**Talking Europe: The podcast of the UCL European Institute**

**Host:** Avery Anapol, EI Digital Editor

**Guests:**

Riitta-Liisa Valijarvi, Associate Professor in Finnish and Minority Languages (UCL SSEES)

Senior Lecturer in Finno-Ugric Languages at Uppsala University, Sweden

[Charlotte Doesburg](https://www.ucl.ac.uk/ssees/charlotte-doesburg), PhD Candidate (UCL SSEES)

[Amanda Digioia](https://www.ucl.ac.uk/ssees/people/politics-and-sociology-research-students-folder/amanda-digioia), PhD Candidate (UCL SSEES)

**Topic:**

[Multilingual Metal Music: Sociocultural, Linguistic, and Literary Perspectives on Heavy Metal Lyrics](https://www.ucl.ac.uk/ssees/news/2021/jan/multilingual-metal-sociocultural-linguistic-and-literary-perspectives-heavy-metal)

**Avery Anapol**

You're listening to Talking Europe, the podcast from the UCL European Institute. My name is Avery Anapol, and I'm the institute's digital editor. Today I am joined by three researchers in UCL's School of Slavonic and East European studies, whose new edited volume brings together the fascinating pairing of rock music and research. Here to talk about Multilingual Metal Music: Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics is Dr. Riitta-Liisa Valijärvi, associate professor in Finnish and minority languages, and PhD candidates, Charlotte Doesberg, and Amanda DiGioia.

**Avery Anapol**

Could you start by telling me a little bit about the book, the research in it and how it came about.

**Riitta-Liisa Valijärvi**

So Charlotte, Amanda and myself, met a few years ago, and at the time, Charlotte and Amanda were already working on Finnish metal. And I believe I was the Finnish teacher then. And we had discussions about the PhD work and metal music in general. And I had then sort of looked at Finnish pop lyrics, and analyzed representations of Finland in them. And we realized that we kind of approach lyrics and songs and music from different points of view. So Amanda, does sort of critical studies, gender studies, sociology, Charlotte maybe more literary studies, cultural studies, folklore, and I of course, have the sort of language element there, very strongly. And then sort of had the idea that we should do a conference on this topic and explore lyrics written in languages other than English, because there's quite a lot of research about the themes in English language, heavy metal, and it would be nice to look at the songs written in languages other than English. And this was in 2018, in September, I believe was the conference. And after the conference, we proposed a book to Emerald, which is a publisher, and they have a series in metal music and culture. This proposal was successful and then we asked the people who presented the conference to contribute. And the general theme of the conference and also of the book is sort of how, why you write lyrics in in languages other than, than English, and what they do. Amanda will talk more about the sort of sub themes and chapters in our volume. But generally, one could say that if you choose to sing metal, or write lyrics in languages other than English or other kind of, perhaps celebrating the culture, using it as a some kind of marker of identity, you might just use it for wordplay and humor purposes, sort of entertainment, or you could use these lyrics to make the music sound more extreme. So it's almost like it is more impenetrable if you use some obscure language or some specific language. Or you could use the lyrics or the different language as a kind of instrument. Or you could recycle texts, you're kind of to use texts like folk poetry and combine it with with metal and which creates an interesting contrast, or, which we'll hopefully discuss later is also sort of counteract globalization, everything becoming the same. So there are many reasons why. And that's what we wanted to explore with this book. But you could of course, read the book to find out about a specific metal scene, I don't know the Swedish-speaking minority in Finland, or Spanish language scene, or the Kawaii kind of 'cute', baby metal in Japan. So those are the different ways in which you can kind of read the book and also what you find out in the book.

**Avery Anapol**

So these artists that you've looked at, or that the researchers in the book have looked at, are they performing in exclusively one language? Or do they often write a song or two in a language that's different than what their their native language is?

**Riitta-Liisa Valijärvi**

Many of them I would say, and Amanda and Charlotte can correct me if I'm wrong, will combine like they will sing in English, but they will also have have lyrics in other languages. Some are exclusively in in one language. And we also have chapters on on metal where Latin is used as elements, it's like words are used and as sort of snippet. So it's not that the whole song is in one language, you can also mix

**Avery Anapol**

So you said this publication started out as a conference. Can you tell me a little bit about just describe what that conference was like? I'm picturing an academic conference filled with heavy metal fans might be a little different than a lot of people are used to.

**Charlotte Doesburg**

Yeah, I think that's a really interesting question. Because on the one hand, we like to think of these conferences, perhaps this like for people who don't go to them, it's quite different. But I think actually, the official program of the conference is probably fairly similar to any other conference program. And people who go there are academics and metal fans, I'd say about 99% of the time, they are metal fans as well. But what I would say that for me, like personally, what I have experienced is a little different is a really, really strong community feeling at the conferences, because the field is relatively new, and it's relatively small. So most scholars will know each other. And if they supervise a new student, they will encourage the students to go and you know, if they're, if those students feel ready, they are encouraged to present as well. And they're taken very seriously. They're really given a lot of feedback. And I've personally met students who were writing or going to write their master thesis. And like a couple of, you know, the older ones, so however you want to call it, they would, you know, talk about, oh, maybe you could write this, or maybe we can do this, or it's a really safe environment to discuss your ideas, gain feedback. And once you know more people in the field. It just feels like a really, really fun reunion. But I don't think that super nice atmosphere detracts from the professionalism of the papers or the questions and the feedback that is given.

**Riitta-Liisa Valijärvi**

What I wanted to add to this specific conference that we organized was that everyone was wearing black, so that was to be expected. But also, it was the nicest conference and the nicest attendees that SSEES had had with us. So they said that there was such nice people. So this sort of supports what Charlotte says a very inclusive, not competitive, and just really, really nice.

**Amanda DiGioia**

I agree with everything Charlotte and Riitta have said, but I remember my first metal music studies conference, I was still a master's student, and I brought all these professional clothes to wear. And then I showed up to the conference and everyone was wearing. I mean, what I would consider normal clothes, like all black, like like the band t-shirts, hoodies, and I was just so taken aback that

I clearly brought the wrong wardrobe, I should have just stuck with the t-shirts and the hoodies.

**Avery Anapol**

So Amanda and Charlotte, your research is specifically on metal, and I take it you were fans of the genre before you began your PhD programs? And how did you go from being just casual listeners to actively researching in this field?

**Amanda DiGioia**

I was a counselor for teenage girls, before I began my PhD program. And even though it's a very rewarding job, sometimes when you work with teenagers, it's also very stressful. So to decompress after my shift, I would typically watch a documentary. So I went on YouTube, and I saw a documentary on metal music in Finland and my supervisor, I can to SSEES for, Titus Hjelm, was in this documentary. And I was doing my Master's in Women's and Gender Studies. And I thought, hmm, has anyone done this on Finnish metal? So I researched it and didn't find much. So I said, perhaps I can fill this gap. And I guess the rest is history.

**Charlotte Doesburg**

For me, similarly to Amanda, my studies and the sort of interest in metal music were really quite separate for me. I mean, it was sort of a reason to study Finnish, but I had loads more reasons to study it. And then yeah, when I started my PhD program, that's when the two sort of came together. I remember during my bachelor's, I actually thought about researching this project, but I was afraid there wouldn't be enough to study. So I didn't do it. And I'm kind of happy about that. And I have the same supervisor as Amanda had. And I want to write about Finnish folk poetry, because that's what I written about in my masters and my bachelor thesis. So because our supervisor's also in a metal band, he was like, Oh, you should write about metal and Finnish folk poetry. And then at the start of my studies, I was kind of worried I wouldn't find the material. I was thinking in the back of my head, maybe there's this gap because there's nothing there. Like maybe I'll find nothing, which probably says more about me as just as natural worrier. Because when I started my research, I kept finding more and more and more lyrics. Yeah, I do approach the whole scene a little bit differently now. And I think Amanda will probably agree with me that you sort of have this perspective of a researcher where you just see things happen, or you hear things in songs, and then you get questions that you just want to answer and you're constantly thinking of fun new projects or articles you could write.

**Amanda DiGioia**

I think the best part of this whole process has been meeting Charlotte and Riitta and Titus told me that there was someone else doing folk poetry and metal and 'Oh, look, you can have a friend.' And it's just been very wonderful. In that regard.

**Charlotte Doesburg**

I'm also really happy that you know, Amanda started at the same time as me, we both started at the same year. I think at UCL, we were really kind of seen as the weird ones that study metal, probably. But even though we're a small group of people, it feels like we're really connected through through this.

**Avery Anapol**

Well, that's lovely. And it's so nice that you've gone from co-researchers, to friends to co editors. So it's, that's great when that happens. Riitta, let's talk a bit about your background, which is in linguistics, specifically in minority languages. So this exploration of metal music was a bit of a diversion, has it taken your work in any interesting directions?

**Riitta-Liisa Valijärvi**

Yes, I would say so. minority languages are often marginalized. So they don't get to use the language in school or in official contexts, or even sometimes at home, even if they may have lost it. And I sort of found out that much like, I don't know, hip hop or any modern music genre can be a way for the minority language community to sort of assert themselves and their identity. So if you're seeing metal in in a minority language, it's a modern language, it can be used for anything even for metal, you could you could think like this. And also these aggressive dark aesthetics. And the therapeutic function of metal, which we'll talk about later, again, I'm sure are relevant for oppressed minority communities. And also this, this project further strengthened my belief that the more genres there are for an endangered small language, literary genres, TV shows, and music genres, the more vital it is, and if you've got a metal scene in a minority language, then it's doing really well. So I would like to explore this further and look at I don't know, comic books maybe in different different endangered or minority languages and see what that means and how how they've written comic books in in minority languages.

**Avery Anapol**

So let's pivot back to the research in the book, there are so many languages in the collection, from Yiddish to Slovenian to Taiwanese. What sort of universal themes Didn't your researchers find across these lyrics?

**Amanda DiGioia**

I think, and Charlotte and Riitta are welcome to correct me, that some things that kind of tie our various chapters all together in the book are various discussions on intertextual and interlingual, dialogues, as well as cultural identity and authenticity. There's also numerous discussions on dialects and nation building an even political activism through metal music, I don't know if Charlotte or Riitta have anything to add?

**Riitta-Liisa Valijärvi**

Oh, that's definitely, these are some of the recurring themes and the interconnected. and your nationhood it kind of ancient mythology plays a part because that's one way of kind of exploring, being unique is by exploring your past, in a way. And then this one strand is also using metal musical metal lyrics as a way of dealing with trauma, also dealing with sort of national trauma and war. And also yeah, this entertainment function that I mentioned the beginning is is there or is it somehow challenging the macho culture that you have in metal I don't know. There are many many interconnected themes and just like Amanda said, this using this intertextuality and using texts again is very interesting. And this is something that Charlotte studies in her project because she looks at Finnish folk poetry in Finnish metal So this seems to be a thing and is not only in Folk Metal where you do this, it's done in other genres as well.

**Avery Anapol**

Well, I think the best way to convey some of this is to hear some examples. So you've brought with you two clips. Will you tell me a little bit about the clips that you've chosen and how you would approach these from your different perspectives?

**Charlotte Doesburg**

So the clip that I have chosen is by a band called Kotiteollisuus, it means something like 'handicraft' or 'cottage industry'. The song that I chose is part of my research and it's called Lemminkäisen laulu. It translates to English as The Song of Lemminkäinen

[Musical interlude]

**Charlotte Doesburg**

Lemminkäinen is one of the main characters in the Finnish folk epics, or the Kalevala. And he is sort of best described probably as a type of Cassanova. But like every other hero in the epic, he's so flawed, which is one of the things I enjoy about this epic because you've got these epic stories, but then the main characters are all kind of flawed in different ways. So the song deals with the beginning of the story in which Lemminkäinen goes to this island and he tries to flirt with all the women there, of course, and there's like the most beautiful one is called Kyllikki. And he wants to get married to her. And eventually she does agree. But she's very modern, I think, because she insisted on some terms and conditions. So she's like, you better sign these T's and C's first, and they get married. And then in the epic story, Lemminkäinen thinks that Kyllikki, his new wife, actually breaks one of these terms and goes out to to the village to dance. Like from the story, we don't really know whether she actually goes out or not, but he just reacts. Like, he doesn't verify any of the details. He just takes his revenge because he leaves and he decides I'm gonna flirt with women in another part of of the country. And in the sort of the excerpt the story from the Kalevala is updated, because instead of Lemminkäinen going out and going into like these epic warfare fights, he goes to bars and he gets completely drunk, and he ends up in a bar fight. And I actually drew the conclusion that Lemminkäinen is a representative for Finnish man. So both from his own time, and from his fictional epic times, as well sometimes is my interpretation gets questioned, but I actually managed to talk to the writer of the song called Jouni Hynynen and I'll quote from this interview now, he said, Lemminkäinen is all the stupid men who like to sit in bars and work more than stay at home with their wife and family. And I also asked him about how he likens this, you know, sitting in bars and fighting and getting drunk, how he likens it to a war in the song and he said of that, every time the man goes to a bar or plays gigs, it's a war, against what? Against nothing. So actually, this song is really critical of Finnish men and it kind of makes fun of these traditional norms of masculinity, which, when we talk about metal music is perhaps a little bit unexpected if we don't know the genre that well. And another thing the final thing that I really like about this song is that it's not just taking the story from the Kalevala. But it's also interweaving other sources from Finnish culture. So it adapts a really famous Finnish poem by a writer called Aleksis Kivi, and Aleksis Kivi is credited as the first writer of a Finnish novel, which is called Seitsemän veljestä, it's 'The Seven Brothers.' Everyone in Finland knows it, everyone has read it. It's a coming of age story, really. And these brothers tell each other different stories within the book, and one of them is a poem about a squirrel and in the song Lemminkäisen laulu, this squirrel access a little metaphor for the love between Lemminkäinen and Kyllikki. And at the end of the song, I mean, this is a bit of a spoiler alert if you're gonna listen to the whole song, but the squirrel dies because the love dies as well. So that's another source that is like inter woven in this song because if you look at the lyrics of the song, you put the poem next to it, you'll find that the sentences are sometimes almost an exact match, and they kind of play with little things within the sentences in the song. And then finally, the song was also inspired by another folk song by folk rocker Lauri Tähkä. This song is similar because it also tells us a couple will fall in love. But in Tähkä's song the ending is different because they live happily ever after Jouni Hynynen actually changed this because he felt that this represented life better and he found the other song, "boring and cheerful." And I just think that's a really good reaction. If you don't like a song, write your own song and make it different.

**Avery Anapol**

Is there a significance to this band taking these really strong pillars of Finnish culture and combining them in that way?

**Charlotte Doesburg**

I think so. They're like one of the few bands that I look at that have so many sources within the lyrics. And when I talked to Jouni Hynynen who writes these lyrics, he just says he can get inspired by so many different things. And I think that yeah, most of his songs are really grounded in sort of these markers or these ideas of Finnish national identity. But he's also very critical of it. When I talked to him about Finnish national identity. He was also one of my few interviewees who was critical of that identity and said you know, I was really positive on the one hand, but on the other hand, it's, there's also these negative aspects to it. And I really feel like every almost every song I see from these bands, even if it's not inspired by Kalevala does show this more critical attitude towards that identity.

[Musical interlude]

**Amanda DiGioia**

The Danish example is from Dr. Lind's chapter in our book on bereavement, locality and intimacy in Orm's lyrics. So what I found interesting is Lind says that the lyrics and music of Orm can cause the listener to have the potential and I quote Lind here, to "embrace the unspeakable as if Orm created a suicide post-vention, i.e. counseling or support for the bereaved of their own in the shape of black metal music. I am not arguing that black metal is therapy. But I do suggest that black metal might do some therapeutic work in listeners and musicians in specific contexts, such as processing grief." Now, this statement builds off of Lind's argument within the chapter itself, that the lyrics of this band can propel people to process death, dying and bereavement. When someone in their lives dies by suicide. I used metal lyrics when counseling my former clients, there was a metal song that had a title that was the same as my client's foster mother, which they missed a lot. So I took printed out the lyrics of that song and asked them how they felt and processed those feelings through that. But this chapter from Dr. Lind is so wonderful. And I'm so happy that we have it because I think it connects all these feelings of intimacy and just transcending to a greater form.

**Riitta-Liisa Valijärvi**

I would say this album by Orm ... counteracts the kind of assumption that metal is always pop culture, because it's really beautiful the album, the cover art as a concept album is really, really well thought through. And I read an article in Danish about this album, they talk about this that "Can metal be high culture?" And that clip is from a song that's 23 minutes long.

**Avery Anapol**

You've both spoken about these themes of trauma and oppression and the intersection of cultural texts and expression, and also the strong current of identity that's in a lot of this music. So do you see these lyrics as connecting in any way to some of the current issues currently affecting Europe such as migration, political upheaval, anything like that?

**Riitta-Liisa Valijärvi**

Yes, definitely. I myself I've looked at Estonian metal. And there was a kind of rise in the number of metal bands and Folk Metal specifically after the end of the Soviet era. And it was like to search for national identity. And it found its expression in folk metal. And even during sort of oppressive regimes, metal can be a kind of outlet, and you can hide some subversive messages in it through the choice of texts. And in our book, there's an analysis of a Spanish song that is an anti war song, and it's set in former Yugoslavia. So definitely metal can be a place to discuss war, and there are many, many anti war songs so it's not always about battles. Metal, for example, was about that and then Definitely there's a link to to migration, there's a lot of migration in Europe and with difficult economic situation. And migration combined comes far right leanings, and there is metal music where the lyrics are, are questionable and need to be approached critically and analyzed. And I would say two countries in the world with the highest number of metal bands per capita are Finland and Norway, both countries kind of similar with beautiful nature, interesting history, trolls, and so on. And if you think about why are these two countries, so keen on metal music, I would like to claim I'm not the only one who said this. But there's something to do with globalization and the EU and sort of feeling that your small country's national identity is somehow threatened. Again, I'm not sure if this is the only only explanation. But a lot of the song lyrics are about nature interestingly, in Norway. And this kind of globalization, it's also the reason why Finland, for example, has decided somehow that metal is the national genre of music, in addition to classical music, of course. And we feel special because we have so many metal bands and so much metal music, Amanda and Charlotte perhaps have something to add.

**Charlotte Doesburg**

Yeah, I was going to talk about because I talked to these different artists that use this Finnish folk poetry, and a lot of them said something about how it's just a lot easier to use something from your own culture, because you probably have a lot more knowledge on that as well. And yeah, you can maybe interpret it as a move against globalization. But it can also just be very simple in the sense that, oh, I'll just stick with what I know. And I stick with what I grew up with. But there's definitely also, I think, a sense of pride in for a lot of these artists in their culture. But at the same time, as Riitta said, this is used by the far right, but most of the or some of the people that I talked to, they were very adamant in their interviews that they didn't want to be associated with the far right. That's not what our songs are about. And there was even one instance where a member was accused of using some far right words in his lyrics. And he was really upset about it, because he said that he never wanted it to be sort of used in that way. So it's interesting to see how in some bands, they actually are far right. And in other bands, they're totally the opposite of that. And I think that also speaks about the variety within the metal genre of everyone can make their own music and put in their own opinions and things like that. And it's a genre for everyone.

**Avery Anapol**

So let's talk a little bit about the different methodologies used in the book because there's so many varying perspectives here. What have you learned from these different approaches and bringing them all together in one volume?

**Amanda DiGioia**

I think the book is a great place for people that want a broad, "What can you do with metal lyrics?" kind of methodology because no matter what methodology you prefer to use, I know that it's represented most likely in this book. The chapter on Yiddish uses post-vernacularity very heavily. That's a term derived by Jewish Studies scholar Jeffrey Shandler, and refers to the life of a language after it has ceased to be spoken as an everyday language. Other methodologies used are representations of minority languages, political activism in metal, feminist geography and bereavement studies language and cultural specific humor and cultural appropriation and issues surrounding Islamophobia in the chapter on Spanish metal music lyrics, and El Cid.

**Riitta-Liisa Valijärvi**

And I'd like to add that we have two quantitative corpus studies, so people have actually counted occurrences of Latin words in one and then different Slovenian deities and mythical things. And that was refreshing that was very interesting. And classic kind of poetic literary analysis is, is still alive and can give a lot that was also really nice. Many of them end up being your cultural studies, critical studies papers. But yeah, just like Amanda said, that if you want an introduction to the study of metal music lyrics, I think this book is good.

**Avery Anapol**

So you all touched on this a little bit before, but I'd like to close by asking that metal music and alternative culture is very often still stigmatized in the media and the rest of the world. How do you see your research is helping to mitigate this or combat it?

**Charlotte Doesburg**

I think that research like this certainly has the potential to mitigate the stigmatization of the genre, but it's getting the media to listen, that's actually the hard part or the difficult part because sometimes it seems like certain media sources are way more interested in making metal and video games and things like that seemed like the bad guys. But I do think there's an increase almost in studies on metal and media has slowly started to pick up on this, and pick up on sort of beneficial effects of metal. So we talked about mental health earlier. And there was a very recent study that showed metal music was really effective in lowering blood pressure and reducing anxiety, actually in 89% of the cases, and that was picked up on by mainstream media. And then another study that showed that metal fans in general reported higher levels of happiness was also featured by The Guardian, for example. And I think that the research done in the book that we co-edited in different ways does challenge these negative stereotypes about metal music, and that it's not always about aggression and violence, like we talked about war songs and pacifist songs. So a lot of examples like this one in our book, but there's also just Black Sabbath's "War Pigs", which is quite famous, there's Metallica's "One", also pretty famous. There's also these examples of songs that involve parody and humour, so Karl Farrugia writes about the Italian band Nanowar of Steel who make fun of Italian culture but also of the metal scene. And then Lewis Kennedy writes on the Japanese band Babymetal, I would definitely encourage people if they haven't heard of this band to go check that one out. Both these bands really parody like parts of their own culture and, and the scene in general. And I think that that's something that outside of, you know, people don't listen to metal don't know that this happens, and then going back again to the Danish song, by Orm, you know, metal can really help with processing trauma and mental health issues. And I think that part of that is also addressed in our book. There's this sort of idea, especially when metal first, in the 70s and the 80s, it was seen as like this white collar genre, that sort of working class people would listen to it and working class people would make it even though in metal studies, it's completely thrown out of the window. I think in sort of mainstream media, it's still quite often seen as that because it's so violent and aggressive and there's nothing else to it, when actually there is. There's so many examples in my own research, but also in other research in the book, that actually, these artists can be really knowledgeable on cultural events or cultural products, historic events, and use those in the lyrics as well and actually accurately describe historical events too. To conclude, I think there's like loads of ways in the research we do that tells the world that metal music is about so much more than the media will tell us. And I do think there's some like little shifts taking place already showing a more nuanced side of the genre.

**Riitta-Liisa Valijärvi**

Being Finnish, to me, metal is mainstream. I don't know whether our research challenges that but like in, the more you hear about it, more is played on the radio, more research is conducted on it, the more normal it becomes and I wouldn't say there's a stigma associated with it. And we have heavy metal versions of Christmas songs. And if my mom heard it, who's not a metalhead, most certainly not, heard it on the radio, she wouldn't change the channel.

**Amanda DiGioia**

I have a unique perspective on that too. Because my parents listen to this genre. My father knows more about the scene than I do, probably. But even though the media's perception of metal is changing, I also think that we should take caution because the media will cover what interests it. And if an article that comes out saying metal's inclusive, it's all great, that kind of article's more likely to come out, than something say I would write that would say that, oh, there's still all these problems and challenges regarding gender issues and metal, we still have so much work to do. So I just think that's something to keep in mind when we discuss this.

**Avery Anapol**

Before we wrap up our interview, I'd love to hear more about what you're all working in now, either in the metal studies space or otherwise.

**Riitta-Liisa Valijärvi**

Maybe I'll go first to get the language language stuff out of the way. So I recently I co-authored a grammar of West Greenlandic and we did pretty cool research alongside that we did like linguistic landscapes that's come out that paper that we took pictures in the streets of Nuuk, the capital of Greenland so that's a fun project I was involved in. I'm also working on a paper on 'country branding' and more representations of Finland. Like this "Sisu" concept which I guess is perseverance ... and marketing like Tom of Finland, gay icon, how his pictures have been used in bedsheets and what that means. So this is something I'm looking at the moment and I've also started a new project, documenting and describing variation in Meänkieli. What's that? That's a language very very closely related to Finnish spoken in Northern Sweden, and a couple of other like textbooks and grammar books in the pipeline.

**Amanda DiGioia**

So I'll just mention three things. Well, regarding metal stuff I would like to finish my PhD by 2022 so I'm working on that, I had a chapter though of my thesis published in Metal Music Studies on depictions of motherhood in Finnish heavy metal music. I cited Charlotte in it. Non metal stuff, I had a monograph come out through Routledge in October of 2020, about dueling, toxic masculinity and the cultural imagination. And I just submitted my third monograph to Emerald. And that will be on birth and parenting in the Blade Runner and Alien universes by Ridley Scott.

**Charlotte Doesburg**

Yeah, like Amanda, I'm trying to finish my PhD and get my doctorate so everyone has to call me 'doctor' all the time. Obviously, that's a joke. And I'm trying to get some articles published. So I also submitted to the journal that Amanda talked about just now Metal Music Studies. And then Riitta and I also wrote an article on this Finnish pop music duo called Kalevala... their lyrics are based on online forum threads. And the outcome can be really funny. Again, we're making fun of Finnish men, actually, I see a trend emerging right here, because it's like most of these forums are written by women. But the pop music do that sings them are men, so you get this really interesting cross connection between sort of what's written by women about men, and then it's being sung by men. So there's like a lot of layers that we unpack there. And then I'm also thinking about what what I want to do after I finish my PhD. And one of the things that I came across during my research was that some bands really use like I said, these historic sources with really a lot of accuracy. And they actually read academic publications on historic events. And I would really like to maybe get into that a bit more and find out why they're doing that and whether that's important that they're being so accurate in their lyrics. But yeah, there's there's just loads of ideas in my head now, of possible things I can do after this and this is one of them right now.

**Avery Anapol**

Well, thank you for a fascinating conversation and congratulations on the book and I hope our listeners will check out some of this research.

Multilingual Metal is available as a hardback or ebook from Emerald Publishing. You can find the UCL European Institute and more episodes of Talking Europe, on Facebook, Twitter, Instagram, SoundCloud, and on our UCL website. Thanks for listening!