

Haunted spaces: An Examination of Alternative Memorialization Practices via Live Performances of U2's "Sunday, Bloody Sunday"

Brian Johnston
Indiana State University

Abstract

This article employs a rhetorical approach to the study of U2's live performances of "Sunday, Bloody Sunday" as an alternative, ephemeral public memorialization. Although the song was never released as a single, it became an iconic symbol of Irish resistance to the British occupation of Northern Ireland. As memorial art, live performances of "Sunday, Bloody Sunday" commemorate the traumatic 1972 Bloody Sunday event, but condemn violence as an appropriate response. As U2 garnered international success, the song took on a more global scope and has been used as a vehicle to redress other instances of politically motivated violence. Three case studies, including performances in Denver (1988), Sarajevo (1997), and Dublin (2001), demonstrate the power of co-constructed public memorialization to educate, empower and eulogize.

Keywords: U2, Bloody Sunday, memorial art, popular music, performance studies

Communication scholars have long been committed to the study of rhetoric, with an eye to the relationship between processes of persuasion and how audiences make sense of messages. However, communication scholars have not limited their interest to the more traditional arena of public address. In 1991, Blair, Jeppeson, and Pucci published a rhetorical analysis of the Vietnam Veterans Memorial in Washington, D.C. This seminal work renewed interest in the study of commemoration and drew attention to the powerful role memorials play in the construction of public memory. Indeed, memorials may even bring healing to those touched by a traumatic event and serve as an educational resource for other societal members. Akin to more traditionally tangible forms of memorials, songs exist as "memorial art" (Carroll, 2005) on the periphery. The live delivery of songs as memorial art can create an ephemeral space between artist and audience that births co-constructed public memory.

In this article, I argue that the live performances of U2's song, "Sunday, Bloody Sunday" (*War*, 1983) transform the popular melody into memorial art, animating the song as a sophisticated, co-created vehicle for public memorialization. The song's socio-political implications include an ongoing struggle in Northern Ireland in which power and identity are inter-

connected. However, a close reading of the song's lyrics reveals a rhetorical strategy that resists polarizing political stances in the wake of Bloody Sunday. This refusal to "other" translates as an alternative narrative for audiences to embody during live performances and opens a rhetorical space wherein a more hopeful future may be realized. My goal is to expand the current scholarship on rhetoric and commemoration to include an exploration of commemoration practices not tied to any particular material site or object, but through their performance call forth alternative sites. Much of the current literature on public memorials focuses upon specific commemorative sites and the practices connected to them. I turn this around by beginning with the practice and examining the kinds of spaces created by this ephemeral memorial art.

In December of 2006, I attended the final show of U2's Vertigo Tour in Oahu, Hawaii. The open-air venue of Aloha Stadium brought people together from all over the globe, seeking entertainment and the shared experience of a rock show. The most remarkable moment of the evening, however, transcended mere entertainment. Midway through the concert, during the performance of "Sunday, Bloody Sunday," Bono (lead singer) pulled a young girl onstage and the two sat down on opposing amplifiers, facing each other. The band played quietly through the song's chord progressions. After appealing to Muslims, Jews, and Christians to "co-exist," Bono reiterated the song's appeal for an end to war. He then addressed the audience: "Okay," he said, "this is our prayer for Matthey's generation." He asked her to speak the words: "No more." She was timid at first, but then she found her voice and shouted the phrase louder with each exchange. The crowd joined in, roaring into the Pacific Ocean skies: "NO MORE! NO MORE!" Bono turned to the young girl and said, "This is your song now." The rhetorical strategy and the historical significance of the lyrics validate the song as memorial art. The live delivery and space (both physically and ideal) co-created between Bono and Matthey also foster a co-created public memorialization.

U2 formed in 1976 at a secondary school in Dublin, Ireland and has retained the same band members, including Bono, The Edge (guitar), Larry Mullen, Jr. (drums), and Adam Clayton (bass). Since 1980, U2 has released thirteen studio albums, sold more than 150 million records, and garnered twenty-two Grammy awards. In the 1980s, U2 constructed a politically engaged and socially conscious image that is now iconic. The band contributed to the Sun-City anti-apartheid album, participated in Amnesty International benefit tours, and Live Aid. Songs including "I Will Follow" (*Boy*, 1980), "Pride (In the Name of Love)" (*The Unforgettable Fire*, 1985), and "Bullet the Blue Sky" (*The Joshua Tree*, 1987) forged a unique rhetorical community of listeners: "Through the visual presentation of their music, the lyrics of their songs and their ethos as performers, U2 succeeds in cre-

ating a vision of a ‘Holy’ community united together for political action” (Mackey-Kallis, 1990, p. 56). Among the band’s most notorious anthems is the song, “Sunday, Bloody Sunday,” which recounts the 1972 Bloody Sunday massacre in Derry, Northern Ireland. Although U2’s live performances of “Sunday, Bloody Sunday” brought the traumatic event to the forefront of popular culture, Bloody Sunday had long been commemorated in other, more traditional forms.

Communication, Ritual, and Memorial Art

In the Bogside, also known as “Free Derry,” residents erected a concrete monolith that listed the names of those who lost their lives in the tragedy. Contrary to the British government’s official narrative, the monument claims that British soldiers opened fire upon un-armed, peaceful marchers. Other forms of commemoration include an annual march by Derry residents that retraces the original marchers’ footsteps. This ritual relies on the historical event as a haunted space to evoke public memory, and in the ephemeral space co-created by residents and pavement to produce current and future public memorialization. For decades following Bloody Sunday, artistic forms of public memorializing proliferated across the physical landscape, including giant murals painted on the sides of buildings in The Bogside and Bloody Sunday poetry.

Public memorials are about the past, but always in service of the present, and U2’s live performances of “Sunday, Bloody Sunday” bring this into bold relief. The live delivery of the song engages audiences in processes of ritual, community building, and performance. By utilizing “deliberate rhetoric” (Paleczewski, Ice, & Fritch 2012) in its civic sense, U2 rallies the audience toward responsibly acknowledging atrocities committed during The Troubles, while proffering an “other” identity not bound to violence. In this particular case, the employment of deliberative rhetoric in the context of a rock concert potentially engenders an experience beyond mere entertainment.

Musicologist Christopher Small (1998) sees musical performance as a ritual that affirms community, explores identity, and engages in celebration “to rejoice in the knowledge of an identity not only possessed but also shared with others” (p. 95). Eric Rothenbuhler (2006) writes that communication as ritual “draws our attention toward the social consequences of communication,” while also reminding us of the importance of these practices “in moral life” (p. 15). The communicative process can also facilitate a transcendent experience where we envision our potential for being more than what we see ourselves as “through connection with another” (Shepherd, 2006, p. 22). Communication as a moral act and as a potentially transcendent experience converges in the communal performance of collective memory: “It reminds us to think about how any message alters

its context and speaks back to messages that have come before” (Blair, 2006, p. 58).

Noel Carroll (2005) sees “memorial art” as a form that is “expressly designed to perform cultural functions” (p. 1) and to “recollect the past” for purposes beyond aesthetic appreciation for its own sake (p. 3). Memorial art encompasses traditional, concrete monuments but it also applies to non-traditional memorialization practices. Its purpose is to commemorate the past in order to re-vitalize the present: “Memorial art transcends the ethos of a culture. It celebrates the honored dead, underscoring their virtues, and calls upon the living to emulate them; the praise it lavishes on the deceased is intended to encourage later generations” (p. 5). It makes concrete the imagination, values and hopes of a culture that are otherwise abstract, and it is not limited to memories set into stone:

As well, much music is memorial. This is obviously the case with music composed to commemorate the special events, like royal weddings and funerals, and with music that accompanies religious observances, such as the Passion; but there is also music that celebrates historic events, like Mozart’s *Coronation Mass*, and Tchaikovsky’s *1812 Overture*. (p. 12)

As memorial art, U2’s “Sunday, Bloody Sunday” is expressly designed to perform cultural functions. When performed live, it exists as a catalyst in a potentially co-created and haunted space where public memory is both ex-humed and embodied:

It is not obvious that any other practice transmits the ethos of a culture as well as art does. Art is clearly advantaged in this regard because it does not merely address cognition with abstract information but engages audiences by way of the sensuous, the feelings, including frequently feelings of pleasure, the emotions, perception, memory, and the imagination. [...] Art can educate the whole person by involving many of our powers at the same time and in inter-related, mutually reinforcing ways. This makes art an immensely expeditious and probably indispensable instrument for the transmission of culture, one far superior, I suspect, to any other cultural practice. (Carroll 2005, p. 5)

U2’s “Sunday, Bloody Sunday” is also a rhetorical appeal. Blair, Jeppeson, and Pucci (1991) write that memorials are also arguments, including “whom or what to memorialize” and instructing “visitors about what is to be valued in the future as well as in the past” (p. 263).

Ultimately, a relationship is forged in the space between memorial art and its visitors that makes possible the reimagining of a better future. The ephemeral nature of U2’s Bloody Sunday memorial art creates a sense of urgency when performed live. This, coupled with the ritual call-and-response of “No More” employed by the band, invites audience participation. In this newly formed and fleeting space between memorial art and

audience, co-constructed reality is brought into being at the moment of performance. Upon the song's conclusion, all that remains is the conveyance of its central message, that audiences see themselves as the solution that brings the cycle of violence to an end. U2's "Sunday, Bloody Sunday" is therefore a unique form of memorial art. When performed live, it necessarily elicits a different kind of experience of memory: rhetorical communities that are fluid and ephemeral, but also capable of being influenced and thusly effecting change. Next, I examine the foundation for this argument by historicizing Bloody Sunday as a haunted space.

Bloody Sunday as Haunted Space

Derrida's (1994) philosophy of history, which he calls "hauntology," relies upon the notion that the present only exists with respect to the past. Derrida suggests, for example, that the spirit of Marx is more potent *after* the fall of the Berlin Wall, because residents of the present are separated from the historical suffering wrought by communism, and this separation -haunting renews interest in communism. Derrida's approach here is applicable to U2's memorial art, including the transient space of a rock concert, insofar as Derrida's aim is to seek out "ephemeral formations" (p. 118) in order to produce a new discourse. U2's memorial art is a conjuring of The Troubles' ghosts, but for the purpose of public memory making that aims to generate a new, peaceful discourse. The call and response chanting of "no more" during live performances is a ritual of remembering, an act that resurrects memories and brings forth a haunted space for the purpose of redressing polarizing attitudes toward The Troubles.

On January 30th, 1972 in Derry, Northern Ireland, members of the 1st Battalion of the British Parachute Regiment shot twenty-six civilians, killing fourteen. These civilians were marching for equal representation. The Widgery Tribunal Report suggested that British soldiers were justified in suspecting some of the marchers to be armed; however this same inquiry confessed that no evidence was found to support the supposition.

The Troubles in Northern Ireland began as a social conflict based on civil rights. This social conflict was intensified by disempowerment wherein a majority population (Catholics) in Derry were shut out from the democratic process by a minority group (Protestants) supported by an intransigent group (British occupation forces). Brian Conway (2003) believes this institutional threat and economic disenfranchisement exacerbated the lost sense of identity for Irish Catholics in Derry. Subsequently, rebel groups such as the Irish Republican Army (IRA) garnered popular support, and in response, the British government introduced an internment policy. Two competing memories have emerged from Bloody Sunday: the official memory is sponsored by the British Government in

the Widgery Tribunal that immediately followed, and the “folk” memory “has emerged in resistance” through the “remembrances of the victims’ families and of the wider Nationalist community in Northern Ireland” (Conway, 2003, p. 305).

Karen Till (2005) refers to the sites of tragedies as haunted spaces wherein memories reside. Rituals and memorials engage visitors in these spaces, marking those sites of trauma. Graham Dawson (2005) believes that specific sites along the original march related to Bloody Sunday, though buried beneath decades of reconstruction in Derry, evoke a pathos that is passed on to those future generations of whom Conway writes. Through this process,

psychic “sites of trauma” are formed within the internal landscape, that are derived from – and complexly related to – the material sites of violence within social environments, together with the meanings and memorial markers that constitute cultural landscapes of violence, horror, and mourning. Memories of these traumatic events commonly focus on, and return in imagination to, the sites where they “took place.” (Dawson, 2005, p. 156)

Traumatic events thus occupy both a physical (exterior) and a psychic (inner) space.

If these memories of traumatic events return in imagination, then songs as a form of memorial art might be counted as meaningful vehicles for public remembering. The case of U2’s “Sunday, Bloody Sunday” as public memorial art suggests that this transportation might also realize a transformation of cultural memory from one form (violent past) into another (hopeful future):

Although people materialize their memories or traumatic historical events in murals, monuments, and memory quilts, these sites of memory are themselves subject to change as people come to new understandings of their symbolic meaning and thus, construct and reconstruct new identities and memories. It offers a hopeful message that these new memories that represent the past can be used as a tool to bring about peace and reconciliation in troubled places and aid in the process of fashioning a more peaceful, just, and democratic future. (Conway, 2003, p. 317)

Songs are one possible vehicle for transporting the memory of traumatic events from one generation to the next, what G.D. White (2005) calls “transference,” the intergenerational process of remembrance (p. 174).

I argue that while on tour, the live performance of “Sunday, Bloody Sunday” is traveling memorial art, legitimized by audiences who identify with its message. This identification, however, is problematic. Part of the complexity of Bloody Sunday is the double bind of justice where victims are forced to seek reconciliation through the very system that sponsored

their suffering. Angela Hegarty (2004) sees the legal landscape of Bloody Sunday as a rhetorical trap endemic to similar situations:

This tension creates a complexity in the relationship between victim and law, epitomized in the case of Bloody Sunday, where victims are both suspicious of the legal process and yet also demand from it an outcome that validates their experience. (p. 203)

This bind makes a move toward radical factions such as the IRA more alluring, which in turn complicates the hope for peaceful resolution. However, live performances of “Sunday, Bloody Sunday” as a public memorial art create an alternative site for validation that is bound neither to the state apparatus nor to rebel groups. Additionally, as traveling memorial art, U2’s “Sunday, Bloody Sunday” accomplishes an international scope, relating its argument to other cases of trauma.

The Rhetorical Structure of U2’s Bloody Sunday Memorial Art

In its earliest incarnation, “Sunday, Bloody Sunday” was made popular by way of radio call-in shows (Bradby & Torode, 1987). Indeed, ownership of the song’s central message was contested by those who desired peaceful resolution and the IRA, which saw violence as the only logical process by which the conflict could be resolved. The performance of “Sunday, Bloody Sunday” at Red Rocks in Colorado (1983) recited the claim by U2 that it was “not a rebel song,” or a pro-IRA anthem. The attempt to claim “Sunday, Bloody Sunday” as a rhetorical device that justifies violence as an appropriate response to violence communicates the ongoing urgency in U2’s performances of the song as memorial art and its rhetorical import in the service of public memory work.

After Bloody Sunday, support burgeoned for the IRA and its militant solution to the British occupation of Northern Ireland. The Republic of Ireland maintained a tenuously neutral stance in the conflict; however this included the harboring of training camps and safe houses for IRA members. Therefore, while U2 band members were young boys attending school in Dublin when the Derry tragedy in Northern Ireland occurred, the massacre resonated in all of Ireland and traumatized communities, north and south. The song’s lyrics recount the horror of the event while also articulating a righteous indignation:

Broken bottles under children’s feet
 Bodies strewn across the dead end street
 But I won’t heed the battle call
 It puts my back up
 Puts my back up against the wall

Criticizing the violence while refusing to do violence in return creates an alternative space, though not precisely a peaceful one.

The song's drumming and guitar play is militaristic. The lyrics are graphic and aggressive. Yet, while the singer recounts bodies ripped and torn from the violence, he refuses to "heed the battle call" to join a campaign employing violence as its primary form of resistance. The "battle call" to do so is a "dead end street." Apathy is an equally unacceptable response:

And it's true we are immune
When fact is fiction and TV reality
And today the millions cry
We eat and drink while tomorrow they die

The conflict is relocated from a political clash between Irish Catholics and British soldiers on the streets of Derry to one of faith, calling upon audiences to embody change they want to see in the world.

Bradby and Torode's (1987) close textual reading of the song's lyrics draws out a unique facet of the role of its message in relation to The Troubles. The song was not released as a single; rather, it was popularized by audiences through radio requests. In this regard, "Sunday, Bloody Sunday" resists reduction to mere commercial product. Furthermore, the song "does not simply advertise the future repetition of its own message, but instead desires its own end" (Bradby and Torode, p. 37). The repeating of the song's title in the lyric turns the popular Republican battle cry, "Bloody Sunday," into a lamentation. It is at this moment where the recording becomes a dialogue "between the individual artist" and a "mass audience" consisting of "those who, before this song, endorsed the slogan 'Bloody Sunday' in its Republican sense" (p. 40).

The rhetorical structure of U2's Bloody Sunday memorial art redresses the conflict's narrative, from a disempowering "us" versus "them" mentality to a "we" that envisions positive and lasting change. This alteration of the "us" versus "them" rhetoric to a "we" is trying to effect a change in attitude toward The Troubles. The former is a dialectic that empowers both sides, what Kenneth Burke (1937) calls "transcendence downwards," while the latter is motivated toward a unification of spirit and attitude:

Each frame enrolls for "action" in accordance with its particular way of drawing the lines. Out of such frames we derive our vocabularies for the charting of human motives. And implicit in our theory of motives is the program of action, since we form ourselves and judge others (collaborating with them or against them) in accordance with our attitudes. (p. 120-121)

Furthermore, the distinctive trait of "Sunday, Bloody Sunday" as a song that desires its own end is realized in live performances, adding a sense of

urgency to its co-construction for both band and audience. Indeed, the song alone does not realize the full scope of its potential as a vehicle for public memorialization.

In what follows, I discuss three live performances of U2's "Sunday, Bloody Sunday" as public memorial art that demonstrate its capacity to educate, empower, and eulogize. Typically, memorials are moored to a physical space and this allows for critical readings to follow a linear trajectory. However, U2's live delivery of Bloody Sunday memorial art is ephemeral and co-constructed in the moment of performance. Therefore, instead dissecting the memorial art for examination, I place readers within the moment of three performances.

"Sunday, Bloody Sunday" as Education

U2's November 8th, 1987 live performance of "Sunday, Bloody Sunday" in Denver, Colorado is included in Phil Joanou's (Iovine & Joanou, 1989) concert documentary, *U2: Rattle and Hum*. The morning of the show, the IRA bombed a Remembrance Day parade in Enniskillin, Northern Ireland. In his introduction of the song and during the song's bridge, Bono uses the Enniskillin bombing not only to critique the British government's intransigence, but also to accuse the IRA of perpetuating the cycle of violence. The events that Bono draws upon occurred in the early 1920s:

The counter-intelligence unit of the original Irish Republican Army, under Michael Collins, identified 14 British undercover agents who had been responsible for the systematic killing of members of Sinn Fein over the previous months. On 21 November, 1921, they broke into their houses early in the morning and assassinated them in their beds. (Stokes, 1997, p. 37)

British agents responded by masquerading as IRA members and opening fire indiscriminately upon fans attending a football match, killing twelve people and wounding sixty: "That horrific double-incident, intensified in its impact on the collective psyche of the Irish people by the fact that the Croke Park massacre was witnessed first-hand by so many, was echoed in Derry in 1972" (Stokes, 1997, p. 37). U2's live performance of "Sunday, Bloody Sunday" on this occasion collapses events like Croke Park, Derry, and Enniskillin that are otherwise separated by both time and place.

During his introduction, Bono historicizes the immigration of the Irish to America: "The Irish have been coming to America for years, going back to the great famine, when the Irish were on the run from starvation and a British government that couldn't care less" (Iovine & Joanou, 1999). He next indicts the IRA as part of the reason that the Irish immigrate to America, adding that others run "from wild acts of terrorism like we had today in

a town called Enniskillin, where eleven people lie dead, and many more injured, on a ‘Sunday, Bloody Sunday.’” Bono first heightens this American audience’s passions by appealing to their identification with those oppressed by the British government in Northern Ireland. However, he then turns on the audience by re-channeling its support of the IRA, citing the Enniskillin bombing. This rhetorical turn during the performance is educational. James Martin (2006) claims that Bono’s impromptu soliloquies in conjunction with his nonverbal communication and the song’s lyrics supplants a desire to do violence in return with a righteous indignation. As Martin (2006) writes, here Bono’s words serve to establish “a concrete materialization” in response to the violence: “Bono’s goal here is to undo a positive appreciation of the resistance/revolution as glorious” (p. 4).

Midway through the performance, Bono breaks frame and states that he has “had enough” of Irish-Americans speaking to him about “the resistance” and the “glory of the revolution back home” (Iovine & Joanou, 1999). He interjects, “Fuck the revolution!” He then motions to the band to play more softly, and continues the soliloquy: “They don’t talk about the glory of killing for the revolution. What’s the glory in taking a man from his bed and gunning him down in front of his wife and children? Where’s the glory in that?” This comment references the IRA’s assassination of British agents in 1921. He then connects this past event to the present one:

Where’s the glory in bombing a Remembrance Day parade of old age pensioners, their medals taken out and polished up for the day? Where’s the glory in that? To leave them dying, or crippled for life or dead under the rubble of the revolution that the majority of the people in my country don’t want. (Iovine & Joanou, 1999)

By comparing multiple atrocities of violence, each perpetuated by the other, Bono indicts both parties as complicit in The Troubles. This performance of “Sunday, Bloody Sunday” thus accomplishes one of the primary attributes of a memorial: the ability to draw on the past in order to speak to the present. In this particular case, U2’s Bloody Sunday memorial art is adapted to redress the ongoing conflict in Northern Ireland while broadening the audience’s appreciation for the complex history of violence there.

Live performances of “Sunday, Bloody Sunday” are a disinterring, not only of the Bloody Sunday victims, but also of The Troubles that followed. The voices of the dead can only speak through the bodies of the living (Roach, 1996, p. xiii). The co-constructed nature of the performance invites audiences to rewrite the conflict’s narrative from an “us” versus “them” to a “we” as those who desire an end to violence. The consequent alternative narrative is an embodied call to action to refuse to “other.” The band members are part of this memorial art, animating its spirit insofar as they are “possessed” by their own memory and inheritance of the trauma. The band

members merge with the memorial and invite audiences to join them in its ephemeral and deliberative space.

One of the stronger attributes of memorial art, performed here in the context of a rock show, is the spontaneity, or sense of immediacy that it engenders within its unique space. This complements well Jose Dijck's (2006) belief that "we need public spaces to share narratives" (p. 357); we need alternative sites for collective participation in the process of memorialization. One such space is the performance of music, which is simultaneously communal and personal. The rock show context for this memorial art's production includes another unique element. Robert DeChaine (2002) argues for a phenomenological understanding of the relationship between music and body, whereas the body is the central point of our experiences in the world. The memorial is embodied: by Bono, by virtue of the memory-haunting, and by the audience-visitors who participate in the call-response aspect of the performance as bodies together. Performance thus elicits an intense emotional response that resonates in the body while interconnecting us to others: "Affect is a conduit between our bodies and our souls, and it represents an intersection of our bodies and the outside world" (DeChaine, 2002, p. 86). The lack of a physical presence for the memorial is compensated for by the physical presence of the audience-visitors, and "Sunday, Bloody Sunday" as song-memorial is a vehicle, in this instance, for redressing the cycle of violence in Northern Ireland.

"Sunday, Bloody Sunday" as Empowerment

In 1997 at Kosovo Stadium, during U2's show in Sarajevo, The Edge performed a live solo version of "Sunday, Bloody Sunday" for an audience whose trauma had been well televised, yet whose voices were muted. The prolific dissemination of photos of atrocities, or, in Sarajevo's case, television footage, threatens to undermine "the immediacy and depth of our response to contemporary instances of brutality, discounting them as somehow already known to us" (Markovitz, 2004, p. 139). Survivors try to bear witness, yet they are bound to the structures of guilt and remorse that accompany surviving. In Kosovo, for example, the victims were organized into camps with the expectation of serving NATO for testimonial purposes. They are trapped in a framework "within which witnesses can recount their stories" but these recountings are "limited to what will be relevant to the accusations in the indictment" (Edkins, 2003, p. 37). In this example, U2's performance provides an alternative space for bearing witness. The memorial's spirit of righteous indignation is resurrected by the ghosts of Sarajevo, bridging the gap between what Jenny Edkins calls "the need to speak and the impossibility of doing so" (p. 213).

The Edge's live solo performance of "Sunday, Bloody Sunday" at Kosovo Stadium includes an important change to the song's lyrics. There is a

point in the song that needs two separate voices singing over the same moment. Given that much of the conflict in Bosnia was motivated by religious intolerance, it is poignant that the following is altered:

Primary:	Secondary:
The real battle just begun	Sunday, Bloody Sunday
To claim the victory Jesus won	Sunday, Bloody Sunday
	("Sunday, Bloody Sunday").

The Edge chooses to sing the secondary lines, omitting the lines about the "real battle." Originally, this lyric was intended as a unifying theme, as the rift between Protestants and Catholics tempers a great deal of the conflict in Northern Ireland. In its original context, the song achieves its theme of unification, bringing two groups fighting over what they do not have in common (representation) together with something they do (Jesus). However, its inclusion in the Sarajevo show would contradict the song's spirit of tolerance as the religious dimension of the Bosnian war included Christians in conflict with Muslims. The site itself thus alters the performance and demonstrates how the memorial art can be multi-layered and affected by the occasion, including its capacity for being re-tooled by the removal of part of its structure.

The most notable aspect of this performance is its nonverbal alteration. The Edge's gentle, near whispery singing voice recalls a lost innocence; it also empowers the audience, including U.N. soldiers and civilians from all sides of the conflict, to embody the memorial art by inviting them to dominate the vocal role, in unison. Additionally, the absence of the militaristic drumming provides a uniquely communal sense of closure to the cycle of violence in that region. The Edge's quieter, gentler performance creates a healing space in lieu of the memory of violence shared by Sarajevo residents and neighboring provinces. In his online tour diary, U2's concert tour lighting director Willie Williams (1997) writes that the concert at Kosovo Stadium was more than a mere rock show. He claims that it was "a historic day for Sarajevo," and that fans from every ethnic community of the region were in attendance:

A train full of U2 fans came to Sarajevo from Mostar, and another from Maglaj . . . People came from all over Bosnia and other former Yugoslav republics, in the greatest movement of civilians across this country in years. Special buses brought fans from Zagreb, Ljubljana and even Bosnia's Serb Republic, from where at least 500 fans made a rare journey across the ethnic boundary line into the Moslem-Croat Federation. (u2.com)

Part of memorial art's credibility lies in the way its structure is situated within its own environment. U2's Bloody Sunday memorial art has neither a physical structure nor a permanent environment. Rather than a limitation,

this quality reinforces its ability to create ephemeral spaces for co-constructed public memory.

Till (2005) writes that “places of memory can thus provide transgenerational, relational, and experiential spaces through which visitors can [...] identify with past lives and with living survivors, as well as confront their understanding of what they think they know of that trauma” (p. 218). This unique materialization of U2’s Bloody Sunday memorial art is accomplished by the convergence of occasion, location, and audience, the latter of which imbues the memorial art with an embodiment of its grief and loss. One haunted space (Derry) speaks to another (Sarajevo), solidifying co-constructions of “Sunday, Bloody Sunday” as memorial art with multiple and profound applications.

“Sunday, Bloody Sunday” as Eulogy

The next example in this study is taken from U2’s 2001 show in Dublin, Ireland, issued on DVD as *U2 go home: Live from Slane Castle*. It was the first time that U2 played in Dublin since the Omagh bombing, an act of terror perpetrated by the Real Irish Republican Army (RIRA). Twenty-nine people died and 220 more were injured when the RIRA detonated its car bomb. A BBC (1998) recounting of the bombing describes “utter carnage with the dead and dying strewn across the street and other victims screaming for help” (“Omagh bombing kills 28”). The bombing was a spectacle, valued for the RIRA’s part as discourse. However, U2’s live performance of “Sunday, Bloody Sunday” at Slane Castle challenged the RIRA’s claims of justifiable violence.

During the middle section of “Sunday, Bloody Sunday,” Bono takes on the role of political historian. In the Sarajevo example, we saw how the song as memorial art can be re-tooled by virtue of leaving out lyrics; here, we see that additional lyrics can be etched into the memorial art to meet the occasion:

No paratroops
 No petrol bombs
 No Saracens
 No UDA
 No IRA
 We’re not going back there (O’Hanlon & Hamilton, 2003).

Bono is commemorating the peace resolution between Sein Fein and the British government as well as the IRA’s agreement to lay down its guns.

This live performance was part of U2’s Elevation tour, which incorporated innovative staging. The stage extended by way of two catwalks that converged in the center of the ground floor audience forming a heart shape,

with hundreds of people within its circumference. At Slane Castle, the ancient grounds accentuate this performance's tribal feel. At the tip of the heart, Bono is adrift in a sea of Irish (80,000 strong), where he reiterates the value of a political middle ground in lieu of the Omagh bombing: "Compromise," he says, "it's not a dirty word – compromise" (O'Hanlon & Hamilton, 2003). This theatrical staging literalizes the transforming of the audience from an imagined to a concrete community, integral to the ongoing peace process. When Bono returns to the main stage to rejoin the band, he begins citing the names of the departed. He continues citing victims' names even after the band concludes the song. At the end of this recitation he pleads, "Twenty-nine people, too many" (O'Hanlon & Hamilton, 2003). This incongruent move subverts the entertainment dynamic of the performance with a eulogistic turn, interjecting the real into the otherwise entertainment-based performance.

In this particular case, U2's Bloody Sunday memorial art serves as a eulogy. The eulogy is an epideictic speech that celebrates cultural values during public events: "Attached to the cultural traditions and communal customs celebrated in these festivals, rhetoric displayed the ideals of the community and invited audiences to acknowledge and reaffirm the greatness of these ideals" (Poulakos and Poulakos, 1999, p. 62). The public eulogy often converges with entertainment, politics and religion:

They generally marked the beginning of the ceremonies by commemorating the dead. At the same time, they exalted the community's greatest accomplishments and glorified its commitment to ancestral values. Speakers of funeral orations sought to ease the pain of the survivors by bringing it under the light of the community's traditions, for the sake of which the dead had sacrificed their lives. (ibid., p. 62)

Rhetorical exigency is concerned primarily with the audience, and the Slane Castle performance is an intelligent appeal. This eulogy reminds audiences of the cost that is also ongoing and that their salvation is in the refusal to other.

One of the primary functions of memorial art is to create a space for victims to grieve. This grieving, however, while focused upon the departed, is as much for the living as for the survivors, who must carry with them the shock of the news of the traumatic event. Those who are eulogized in this performance are also cultural ghosts, tied to the memory of violence. Bono's recitation of the names is a recovery of the voices of those whose lives were taken in Omagh. The reunification of Ireland is not worth the murder of twenty-nine innocent people: "Public memorial artists conceptualize the memorial as an artistic performance of encounters between visitors and the past, a site through which a society begins to negotiate its relationships to a (haunted) nation" (Till, 2005, p. 125).

U2's Bloody Sunday memorial art is performed here as a eulogy, la-

menting the departed while channeling the memory of their lives into the idea of a hopeful future. The live performance re-establishes the call for audiences to embody an end to the cycle of violence. This includes an ongoing process of redressing what Vivian Patraka (1996) calls “emotional hard-wirings” (p. 91). In lieu of embracing polarizing political stances, the memorial art propounds compromise, while acknowledging the complexity of peace. Violence and terrorism are performative, insofar as these need an audience. U2’s Bloody Sunday memorial art also needs an audience, given its need for co-construction, though it proffers an alternative narrative. The memorial art appropriates the memory of violence as a case for peaceful rather than violent resistance.

Those who testified in the first and follow-up trials over Bloody Sunday were trapped in a double bind. On the one hand, their story and experience was heard even if their human right for social justice was ignored. Yet, they had to submit their supplications to the very system that perpetrated the violence. The co-construction of public memory by audience and band is an example of communication as ritual, as moral act, but also as transcendence: of the loosening of the ties that double bind. Public memory work is ongoing, and this is where the ephemeral nature of this particular memorialization practice benefits the most. In the Slane Castle example, new rhetorical exigencies are redressed, because “Sunday, Bloody Sunday” as memorial art is not static or fixed into one site; rather, it occupies an ephemeral space.

“How long must we sing this song?”

In this article I have described the practices by which an ephemeral rhetorical event finds resonance by way of ritual, co-construction, and immediacy. The co-construction of public memory by virtue of memorial art appeals to both rhetorical critics and cultural theorists. We value memorials set into concrete space, both within our communities and situated at nationally recognized sites. U2’s live performances of “Sunday, Bloody Sunday” demonstrate that the ephemeral space is equally valuable in regard to public memorialization:

Memorial art, of course, has several functions. But one function of public memorial art is to commemorate the past for the present – to recall to mind exemplary events and persons and to limn their significance to the ongoing culture, contributing thereby to the definition of cultural identity and indicating the direction in which the culture should continue. (Carroll, 2005, p. 5)

However, while ephemeral in nature, these kinds of memory-work practices are no less open to the gamut of rhetorical critique.

Questions of power and representation are tied to processes of performance, including subjectivity, site, audience, commodification, conven-

tionality, and politics (Diamond, 1996, p. 4). The performance space includes a complex set of relationships, between the present and the past, between audience and artist, location and occasion, as well as a near-limitless set of social, political and cultural values, beliefs, and attitudes. However, performance also makes possible the “re-embodiment,” “re-inscription,” “re-signification” or reimagining of cultural discourses and the materialization of “something that exceeds our knowledge, that alters the shape of sites and imagines other as yet unsuspected modes of being” (Diamond, p. 2). Live music performance, though typically seen as mere entertainment, might also engage audiences in important socio-political, even educational discourse.

Regardless of this particular memorial art’s potential educational value, it is no less prone to processes of reproduction (e.g. live albums, DVDs, YouTube videos) that threaten to undermine its integrity. However, Philip Auslander (1996) sees live performance as already marked by reproduction, arguing that “live and the mediatized exist in a relation of mutual dependence and [...] not one of opposition” (pp. 200-201). Furthermore, Blair, Jeppeson, and Pucci (1991) explain that reproductions of the Vietnam War Veterans Memorial in Washington, D.C. do not limit the memorial’s rhetorical impact; rather, its argument is made accessible to a larger audience because of its reproduction: “It has enormous drawing power, and it is ‘reproduced’ and ‘replicated’ in popular culture products, thus expanding the range of possible impact” (p. 263). A similar case can be made regarding memorial art, U2’s “Sunday, Bloody Sunday” included. The essence, or “possible impact,” of a commemorative practice or performance may be captured onto DVD or uploaded to YouTube; however, rather than entirely compromise its quality as a performative act, this process might also perpetuate its message.

Memorials and memorial art are testaments, not only of grief, loss, and lamentation, but also of hope. They are markers for remembering not to forget as well as arguments for how to construct a better future. Indeed, “decisions about what and how to remember and forget are far from automatic and are instead always open to contest and based on struggles over meaning and power” (Markovitz, 2004 p. xxii). During live performances, U2’s Bloody Sunday memorial art offers an alternative ephemeral space for the co-construction of public memory, resisting the rhetorical violence of either-or thinking and providing healing spaces for audiences-visitors. Although U2’s Bloody Sunday memorial art does not occupy a physical location, it morphs the site of its performance into a haunted space by virtue of its historical relevance and rhetorical strategy, intimately connecting the audience and band by the ritual call-response chant of “No More.” This process of memory-making via the ephemeral space between memorial art (song) and audience is a vivid reminder to audiences of “culturally important events and persons and of the commitments, values, virtues, and

beliefs for which they stand” (Carroll, 2005, p. 6). The potential for a populace (audience) to leave more informed and better equipped to deal with their own traumas, haunts, and memories because of the experience is the lasting rhetorical value of memorial art.

The author wishes to thank: Dr. Michael LeVan, Dr. Susan Mackey-Kallis, Samantha Riegel, and the reviewers.

References

- Auslander, P. (1996). Liveness: Performance and the anxiety of simulation. In E. Diamond (Ed.), *Performance and cultural politics* (pp. 198-213). New York, NY: Routledge.
- BBC News. (1998, August 16). Omagh bombing kills 28. *BBC News*. Retrieved from http://news.bbc.co.uk/2/hi/events/northern_ireland/latest_news/152156.stm.
- Blair, C. (2006). Communication as collective memory. In G.J. Shepherd, J. St. John, & T.G. Striphas (Eds.), *Communication as: Perspectives on theory* (pp. 51-59). Thousand Oaks, CA: Sage.
- Blair, C., Jeppeson, M.S., & Pucci, Jr., E. (1991). Public memorializing in postmodernity: The Vietnam Veterans Memorial as prototype. *Quarterly Journal of Speech*, 77(3), 263-288.
- Bradby, B. & Torode, B. (1987). To whom do U2 appeal? *One, Two, Three, Four: a Rock 'n' Roll Quarterly*, 1(4), 34-41.
- Burke, K. (1937). *Attitudes toward history* (Vol. 2). New York, NY: Routledge.
- Carroll, N. (2005). Art and recollection. *Journal of Aesthetic Education*, 39(2), 1-12.
- Conway, B. (2003). Active remembering, selective forgetting, and collective identity: The case of Bloody Sunday. *Identity*, 3(4), 305-323.
- Dawson, G. (2005). Trauma, place and the politics of memory: Bloody Sunday, Derry. *History Workshop Journal*, 59(1), 151-178.
- DeChaine, R. (2002). Affect and embodied understanding in musical experience. *Text and Performance Quarterly*, 22(2), 79-98.

- Derrida, J. (1994). *Spectres of Marx*. (Peggy Kamuf, Trans.) New York, NY: New Republic.
- Diamond, E. (1996). *Performance and cultural politics*. New York, NY: Routledge.
- Dijck, J. (2006). Record and hold: Popular music between personal and collective memory. *Critical Studies in Media Communication*, 23(5), 357-374.
- Edkins, J. (2003). *Trauma and the memory of politics*. Cambridge, MA: Cambridge University Press.
- Hegarty, A. (2004). Truth, law and official denial: The case of Bloody Sunday. *Criminal Law Forum*, 15, 199-246.
- Mackey-Kallis, S. (1990). "How Long to Sing this Song? The rhetorical vision of U2's 'Holy Community'". *Popular Music and Society*, 14(3), 51-58.
- Markovitz, J. (2004). *Legacies of lynching: Racial violence and memory*. Minneapolis, MN: University of Minnesota Press.
- Martin, J. (2006). Vernacular deconstruction: Undermining spin. *Documentacao de Estudos em Linguistica*, 22(1), 1-22.
- Paleczewski, C. H., Ice, R., and Fritch, J. (2012). *Rhetoric in civic life*. State College, PA: Strata Publishers.
- Patraka, V. (1996). Spectacles of suffering: Performing presence, absence, and historical memory at U.S. Holocaust museums. In E. Diamond (Ed.), *Performance and cultural politics* (pp. 89-107). New York, NY: Routledge.
- Poulakos, J. & Poulakos, T. (1999). *Classical rhetorical theory*. New York, NY: Houghton.
- Roach, J. (1996). *Cities of the dead*. New York, NY: Columbia University Press.
- Rothenbuhler, E. (2006). Communication as ritual. In G.J. Shepherd, J. St. John, & T.G. Striphos (Eds.), *Communication as: Perspectives on theory* (pp. 13-21). Thousand Oaks, CA: Sage.

- Shepherd, G.J. (2006). Communication as transcendence. In G.J. Shepherd, J. St. John, & T.G. Striphas (Eds.), *Communication as: Perspectives on theory* (pp. 22-30). Thousand Oaks, CA: Sage.
- Small, C. (1998). *Musicking: The meaning of performing and listening*. Middleton, CT: Wesleyan University Press
- Stokes, N. (1997). *U2 into the heart: The stories behind every U2 song*. New York, NY: Thunder's Mouth Press.
- "Sunday, Bloody Sunday." By U2. Kosovo Stadium. 23 September, 1997.
- Till, K. (2005). *The new Berlin: Memory, politics, place*. Minneapolis, MN: University of Minnesota Press.
- U2. (1983). Sunday, Bloody Sunday (Recorded by U2). On *War* [CD]. Santa Monica, CA: Island Records.
- Iovine, J. (Producer), & Joanou, P. (Director). (1999). *U2 rattle and hum* [DVD]. United States: Paramount Pictures.
- O'Hanlon, N. (Producer), & Hamilton, H. (Director). (2003). *U2 go home: Live from Slane Castle* [DVD]. United States: Island/Interscope.
- White, G. D. (2005). "Quite a Profound Day": The public performance of memory by military witnesses at the Bloody Sunday Tribunal. *Theatre Research International*, 31(2), 174-187.
- Williams, W. (1997). Sarajevo show: Difference set aside. *Willie's Diary*. Retrieved June, 1997, from <http://www.u2.com>.

