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KING(S) OF THE DAMNED – ON AUTHENTICITY, DESPAIR AND ESCAPISM IN THE MUSIC OF *PALAYE ROYALE*

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Abstract: In this paper I argue that the musical universe created by the band Palaye Royale associates well with the pessimistic views of philosophers Arthur Schopenhauer and Emil Cioran. These two thinkers have written extensively on the relationship between music and emotion, and their theories on death, suffering, and the meaning of life resonate with the lyrics of Palaye Royale. Thus, the pairing of these two philosophers with the Canadian-American rock band is not arbitrary, but rather serves to highlight the shared themes and ideas in their respective works.

Keywords: philosophy, philosophy of music, music, rock, authenticity, despair, escapism, death, suffering, Schopenhauer, Cioran.

KING(S) OF THE DAMNED - DESPRE AUTENTICITATE, DISPERARE ȘI EVADARE ÎN MUZICA TRUPEI PALAYE ROYALE

Rezumat: În acest articol susțin că universul muzical creat de trupa Palaye Royale se corelează bine cu viziunile pesimiste ale filosofilor Arthur Schopenhauer și Emil Cioran. Ambii gânditori au scris pe larg despre relația dintre muzică și emoție, iar teoriile lor despre moarte, suferință și sensul vieții rezonază cu versurile trupei Palaye Royale. Astfel, asocierea acestor doi filosofi cu trupa rock canadiano-americană nu este arbitrară, ci mai degrabă servește la evidențierea temelor și ideilor comune din respectivele opere.

Cuvinte-cheie: filosofie, filosofia muzicii, muzică, rock, autenticitate, disperare, evadare, moarte, suferință, Schopenhauer, Cioran.

1. Introduction

*There's a little story I'd like to tell
About this little boy who came from Hell
Sit right there and listen real good
I'll tell you all the ways he's misunderstood
Palaye Royale, Mr. Doctor Man¹*

The stage is bathed in a huge tent, with dozens of teens in elaborate, mostly black and red, outfits, and sporting heavy eyeliner. A projected, flowery, Baroque background, bearing the name “Palaye Royale”, illuminates the back of the stage². The audience starts to move, pushing towards the middle of the stage as guards shout commands and even remove a spectator who gets too close. The sound of a solemn hymn blasts from the speakers, and the crowd begins to chant. Suddenly, a tall guitarist with long hair and a fancy suit appears, shredding the chords and jumping around. The concert has begun, the band wreaking havoc on the stage. Along with the guitarist, there is a thin vocalist with pink trousers and a silky shirt, a bassist, and a drummer with a cigarette in the corner of his mouth and a black hat, who will throw roses towards the audience at the end of the set. The tent is filled with people shouting back every lyric and dancing as wildly as they can, without losing their phones in the crowd.

Palaye Royale, the flamboyant band described above is comprised of the three brothers Sebastian Danzig, Remmington Leith, and Emerson Barrett. Over the last decade, it has developed a “fashion art rock” musical style. Their heavy songs reference death, despair, and mental illness, making them an ideal soundtrack for the works of Arthur Schopenhauer's *Studies in Pessimism* or Emil Cioran's *On the Heights of Despair* - if these thinkers ever entertained the possibility of such a collaboration.

The purpose of bringing together the two philosophers for an analysis of Palaye Royale's music is far from arbitrary. Both thinkers have produced a substantial amount of literature on music, particularly focusing on the relationship between music and emotion.

Both philosophers can be described as having a pessimistic outlook on human nature, making them ideal interlocutors for the dark and anguished melodies of the Canadian-American rock band. Furthermore, the specific theories on death, misery, and the purpose of life put forth by the two intellectuals find a fitting counterpart in the lyrics of Palaye Royale.

2. “Death Is A Party, Invite All Your Friends”

*Diving off the edge feels good
I'm finally not misunderstood
I know that there is no way I can stay
I'd rather die than ever live my life that way
Palaye Royale, Line It Up*

A review of Palaye Royale's discography reveals a recurring theme of death and mortality in the band's lyrics and imagery. This may be interpreted as a reflection of their focus on authenticity and the ephemeral nature of life. For example, several song titles in their repertoire, such as “Die For Something Beautiful,” “Cemeteries” (No. 1 and No. 2), “Death Dance,” “Dying in a Hot Tub,” and “Tonight Is The Night I Die,” allude to this theme. Further examination of their lyrics, album artwork, music videos, and performances also reveals a prominent use of death-related imagery. One of Palaye Royale's most popular songs, “Lonely,” features a music video in which the lead singer is depicted digging a grave in the middle of a football stadium. The lyrics of the song describe a person experiencing depression, loneliness, and a sense of disconnection from their own life and the people around them. This imagery and narrative portray the theme of isolation and the negative effects of mental health issues: “This shit messes with my head/ The only home I know is my bed/ Too lazy for a suicide/ I just watch the days pass hoping to die”...“Daydreaming of my funeral/ Like who would show, bet no one would go/ Hey dad,

would you show up for me now?/ Just to bury your little boy in the ground”³.

According to Martin Kasarda in a scholarly article discussing Palaye Royale and other artists, the use of death imagery and themes of uncertain sexuality in the band’s work is motivated by a desire for shock value and eccentricity, rather than genuine despair. The use of shock tactics is a calculated financial strategy designed to align with consumer expectations and current popular culture trends. Kasarda cites the music video for “Lonely” as an example of this trend, and compares it to the genuine expression of emotion in the work of Iggy Pop. He concludes that the use of death imagery in Palaye Royale’s work is not authentic: “The case of Palaye Royale’s music video presentation is a calculated marketing stunt, professionally filmed by a production company intended to shock teenagers (and their parents) and create a feeling of rebellion against both the family and the society”⁴.

It is difficult to accurately assess the motivations of a band based on limited evidence, such as a few elements from a music video. While music producers may play a role in the visual references used in music videos, a more thorough analysis is needed to fully understand the intentions of the band. For the purposes of the present article, a more comprehensive examination of Palaye Royale’s work will be undertaken in order to demonstrate how their perspective aligns with philosophical pessimism in several key aspects.

In the beginning of the volume *Studies in Pessimism*, Schopenhauer contends that the suffering experienced by humans is disproportionately greater than the pleasure they experience. He also suggests that the knowledge of death makes the pain of life worse for humans: “But all this contributes to increase the measures of suffering in human life out of all proportion to its pleasures; and the pains of life are made much worse for man by the fact that death is something very real to him”⁵. These lines suggest that human life is characterized by a significant amount of suffering, and that this suffering is made worse by the knowledge of death. Moreover, the German thinker seems to assume that suffering is an inherent and necessary part of life, and that it serves a purpose in achieving the ultimate aim or goal of existence:

“Unless suffering is the direct and immediate object of life, our existence must entirely fail of its aim. It is absurd to look upon the enormous amount of pain that abounds everywhere in the world, and originates in needs and necessities inseparable from life itself, as serving no purpose at all and the result of mere chance”⁶. These lines affirm that without suffering, life would be meaningless and lack direction. The vast amount of pain and suffering in the world is seen as serving a purpose, rather than being the result of random chance.

Suffering is a constant topic in the song “Dying In A Hot Tub”. Here the lyrics describe a person who is experiencing a crisis of some kind, and is struggling to cope with their emotions and their situation: “Well I’m sleeping with clothes upon my head/ I fly to the moon again/ Cause I’m dying in a hot tub/ I’m dying in a hot tub with my friends”⁷. The line “I’m dying in a hot tub” could be seen as a metaphor for the person feeling trapped and suffocated by their problems, while the line “I’m dying in a hot tub with my friends” could be seen as a reference to the person feeling isolated and alone, even when surrounded by others. The constant presence/threat of death makes the whole situation even more unbearable, in a move that is similar to the ideas of Schopenhauer. In another song, the singer is struggling with some form of pain or suffering that they feel cannot be alleviated by Jesus or religion: “No you can’t find my reasons, no you can’t find my pain/ We all got lost in Jesus, but he can’t take away my pain/ I’m looking for something more/ So take me away, from out the door”⁸. They express a desire for something more, a search for something outside of themselves that may be able to help them escape or alleviate their suffering.

One of the most descriptive pictures of suffering is found in the song “Tonight Is The Night I Die”. Here, the lyrics convey a sense of resignation and acceptance in the face of death, as well as the idea that death may bring relief from suffering: “As I walk through the valley of the shadow of death/ I look at you as I take my last breath/ As I die and fall to the floor/ My pain and suffering is no more”⁹. Death seems to offer the final absolution, providing a release from the endless circle of pain. In a similar vein, “Line It Up” proclaims: “I’d rather die than ever live my life that way” and asks rhetorically: “Why should I come

back to earth/ When all that's there is tears and hurt?/ There's absolutely nothing there for me, for me"¹⁰. The final verse suggests that the author feels isolated and alone, and believes that there is nothing on earth that can provide them with the happiness or satisfaction that they seek. To this, death appears to be the only logical solution.

Similarly, Schopenhauer seems to also believe that death is the conclusion to all of our efforts and wishes, and states that it makes all of our efforts and successes pointless. He argues that the only way to find solace and contentment is to let go of our wishes and surpass the cycle of craving and pain. Therefore, Schopenhauer sees death not as something to be dreaded, but as a freedom from the never-ending cycle of distress that is a part of human life: "Death is certainly not the worst thing that can happen to man. It is much worse to have him living all his life in a state of disgrace or infamy, or to have him living in a state of torment, or even in a state of slavery"¹¹.

However, thinking about death can be a source of anxiety and feelings of depression and helplessness, as it can bring up feelings of loss and the unknown.

3. "Nervous Breakdown"

*Start to feel myself panic again
And all the blood rushes to my head
My heart is pounding, falling to the ground
I'm gonna have myself another breakdown
Palaye Royale, Nervous Breakdown*

In a provocative passage, Cioran asserts that musical creativity is often correlated with either mental instability or self-destructive tendencies: "Music more than any other art requires so much concentration that one could easily, after creative moments, lose one's mind. All great composers ought to either commit suicide or become insane at the height of their creative powers"¹². This alternative, while unfortunate, finds a fitting illustration in the music of Palaye Royale, that oscillates between the topic of death and that of mental illness.

Many songs of the band have suggestive titles that make direct reference to various forms of mental illnesses, such as: “Anxiety”, “Don’t Feel Quite Right”, “Lonely”, “Fucking With My Head”, “Nightmares”, “Masochist”, “Broken”, “Paranoid”. Moreover, the band’s music may be characterized as emotionally raw, attempting to explore and express difficult or complex emotions and issues, such as emotional turmoil, mental health struggles, and self-destructive behavior.

To start off with a song that was previously mentioned, in “Tonight Is The Night I Die” the lyrics also paint a picture of a person who is struggling with intense emotional pain and possibly even mental illness, and who feels trapped and hopeless: “Surrender to my pain/ Locked inside my cage/ Could I be a prisoner/ To the voices in my brain/ My mind is gone to waste/ Can’t stand to look at my face/ All these thoughts inside my head/ Will be silenced by the bang”¹³. The narrator of the lyrics describes themselves as being “locked inside [their] cage,” suggesting that they feel trapped and unable to escape their own thoughts and emotions. They mention the “voices in [their] brain,” which could be a reference to auditory hallucinations or other symptoms of psychosis. From the remainder of the song one can see that the narrator feels that their mental faculties are deteriorating or being wasted. The final verse, “will be silenced by the bang,” could be interpreted as a reference to suicide, suggesting that the narrator feels that the only way to escape their suffering is to end their own life.

A similar picture is presented in “Paranoid”, which expresses a sense of frustration and helplessness on the part of the speaker, who is unable to shake off the negative thoughts and emotions and to find peace and calm within themselves: “All these fucking voices in my head/ Tell me I’m not good enough for them/ They just leave me paranoid/ Paranoid, paranoid again”¹⁴. The recurrent topic of the “voices in my head” suggests that the author is experiencing a great deal of mental chatter or inner dialogue, and that this mental noise is making it difficult for them to think or focus. The person seems also to be struggling with anxiety, as they experience feelings of inferiority and abandonment.

Intimately connected to these emotions and mental struggles is the topic of failure, that one can find so masterfully illustrated in the work of Cioran, that Costică Brădăţan labels him “the philosopher of failure”: “He must have developed a profound familiarity with failure — even a flair for it. He knew how to appreciate a worthwhile case of failure, how to observe its unfolding and savor its complexity. For failure is irreducibly unique: successful people always manage to look the same, but those who fail fail so differently”¹⁵. This suggests that the philosopher has a deep and extensive understanding of failure, and may even have a talent for it. This also implies, and Brădăţan will elaborate on it, that he has experienced a lot of failure in their life and has learned from it.

Failure is a common theme in the lyrics and music of the band Palaye Royale. The band often writes about the struggles and setbacks that they have faced, and how they have learned and grown from these experiences. Through their music, Palaye Royale aims to connect with their listeners by sharing their own struggles and failures, and by offering hope and inspiration to those who are facing their own challenges. In this way, failure is not just a passing mention in the band’s music, but rather an integral part of their message.

In “Hang On To Yourself” the singer intonates: “Friday black out guaranteed/ Full of cocaine champagne/ Enter the sleaze/ Passions black tar silver spoon/ On a downer baby/ Fly to the moon”¹⁶. These lyrics suggest that the singer is engaging in behaviors that are reckless and self-destructive, and that they are using drugs and alcohol as a means of escaping from their negative emotions and the reality of their lives. They paint a picture of a person who is caught up in a cycle of excess and self-destruction. On another album, the protagonist expresses their regrets in failing to stop engaging into these practices: “I can take another hit/ Another hit/ Overdose ‘til you make me sick/ Make me sick/ But you know I don’t love the shame/ In my brain/ When I put you inside my veins”¹⁷. These lines suggest that the speaker is struggling with an addiction or destructive behavior, and is unable to control or resist it despite the negative consequences that they experience. The lyrics express a sense of shame and self-loathing

on the part of the speaker, who is aware of the harm that their behavior is causing but is failing to stop.

There is more than one type of failure, and failure to connect to the person one loves is more often perceived as heartbreaking. This is illustrated in the song “Broken”: “You break my heart/ ‘Cause you’re never home/ Always with your friends/ Always on your phone/ I try so hard/ But you’re just playing games/ I needed you tonight/ But you got high again”. Here the protagonist is feeling neglected and ignored by their romantic partner, who is more interested in socializing with their friends and using drugs than in maintaining their relationship and supporting the them. The lyrics express feelings of hurt and frustration, and make them declare themselves “broken”.

The connection between failure and the emotional turmoil it can cause is often linked to a person’s overall perspective. When someone’s perspective is bleak or pessimistic, failure can feel overwhelming and may even lead to feelings of despair or hopelessness. This is reflected in Cioran’s statement: “Since I will not die right away, nor regain my innocence, going through the same routine motions every day is sheer madness.” In a similar vein, the song “Oblivion” describes a sense of being caught between different states or emotions, and of feeling both trapped and free at the same time: “I’m in between/ Entrapped and free/ I’m floating in oblivion/ I’m in the middle of/ The best and worst of me”. Here, the protagonist seems to be experiencing both a sense of confinement and a sense of liberation, being unable to reconcile these conflicting feelings.

One way to find an escape from these negative emotions and feelings of confinement is through creation. Engaging in creative activities, such as writing (for Schopenhauer or Cioran), or music (for Palaye Royale), can provide a sense of liberation, allowing to express oneself in a meaningful way. By channeling the negative emotions and experiences into creative endeavors, one can find a way to move forward and find meaning in the midst of difficult circumstances.

4. “Hang On To Yourself”

*Close your eyes and exit life tonight
You'll be just fine, you'll be alright
It's time we start escaping
Fever dream, the lights are fading
Palaye Royale, Fever Dream*

One can find hope and meaning in the most unexpected places, and the following story about the band's album *The Bastards* is a telling example: “It was when we were on tour with Enter Shikari, we got some backlash from their fans. We would constantly hear ‘Yah bunch of bastards!’ And it stuck. We'd been working on this album for a long time, we've always had the name ‘Bastards’ in the back of our head, but that tour confirmed that for us. We turned it into something good, in a weird way”¹⁸. Therefore, rather than letting the negative comments discourage them, the band decided to turn the experience into something positive and use it as inspiration for their album name.

According to Schopenhauer, music can help people attain a more tranquil and elevated state of mind by representing emotions that are removed from their usual, particular contexts. This way, one is able to recognize the core of feelings such as sorrow and delight, devoid of the adverse components that usually lead to distress. Music enables people to perceive the world in a way that is similar to the philosophical meditation on it¹⁹. In other words, music has the ability to provide a sense of clarity and understanding, similar to the effects of meditation or therapy. As Remington Leigh recollects in an interview about their last album: “Weirdly this whole experience was kind of like a therapy session for me. I'm putting it out into the world, and I feel like I can move on.”

In this section, I will also draw upon the ideas of Terry Eagleton in his book, *Hope without Optimism*, to further develop the analysis. According to Eagleton, hope is distinct from optimism, which is the

belief that good things will occur and that everything will ultimately turn out well²⁰. Instead, hope is a multifaceted emotion that includes a sense of potential and a desire to strive for positive change, even in the face of uncertainty or adversity. Thus, Eagleton presents a paradoxical concept of “pessimistic hope,” suggesting that hope need not be tied to optimism.

In “Lifeless Stars”, the lyrics are examining the recurrent alternative of death, while expressing a desire to continue living and to find meaning and fulfillment in their life: “They say/ ‘It’s better to burn out/ Than slowly sink and drown’/ But I don’t wanna die, I don’t wanna die today”²¹.

The theme of death and the desire for life is also present in “Fever Dream,” the title track of the band’s latest album. The lyrics of the song encourage the listener to escape from their current reality and find solace in the power of the imagination, implying a desire to continue living and find meaning and fulfillment in their life. This desire to escape and find meaning is reflected in the song’s chorus, which declares “It’s time we start escaping/ Fever dream, the lights are fading/ Take my hand to Neverland, you’ll see/ We can be free/ We can be anything, just you and me/ Fever dream, the lights are fading.”

The song received acclaim from critics, who viewed it as the band’s most accomplished work to date: “The five-minute epic of the title-track is their crowning glory here, and will no doubt become their anthem, draped as it is in pure rock’n’roll theatre. From the rasps of Remington, to its rapturous guitar solo, it is truly operatic in nature and dare we say it, their very own Black Parade moment”²². The quote compares the song being discussed to “Welcome to the Black Parade,” a song by My Chemical Romance, suggesting that it is similarly powerful and memorable. This mention of My Chemical Romance is not coincidental, as lead singer Remington Leigh has frequently cited the band as a source of inspiration for Palaye Royale over the years²³.

Just as “Welcome to the Black Parade” is a rebellion call that examines life’s traps and dangers, refuses to give up and turns back to oneself as the source of meaning and possibly happiness²⁴, “Fever Dream” posits a fantasy world as a means of escape from the constraints and difficulties of real life, and as a place where the singer

and their audience can be free to be themselves and to pursue their dreams. The song encourages the listener to “close their eyes and exit life tonight,” suggesting that they can find relief from their problems and pain by leaving their current reality behind. It also suggests that this escape can be achieved through the power of imagination and the ability to believe in something better. As Emmerson Barrett commented in an interview: “Now more than ever, people are looking for escapism of some sort. It’s a really magical thing when you’re able to create a community that celebrates each other”²⁵.

5. Conclusion

To wrap up, it seems clear that Palaye Royale’s musical world aligns with the pessimistic perspectives of Arthur Schopenhauer and Emil Cioran. Both philosophers have explored the connection between music and emotion, and their ideas about death, misery, and the purpose of life are reflected in the band’s lyrics.

Far from being a random pairing, the incorporation of these two intellectuals into the analysis of Palaye Royale highlights the shared themes and concepts in their respective works. In short, Palaye Royale’s music serves as a fitting soundtrack for the philosophical musings of Schopenhauer and Cioran.

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Notes:

¹ Throughout the paper I am enclosing as titles and mottos fitting lyrics or song titles from the band discography. The following ones are mentioned in the title and subtitles of the paper: “King of the Damned” (track from the album *Fever Dream*), “Death Is A Party, Invite All Your Friends” (track from the EP *The Ends Beginning*), “Nervous Breakdown” (track from the album *The Bastards*), “Hang On To Yourself” (track from the album *The Bastards*).

² The performance described in the introduction of the article took place on August 14th 2022 during the Sziget Festival from Budapest.

³ Palaye Royale, “Lonely”, *Genius*, Accessed November 2, 2022. <https://genius.com/Palaye-royale-lonely-lyrics>

⁴ Martin Kasarda, “Shocking in Popular Music: Commodification by Eccentricity”, *European Journal of Media, Art and Photography* 10.1 (2022): 108-117.

⁵ Arthur Schopenhauer, *Studies in Pessimism*. Volume 4. Translated by T. Bailey Saunders (Philadelphia: The Pennsylvania State University, 2005), 10.

⁶ Arthur Schopenhauer, *Studies in Pessimism*. Volume 4. Translated by T. Bailey Saunders (Philadelphia: The Pennsylvania State University, 2005), 5.

⁷ Palaye Royale, “Dying in a Hot Tub”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-dying-in-a-hot-tub-lyrics>

⁸ Palaye Royale, “Death Dance”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-death-dance-lyrics>

⁹ Palaye Royale, “Tonight Is The Night I Die”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-tonight-is-the-night-i-die-lyrics>

¹⁰ Palaye Royale, “Line It Up”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-line-it-up-lyrics>

¹¹ Arthur Schopenhauer, *Parerga and Paralipomena: Short Philosophical Essays*, Volume 2 (Oxford: Oxford University Press, 1974).

¹² Emil M. Cioran, *On the Heights of Despair*, Translated and with an Introduction by Ilinca Zarifopol-Johnston (Chicago: University of Chicago Press, 1990)

¹³ Palaye Royale, “Tonight Is The Night I Die”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-tonight-is-the-night-i-die-lyrics>

¹⁴ Palaye Royale, “Paranoid”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-paranoid-lyrics>

¹⁵ Costică Brădăţan, “The Philosopher of Failure: Emil Cioran’s Heights of Despair”, *Los Angeles Review of Books*, November 28, 2016, Accessed

November 3, 2022, <https://lareviewofbooks.org/article/philosopher-failure-emil-ciorans-heights-despair/>

¹⁶ Palaye Royale, “Hang On To Yourself”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-hang-on-to-yourself-lyrics>

¹⁷ Palaye Royale, “Toxic In You”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-toxic-in-you-lyrics>

¹⁸ Steven Loftin, “Palaye Royale: “Don’t ever let one person’s opinion get you down”, *Upset*, May 29, 2020, Accessed November 2, 2022, <https://www.upsetmagazine.com/features/palaye-royale-interview-jun20>

¹⁹ Wicks, Robert, “Arthur Schopenhauer”, *The Stanford Encyclopedia of Philosophy* (Fall 2021 Edition), Edward N. Zalta (ed.), URL = <<https://plato.stanford.edu/archives/fall2021/entries/schopenhauer/>>.

²⁰ Terry Eagleton, *Hope without Optimism* (New Haven: Yale University Press, 2017).

²¹ Palaye Royale, “Lifeless Stars”, *Genius*, Accessed November 2, 2022, <https://genius.com/Palaye-royale-lifeless-stars-lyrics>

²² James Hingle, “Album review: Fever Dream – Palaye Royale”, *Kerrang*, October 29, 2022, Accessed November 3, 2022. <https://www.kerrang.com/album-review-palaye-royale-fever-dream>

²³ As Remington remembers in an interview: “So I got lost in bands like My Chemical Romance and Nirvana, and that’s what helped me through my childhood. [And also] picking up the piano and singing and trying to write my own music, just escaping through creating, that was the biggest thing for me”. Steven Loftin, “Palaye Royale: “Don’t ever let one person’s opinion get you down”, *Upset*, May 29, 2020, Accessed November 2, 2022, <https://www.upsetmagazine.com/features/palaye-royale-interview-jun20>

²⁴ I discussed the song „Welcome to the Black Parade” as well as the philosophy of My Chemical Romance in my article Mihaela Frunză, ““The Sharpest Lives”: How Philosophical Ideas And Alternative Music Can Change The World”, *Revista de Filosofie Aplicată*, Volume 2, Issue 3, Winter 2019: 90-105.

²⁵ Ali Shutler, “Palaye Royale share ‘Lifeless Stars’ and tell us about their Libertines-inspired new album”, *NME*, 22nd September 2022, Accessed November 3, 2022.

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