such a way Lorde refocuses addressees' attention from external world values to internal ones. Moreover “people tend to sympathize with those who look like them and respond better to messages that come from a member of the same social group” [20, p. 319]. So, the manipulation based on the same social identification is revealed in this song.

“Blurred Lines” by Robin Thicke, featuring T.I. and Pharrell employs verbal and nonverbal manipulation to construct an image of an alluring and uninhibited man who justifies his actions by the presence of “blurred lines” in his relationships with women [21]. Through the use of finely tuned lyrics, the song perpetuates a narrative that blurs the boundaries between consent and objectification, while also contributing to the institutionalization of negative behaviors and attitudes towards women in mainstream society. The use of language through this manipulation reinforces gender stereotypes and fosters male entitlement, ultimately influencing societal perceptions of masculinity and female agency [22].

The creative works of artists like Robin Thicke, T.I., and Pharrell often reflect the sociocultural issues of modern society. Not only has the music audience but also critics have been drawn to their collaborative work in the song “Blurred Lines” because of its context. Through the use of words, lines and symbols in song, the lyrics construct a narrative that blurs the lines of consent while also perpetuating harmful gender stereotypes by changing our perceptions.

The song “Blurred Lines” has caused controversy due to its lyrics, which have been interpreted as supporting the culture of coercive sexual behavior and encouraging sexual violence. Some critics claim the song and video depict women as objects of pleasure, perpetuating what they call “blurred lines” of consent in sexual relationships.

Through its careful use of language and imagery, the song romanticizes and normalizes relationships and behaviors that can lead to harmful social constructs, influencing perceptions of gender dynamics and sexual consent. Robin Thicke, T.I., and Pharrell believed that “Blurred Lines” was not a justification for sexual violence, but rather an experiment in musical form and content. Their aim could be seen as a playful exploration of sexual imagination and language, rather than an endorsement of violence or discrimination. In any case, the lyrical ambiguity and suggestiveness contribute to potential misinterpretation and reinforce problematic relationships between gender and consent. The criticism inevitably led to an argument about the influence of singers on public perception and their accountability for the quality of their music. “Blurred Lines” has become a catalyst for debate among gender stereotypes and normative biases in pop culture, with its emphasis on the power of conscious creativity and analysis of how music affects public consciousness. The lyrics of the song can shape attitudes towards gender roles and consent, potentially influencing the perceptions and behavior of its listeners. An analysis of some relevant manipulative examples from the song can be found below.

I know you want it / But you're a good girl. These lines indicate that the woman in question is seeking sexual contact, while also highlighting her “good” actions. There's also an image of a man who deliberately plays on contradiction, justifying what he does. Subtly, such language plays a trickle-down role in perception of consent and reinforces gender stereotypes, positioning the man as assertive while placing the woman at the back foot.

The way you grab me / Must wanna get nasty. In this song segment, the man perceives the woman's sexual touches as an indication of her desire for sex. He disregarded the possibility of not giving consent and regards each touch as an unmistakable sign. The language employed to manipulate the

perception of consent by implying that physical actions indicate inclination is harmful, perpetuating negative stereotypes about women's behavior and sexual agency.

I hate these blurred lines / I know you want it. This part of the song introduces the concept of “blurred lines” in relationships and the relativity of consent. It's a metaphor that obscures the true meaning of sexual permissiveness. Although the situation is not clear, he insists that the woman desires intimate relationships. Such lyrics manipulates the perception of consent between clear consent and ambiguity, potentially normalizing situations where consent is unclear or disregarded.

OK now he was close, tried to domesticate you / But you're an animal, baby, it's in your nature. In this excerpt, the man describes attempts to “tame” the woman and make her “domestic”, while simultaneously justifying her “animalistic” instincts as a normal phenomenon. Such language manipulates perceptions of gender roles and naturalizes the idea of controlling and domesticating women, portraying it as inherent and acceptable.

In general, the song “Blurred Lines” by Robin Thicke sparked considerable controversies as a result of its lyrics and their possible interpretations. While the song's infectious melody may have appealed to numerous addressees, its depiction of ambiguous boundaries and lack of regard for consent prompted significant discussions about rape culture, sexism, and the objectification of women in mainstream media. It is crucial to remain mindful of the messages conveyed by songs and their potential effects. As we progress, we can aim for a society that advocates for respect, equality, and wholesome relationships, whether on the dance floor or elsewhere [23]. The manipulation on gender provocation is revealed in this song.

“**Zombie**” by The Cranberries, a song released in 1994, exemplifies the use of textual manipulation to convey powerful emotions and social commentary [24]. By incor-

porating poignant lyrics and emotive imagery, the song creates a story that provokes deep emotional responses and prompts reflection on public perception. The Cranberries' "Zombie" has gained not only recognition in the 90s but also as a powerful musical expression of protest and profound loss. Written in 1993 during the armed conflicts in Northern Ireland, the piece is an essential element of Irish cultural history and serves as an emblem of peace and justice. Through its evocative lyrics and haunting melody, the song manipulates emotions, stirring empathy and introspection among addressees, while serving as a poignant reminder of the human cost of conflict.

Taking cues from the horrors of war, singer and vocalist Dolores O'Riordan created heartrending lyrics for The Cranberries, which reflect on the devastation caused by her country of origin. Through the depiction of "Zombie", individuals whose lives were destroyed by war experienced intense anger and pain, while also calling for an end to violence and the peaceful resolution of conflicts. The song is filled with heartfelt lyrics that bring to mind memories of the war and their collective suffering. Through its lyrics, like the song "Zombie", the artist illustrates how music can convey social and political messages while also serving as a catalyst for historical narratives. Despite its age, the song remains influential and serves as a reminder of the world's violence and war. The song's success was attributed to its melancholic lyrics and heart-rending hooks. It stirs up emotions, denotes a tragic event, and encourages reflection on the longings of life. The necessity of finding peace in times of trouble. Subsequently, the song highlights some applicable instances of manipulative behavior.

Another head hangs lowly, child is slowly taken. The line paints a vivid image of a burning and dying childhood. They manipulate the recipient's emotions using phrases such as "hanging by a thread" and "perceived slowly", which create a sense of

loss and tragedy. It is commonly perceived as a metaphor for contemplating the catastrophic consequences of violence and conflict on innocent lives, as well as a catalyst for discussing the wider social and political issues. Through the use of wordplay and visual references, the songwriters skillfully engage listeners, challenging them to confront the harsh reality depicted in the lyrics and reminding them of the human sacrifices we must make during wars and conflicts.

And the violence caused such silence. And this line highlights the idea of "violence fading into oblivion", perhaps suggesting that society itself often does not respond to pain and cruelty. Emotional tactics reveal society's inclination to overlook and tolerate pain and injustice, leading recipients to question the significance of this silence and their involvement in its maintenance. The songwriter uses emotional language to manipulate recipients' perceptions of social norms and behavior, forcing them to reflect on the broader consequences of silence in times of violence. This causes anxiety and forces participants to come face to face with the unpleasant truth about social apathy and indifference.

Who are we mistaken? The speaker is asked rhetorically whether we can make incorrect assumptions about others, and if so, how often. It can also make people feel guilty. The singer uses subtle manipulation to challenge the recipient's perceptions and preconceptions by framing the question in this way. This practice has been intended to encourage reflection and self-examination, motivate individuals to question perceived meanings that are beyond their grasp, and reflect on the potential consequences of sudden conclusions. A rhetorical strategy that involves manipulating the audience and urging them to consider alternative perspectives is employed by the singer. This facilitates cognitive processes and contributes to a better understanding of human behavior and interpersonal relationships.

But you see, it's not me, it's not my family. It is worth noting that this statement was made in order to create a means of communication that could separate a person from the violent and disorderly tone of the song. In this way, the singer draws attention away from internal condemnation by manipulating others and removing personal guilt. In terms of their involvement in the dispute, what is perceived as the recipients' perspective? But the point is, it's about that. This tactic is intended to provoke sympathy among listeners, as it portrays the singer's role as an aggressor rather than a victim. In addition, this statement underscores both the extensive influence of war and violence on civilian life and also the broader social effects of war. With the help of a pseudo-dialogue, the singer effectively manipulates the emotions of the audience, forcing them to face the harsh realities of war and its impact on ordinary people.

In your head, in your head. It should be noted that this phrase serves as a means of creating a communication tool that allows you to isolate yourself from the violence and unrest caused by the song itself. The singer shifts the focus away from personal responsibility to external factors, resulting in an audience perception of their actions and their participation in the conflict. The singer is able to portray the audience as victims of violence by manipulating the situation and showing them empathy. In addition, the statement highlights the widespread damage caused by war and violence to civilians and their families, as well as the broader social consequences of the war. Using pseudo-dialogue, the singer effectively manipulates addressees' emotions and encourages them to confront the harsh realities of war and its effects on civilians.

... and their bombs, and their guns. This repetition serves as a technique to underscore the destructive capabilities and pervasive nature of violence. It laceates the addressee's perception by iterating in on the instruments of war, accentuating the image

of violence and battle. This not only accentuates the depiction of militarism and its aftermath but also generates a feeling of urgency and anxiety among the audience. In addition, the use of this phrase recurs to imprint the image of weaponry and aggression in the addressee's mind, amplifying the emotional impact of the song. Through such manipulation, the singer effectively communicates the harsh realities of armed conflict and its devastating effects on attendees.

It's a big deal that the Cranberries' song "Zombie" has had an impact on the world and even society. With its heartfelt lyrics and anti-war message, the song became a powerful expression of solidarity against violence and conflict. The song's haunting melody and impassioned delivery resonated with audiences around the world, prompting them to discuss the consequences of war and the necessity of peace. Additionally, the song's enduring popularity and relevance over the years have ensured its continued influence inspiring individuals to reflect on the human cost of armed global conflicts. "Zombie" stands as testament to the power of music it provokes thought, evoke emotion, and effect positive change in the world [25]. The manipulation by negative emotions, implicature of a real terror situation and multiple repetitions is revealed in this song.

"Pumped Up Kicks" by the American indie-pop group Foster the People was released in 2011 [26]. Despite its catchy tune, widespread popularity, numerous accolades, and lively music video, the song delves into a darker theme with its lyrics depicting the vengeful intentions of an enraged teenager. The title "Pumped Up Kicks" alludes to thick-soled shoes (Nike Air Max) that were fashionable in the 1990s and symbolized affluence high status and belonging to a youthful subculture. The track sheds light on a prevalent issue in American society. The songwriter Mark Foster revealed in a CNN interview that he wrote the song from the

viewpoint of a “psychotic kid” to generate conversations about youth mental health and societal disconnect [27]. Some relevant manipulative examples from this song are analyzed further.

1. *Robert’s got a quick hand.* The story is presented from the point of view of a deeply troubled youth named Robert. The reference to Robert ties into the themes of violence, as this name is often associated with firearms in Western culture. The song explores the character’s mindset and motivations behind his drastic actions. The metaphor *a quick hand* implies the ability to move quickly and easily to reach the goal. This manipulative practice is based on threat, it implicates that this guy is aggressive and is fast to revenge. The beginning of the song constructs a negative scenario of the following events attracting the addressee’s attention by suspense.

2. *He found a six-shooter gun In his dad's closet, and with a box of fun things I don't even know what But he's coming for you, yeah, he's coming for you.* It introduces the protagonist who steals a firearm from his father to seek retribution against his affluent peers flaunting stylish and expensive sneakers. This scene never unfolds, though. The threat in the last sentence creates a terrifying situation in one’s mind. “Robert only imagines and toys with the idea of all the other kids running from him. It’s a horror of the mind” [28]. It is a widespread manipulative practice to threat somebody with the violence for emotional destabilization.

3. *All the other kids with the pumped up kicks.* The mention of “*pumped-up kicks*” touches on social divisions and inequality in American culture, where possessing luxury attire signifies high social status. Thus this presupposition reveals the previous situation and the reason for the envy and anger. The addressee understands that the character was a poor guy who could not buy such expensive shoes and it became the reason for his

unstable mental condition and aggression. So the manipulative practice constructs the opposition of two social classes identifying their material peculiarities such as shoes. The hate and envy are the negative emotions that are shown as the topic of the song.

4. *You’d better run, better run, outrun my gun.* The line alludes to prevalent issues such as violence and gun culture in American society again. These lines highlight the harsh reality of school shootings in the U.S. and prompt reflection on the roots of teenage aggression. Moreover it gives an instruction to save oneself by running activating feelings of fear and anxiety in front of a gun. The sentence is structured as a dialogue between a first person and a second person using deictics as personal pronouns *I (my)* and *you*. So the manipulative practice re-frames the situation by moving the focus from Robert and the rich guys he hates to the singer and his addressees. Thus the addressees are getting involved in the situation of danger. It makes them feel alarm or even anxiety during listening to the song.

Notably, the colloquial language and slang, like *cowboy kid*, *your hairs on fire*, *you must have lost your wits* adds to its appeal and vivid storytelling [29]. All these linguistic and cognitive means contribute to an imaginary scenario creation of a situation that can happen in everyday school life in the USA activating emotions of fear and aggression. Addressees have the ability to play the role of both a victim and an abuser in their own right. A manipulative maneuver designed to capture attention and lead to an emotional climax that is intensified from one line to the next.

Conclusion

Song manipulation involves a wide range of techniques that can have a profound effect on individuals and groups. Music can influence perceptions and attitudes by conveying emotions, ideas, and cultural values

in a unique way. When artists express their opinions on various social, political and personal issues in song lyrics, it often becomes a powerful tool for influencing an emotional audience. Musical manipulation has an important emotional impact on songs. The use of lyrics, melodies, and rhythms in these forms can evoke feelings of joy, sadness, anger, or nostalgia and can affect the emotional state and mentality of the person making the speech. Based on universal human experience, music has the ability to unite people belonging to different cultural strata and territories. This may be due to an experience that promotes empathy, knowledge and awareness.

Additionally, songs can promote social commentary and activism by promoting awareness and encouraging positive change. The discussion of topics such as inequality, injustice, environmental issues, and human rights in artists' space can often prompt discussion and audience participation. But it should be emphasized that not all manipulations in songs aim at noble objectives. There are songs that contain manipulative elements that promote negative beliefs or behaviors. Promoting violent acts, glorified violence, and encouraging hate through lyrics can lead

to the normalization of destructive attitudes and behaviors, which in turn perpetuates harmful stereotypes and records social harm.

It is crucial for music consumers to approach songs critically and discerningly, considering the underlying messages and intentions behind the lyrics. Developing media literacy skills can empower individuals to navigate the complex landscape of music and media, enabling them to make informed choices and resist harmful influences. Ultimately, understanding the manipulative techniques employed in musical lyrics fosters a more nuanced appreciation of music and its impact on society. By engaging with music thoughtfully and consciously, individuals can contribute to the cultivation of a more enlightened and emotionally resilient society. The analysis of the manipulative potential of precedent names and phenomena in musical discourse deserves special attention and can be researched in prospect. Perspectively the issues of protection from manipulative verbal and nonverbal influence are in demand. The methods of passive (withdrawal, masking, ignoring) and active (blocking, attack) protection against manipulation should be considered and popularized among general public.

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