

MIHAELA FRUNZĂ

PARADOXES OF IDENTITY OR „AN EXISTENTIAL CRISIS IN C#”

Mihaela Frunză

Babes-Bolyai University, Department of Philosophy, Cluj, Romania

Email: mihafrunza@gmail.com

Abstract: In this article, I attempt to analyze the musical universe built by Frank Iero by reflecting upon it through a mirror structure provided by several philosophical insights. Frank Iero's distinctive approach to alternative music is followed through a series of opposite pairs of concepts – namely identity/difference, and failure/creativity. By consciously incorporating in his songs and albums the aforementioned contested topics and by continuously reflecting upon them in his interviews and podcasts, the artist manages to establish a connection to his followers that enables a continuous spiral of creativity.

Keywords: alternative music, Frank Iero, alternative rock, identity, difference, failure, creativity.

PARADOXURI ALE IDENTITĂȚII SAU “O CRIZĂ EXISTENȚIALĂ ÎN DO DIEZ”

Rezumat: În acest articol îmi propun să analizez universul muzical construit de Frank Iero prin reflectarea sa într-o structură de oglinzi oferită de câteva abordări filosofice. Abordarea distinctă propusă în muzica alternativă de Frank Iero este urmărită prin intermediul unei serii de perechi de concepte opuse – mai precis, identitate/diferență, respectiv eșec/creativitate. Prin încorporarea conștientă a acestor teme în cântecele și în albumele sale și prin reflecția continuă asupra lor în interviuri și podcast-uri,

artistul reușește să stabilească o conexiune cu fanii săi care dă naștere la o spirală continuă a creativității.

Cuvinte-cheie: muzică alternativă, Frank Iero, rock alternativ, identitate, diferență, eșec, creativitate.

1. A “physical whirling blender”

Maybe I'm just fine with it
Finally proud to live inside my own skin
Maybe that's just who I am
Maybe I'm a mess
Frank Iero and the Patience, “I'm a Mess”.

There are many ways in which philosophy and music can be put together. Philosophy is a particular way to use language, in which some concepts and ideas that we ordinarily do not pay too much attention are pondered and examined in close-up, and some new insights are subsequently produced, in a creative manner. Music is also a language that consists of sounds, and sometimes lyrics, that are produced, pondered, and combined in ways that stimulate us to feel and act differently, and that nurtures creativity. Both philosophy and music can move us, they can open up new worlds, they can change our hearts¹, and they can make us feel like a part of something bigger than ourselves. This performative function of both philosophy and music is best acknowledged when one finds an illustrative example, a case study that can illuminate the virtues and insights of one discipline in relation to the other.

I am beginning this essay/article with the likes of a confession, because Frank Iero, the artist whose musical career I chose to focus on², is not the typical textbook example that has been thoroughly analyzed and dissected by other fellow philosophers or musical analysts. In fact, although he is an acclaimed musician with a dozen of records, enjoying the admiration of a deeply committed fanbase and having hundreds of thousands of monthly streams on platforms such as YouTube or Spotify, there are no articles to analyze the relevance of his music from a conceptual and theoretical framework that represents the trademark of philosophy. However, I believe that the ambition to innovate his musical style, the passion, energy, and dedication he invests in his studio records and live performances, as

well as the topics he chooses to sing about, and his ability to continually reflect upon his music, his choices and his failures, make him a perfect example for what I call a genuinely philosophical attitude.

As a practicing ethicist, I have to begin by disclosing my potential “conflicts of interest” when approaching the particular subject of Frank Iero’s music. It is not by chance that I have chosen to delve into his music. I had seen him, together with his most recent project/band The Future Violents perform live in Berlin back in 2019, when live concerts were not banned due to a global pandemic. Although the performance took less than an hour and took place in a small venue, the energy and passion invested in the songs were incredible and unforgettable.

Later on, I found a description of one of Frank Iero’s very early performances (from the period when he played in a band called Pencey Prep). This description perfectly sums up the characteristics of his stage persona: “this is when I first saw Pencey Prep – and it was in this bar, and there was something like... I think there was like three people there, me, Mikey and Alex from Eyeball were like the fourth or something... *There was like nobody there*, but I remember watching and basically Pencey Prep played this show like it was full of people. And I remember just feeling like “Wow, this dude is, you know, a great singer, he’s a great guitar player, but he’s a born performer.” Like, *this is somebody that is totally meant to be on stage and in front of people*, like thrashing around (...) Like he was almost kind of like this *physical whirling blender, like flipping and destroying everything around the stage* that was kind of an extension of exactly what we were trying to do, you know? So, that, and he’s a great guitar player”³.

“Philosophy begins in wonder” – and wonder and awe were palpable for me after the firsthand experience of that live concert. So, I decided to find out more about the stage whirlwind I witnessed and the band he was playing with. What I discovered was a talented and outspoken musician who in a career of twenty years took part in several bands (Pencey Prep, My Chemical Romance, Leathermouth, Death Spells) and who started many different musical projects (Frnkiero and the cellabration, Frank Iero and the Patience, and his

most recent one Frank Iero and The Future Violents). This perpetual change of names and identities is the most striking feature one notes when analyzing his musical career, and that is very much against the current artistic practices from today’s music scene.

In the contemporary music industry, the benefits of being a brand that the audience quickly acknowledges and recognizes are extremely lucrative for both the artists and the companies that attempt to use them in cross-promotion activities⁴. This requires the artist to be as much as consistent as possible, to be recognizable by fans as easily as possible, to build up a solid (brand) identity. Why would an artist from an industry where building a brand and getting instant recognition is so important, change the name of their musical projects so often? Why would someone embrace difference and actively pursue that search for identity/difference in such a bold way?

2. Being oneself and being weird

*My heart breaks for the artist, who wears me out
Living life caught in the cross hairs of your own self doubt
Wish I could feel indifferent but I’ve been cursed along the way*
Frank Iero and the Patience, “Viva Indifference”

The conceptual couple identity/ difference sounds extremely familiar to any philosophy student. However, the particular insistence of changing one’s label, of trying each time to achieve something that does not resemble the previous work, with the incumbent risk to alienate one’s followers, who may end up baffled and confused, resonates with one particular philosophical system that views “identity” not as something rich and fulfilled, but rather as a preliminary step in the search for absolute ideas.

It resonates with Hegel’s philosophical view that embraces the richness of the concrete, understood as determined, and that is willing to investigate identity in relation to its opposite (difference) on their way of becoming something even more fulfilled: “Instead of Being and

Nought we have now the forms of Positive and Negative; the former at first as Identity corresponding to pure and uncontrasted Being, the latter developed (showing in itself) as Difference. So also, we have Being represented by the Ground of determinate Being: which shows itself, when reflected upon the Ground, as Existence”⁵.

If this quotation sounds too presumptuous for a musician with a clear predilection for punk rhythms such as Frank Iero, one can always find clues and proofs in the songs and albums themselves, as well as at the level of the interviews and podcasts he took part.

Many songs from all his different musical projects speak about an uneasiness with oneself, the desire to overpass oneself, which is usually expressed through navigating between pairs of opposite concepts. The song that opens his first solo album, *Stomachaches* (2014) is suggestively titled “All I Want is Nothing”. Described by reviewers as “a dose of scuzzy punk and... catchy as hell without being clean-cut”⁶ and “the energy resonating from the track gets you pumped and ready for more”⁷ the song sounds upbeat while the verses invoke the paradoxical wish for nothing: “All I have are memories/ Of how you felt lying next to me/ All we are is a memory/ I used to have a best friend/ Now just one more enemy/ All I want is nothing/ All I want is what I can’t have/ All I want is nothing”. In the same vein, “Joyriding” proclaims in crescendo: “I hate my weaknesses/ They made me who I am” while “tragician.” takes it one step further: “I am the world’s worst/ I am my worst enemy/ And I hate me”.

A song from a different musical project, *Nothing Above, Nothing Below*, brings about a similar conclusion: “Cause I hate the hate, I hate the hate, but my hate.../ Is all I have” (Hate unconditional)⁸.

The act of voluntarily choosing a new identity by starting a new band is something that enables Frank Iero to assume being different without having to apologize for it. In a podcast done with some long-term friends, he recounts how people are puzzled when the second record from a band does not sound like the first one, and how by changing the band he is able to perpetually launch a “first record”, over and over: “Every time you start a new band, it’s like, “Oh cool, we have this record,” and now the second one, everybody’s like, “Oh, well that sounds different.” And it’s like, “No shit, it’s new. Get it?” So I

figured *if you call it something different, then it's supposed to sound different*, and people don't get as confused. But apparently it confuses everyone.”⁹

However, navigating between these paradoxical concepts brings about something different. A song from the album *Parachutes* (2016) boldly states that “I’m a Mess”. Here, after examining the various possibilities of one’s failure: “Maybe I’m just lost, they said/ Maybe I’m just tired, or dead/ Inside, something’s wrong with me/ Maybe that’s just how I am/ Maybe I’m a mess” the singer embarks himself to an act of self-reflection, most specifically on the action of writing songs: “I write the bastard songs that make me feel alive/ I like the saddest songs pretending I’m alright/ But maybe it’s me”. Self-reflection is one of the possible ways of adding more layers to the reality and making it unfold, especially when reflection is doubled by subtle nods and references to songs and lyrics from previous albums/periods¹⁰. Another one is being more aware of the present and trying to assume one’s life: “I wanna be more conscious/ I wanna live in the now (...) Leave a scar everywhere/ This life is yours, if you want it”¹¹.

In an interview, Frank Iero connects the idea of making things differently to the core of what means to be creative. This way, one finally gets to the essence of being true to oneself, even if that means being weird in the eyes of everybody else: “As a fan of music, and as a creator, things that are different, things that are dangerous, things that are off the beaten path... Those are the things I look for, and that catch my eye... Please don’t be afraid to be weird, to be yourself. That’s true in music, in art, and also in just being a human being. We have so much of everybody else, the only thing we need is you, and you’re the only one that can give it to us”¹². We can see here the whole unraveled chain of concepts from Hegel’s initial quote: from being true to oneself to being different and then return to one’s true essence, which is more developed and genuine than in the first place.

From the songs mentioned above, we can see that the topics of choice for this musician are connected to the deepest and the darkest parts of one’s soul: being a failure, experimenting pain and suffering, most often from being heartbroken, and more generally being stuck in

a crisis of an existential sort. Although these topics are common to many artists, they go against the grain of contemporary societal tendencies that emphasize personal achievements and individual success¹³. Can failure ever be a principle of action? Can an existential crisis lead to something good?

3. From failure to creativity

*I work in the garage all day long
Painting pictures, inventing songs
I'll visit life but I can't stay long
Find a better way*
Frank Iero and the Patience, “Viva Indifference”

Failure is a concept that brings us to the limit of our abilities, that ultimately confronts us with our core vulnerabilities. More recently, some authors attempted to delve into the learning potential of failure by investigating the benefits of what they call the “productive failure”¹⁴. However, failure is most commonly envisaged as something that needs to be avoided at all costs, as the ultimate taboo.

Among the authors who attempt to take failure seriously, Costică Brădăţan argues for philosophers to appropriate this topic, because failure is situated at the heart of philosophy: “Philosophy is in the best position to address failure because it knows it intimately. The history of Western philosophy at least is nothing but a long succession of failures, if productive and fascinating ones. Any major philosopher typically asserts herself by addressing the “failures,” “errors,” “fallacies” or “naiveties” of other philosophers, only to be, in turn, dismissed by others as yet another failure”¹⁵. From this angle, failure may be a way of articulating what is thought to be different from one’s own perspective; but failure is also a way of reconceptualizing progress, because “from failure to failure (philosophy) has thrived over the centuries”.¹⁶

Philosophers are not the only ones who seem equipped to deal with failures, especially when those failures belong not to the others but themselves. When asked about the source of inspiration for his music, Frank Iero speaks about all the difficult and unbearable moments that mark one's life: “Yeah, these milestones of, you know, hopefully they're not all near death, but if you – you'll know them when you have them. Certain things that you cannot let go of without writing a song about, you know?”. His friend and host of the podcast cheerily interposed: “It's also okay to write songs if you're feeling happy and good” with the subsequent reply: “Yeah! I don't know how to do it”¹⁷.

A short investigation through the repertoire of songs will substantiate the scale of this reply, which is an understatement at best. Thus, the very first record that Frank Iero contributed to, written at 19 years, is already titled *Heartbreak in stereo*. During the time spent in My Chemical Romance, he co-signed tracks such as “Bury Me in Black”, “Desolation Row”, “Destroya” or “The Five of Us Are Dying”. *Stomachaches* gathers songs that speak about fear, tragedy and guilt – “stage 4 fear of trying”, “tragician.”, “Guilt Tripping” or “Where Do We Belong? Anywhere But Here”. *Parachutes* adds titles such as “World Destroyer”, “I'm a Mess”, “I'll Let You Down”, “The Resurrectionist, or an Existential Crisis in C#”. On Death Spells' debut album *Nothing Above, Nothing Below* he co-wrote songs such as “Why is Love so Disastrous”, “Choke on One Another” or “Hate Unconditional” while the last record, *Barriers*, chimes in with “Young and Doomed”, “Ode to Destruction”, “The Unfortunate”, “No Love” and “Six Feet Down Under”.

In all these songs, the artist dives into the abyss and brings out the worst of it, shouting and screaming through a variety of musical genres, from alternative rock to post-hardcore punk. To take an example from the album *Nothing Above, Nothing Below*: “My pain is safe and sound/ (You'll be the end of me, you'll be the end of me)/ This world just brings me down/ (You'll be the end of me, you'll be the end of me)/ Hypnotizing, paralyzing, awe inspiring, sterilizing/ Annihilation of our lies/ Power, there's so much power in realizing that you're going to die/ Power, there's so much power in realizing

that you're going to die". No wonder the album has been pictured by musical reviewers as providing the listener with the "claustrophobic feeling of being stuck in your worst nightmare"¹⁸.

Miguel de Unamuno provides us with some philosophical tools that resonate with this search for the tragic: "There is something which, for lack of a better name, we will call the tragic sense of life, which carries with it a whole conception of life itself and of the universe, a whole philosophy more or less formulated, more or less conscious"¹⁹. Unamuno suggests that, as painful as this might be, this search for tragic is a necessary condition for living life to its fullest: "I have not wished to keep silence on matters about which others are silent; I have sought to strip naked, not only my own soul, but the human soul, be its nature what it may, its destiny to disappear or not to disappear. And we have arrived at the bottom of the abyss, at the irreconcilable conflict between reason and vital feeling. And having arrived here, I have told you that it is necessary to accept the conflict as such and to live by it"²⁰.

Costică Brădăţan further elaborates on his view of failure as an essential determinant of us humans. By focusing on failures, and by being constantly aware of our possibility to fail, we are permitting us to succeed: "Ultimately, our capacity to fail makes us what we are; our being as essentially failing creatures lies at the root of any aspiration. Failure, fear of it and learning how to avoid it in the future are all part of a process through which the shape and destiny of humanity are decided. That's why, as I hinted earlier, the capacity to fail is something that we should absolutely preserve, no matter what the professional optimists say. Such a thing is worth treasuring, even more so than artistic masterpieces, monuments or other accomplishments. For, in a sense, the capacity to fail is much more important than any individual human achievements: It is that which makes them possible"²¹. By explicitly connecting the human capacity to fail to the world of artistic achievements, Costică Brădăţan emphasizes the link between failure and creativity²².

Accepting the possibility of failure means accepting the risks, stepping out of one's comfort zone, both in terms of the musical content, and in more reflective terms, when one reveals the process of

producing and pondering the musical content. As Frank Iero puts it in an interview where he discusses the production of the *Barriers*’ record: “It’s walking this tightrope. At any moment, things could fall apart... The recording process and the writing process before that, it was all very much about putting yourself to see how far you can take it. In the face of adversity, how much can you succeed?”²³.

Thus, in the same paradoxical way in which one’s identity becomes more concrete and richer when one embraces difference, one’s openness towards the possibility of failure and the acceptance of the pain and suffering that is brought by it opens up the door of the creative process in ways that is inspiring not only for the artist himself but also for his community of fans. Creativity is thus nurtured by this process of continual reinforcement between the act of giving on behalf of the artist and the feedback he gets from the community, in a never-ending move: “I create things and put them out there, but having it come back to me through others that are fans of it or inspired by it re-inspires me to carry on and make new things”²⁴.

4. Conclusion

*A new day’s coming, a new day’s coming
A new day’s coming for us
But don’t be sad, leave your worst in the past
Let the new day barrel over us
Frank Iero and the Future Violents, „A New Day’s Coming”*

In this article, I have attempted to analyze the musical universe built by Frank Iero by reflecting upon it through a mirror structure provided by several philosophical insights. Frank Iero’s distinctive approach to alternative music is followed through a series of opposite pairs of concepts – namely identity/difference, and failure/creativity.

Art is a privileged environment where to deploy creativity and safely explore its relation to failure. As William Desmond puts it, “Somehow the act of expressing what is recalcitrant binds us significantly to what seems to oppose us. Art, in the variety of its

expressive powers, is one most subtle strategy with failure. It allows us to say what limits us without destroying our dignity"²⁵.

By consciously incorporating in his songs and albums the aforementioned contested topics and by continuously reflecting upon them in his interviews and podcasts, the artist manages to establish a connection to his followers that enables a continuous spiral of creativity.

Notes:

¹ See my article from 2019, „The Sharpest Lives: How Philosophical Ideas and Alternative Music Can Change The World/"The Sharpest Lives": cum pot ideile filosofice și muzica alternativă să schimbe lumea", *Revista de Filosofie Aplicată* 2 (3): 90-105.

² Frank Iero is an American musician who is well-known for playing as rhythm guitarist and back-up vocalist for the alternative band My Chemical Romance. However, his musical career witnessed a lot of changes and encompassed many different musical projects, both as a solo artist and as a part of a variety of bands.

³ The description is provided by My Chemical Romance' frontman Gerard Way, during the Grammy Museum Interview, „An Evening With My Chemical Romance" from January 26, 2011. The part of the interview can be seen at „The Grammy Museum Interview – Part 4", 2011, *My Chemical Romance YouTube Channel*, <https://www.youtube.com/watch?v=PUR6jSq6N9U> The interview was transcribed by fans and can be read at „Grammy Museum Interview Part 4/8", 2012, *My Chemical Transcripts*, <https://mcr-transcripts.tumblr.com/post/32179209844/grammy-museum-interview-part-48>

⁴ Leslie M. Meier, 2017, *Popular music as promotion: Music and branding in the digital age* (Cambridge: Polity Press)

⁵ Georg W. F. Hegel, 1995, *Enciclopedia Științelor Filozofice. Partea întâi. Logica*, traducere de D.D. Roșca, Virgil Bogdan, Constantin Floru și Radu Stoichiță (București: Humanitas): 207 (§114). For the English translation of the paragraph, I have used the online edition of Georg W. F. Hegel, 2001

(1830), *Encyclopaedia of the Philosophical Sciences Part One* (Blackmask Online), available at <https://hegel.net/en/pdf/Hegel-Enc-1.pdf>

⁶ Jasmin Nahar, 2014, „Frnkiero andthe Cellabration – Stomachaches”, *Rock Sins*, August 21st, <https://www.rockins.com/2014/08/frnkiero-andthe-cellabration-stomachaches-22173-22173/>

⁷ Marcus Floyd, „Album Review - Frnkiero andthe Cellabration – Stomachaches”, *Renowned for Sound*, August 29th, <http://renownedforsound.com/album-review-frnkiero-and-the-cellabration-stomachaches/>

⁸ James Dewees & Frank Iero, 2016, "Hate unconditional", Album: *Nothing Above, Nothing Below*, Written By James Dewees & Frank Iero, Release Date July 29, 2016.

⁹ „Casual Interactions Podcast: Episode 6 - The Beast & Thaddeus Moonbeam”, *B Calm Press YouTube Channel*, March 5, 2019, <https://www.youtube.com/watch?v=x9IRNidhKZM>

The podcast was transcribed by fans and can be read at „Casual Interactions #6 Full Transcription”, March 6, 2019,

<https://current-mcr-news.tumblr.com/post/183268900202/casual-interactions-6-full-transcription>

¹⁰ I explained in my previous article, "The Sharpest Lives", how this self-referencing system works, by creating a world of words when fans recognize themselves and are able to offer support to one another. In the lyrics from „I'm a Mess", the reference from the verse „I write the bastard songs that make me feel alive" seems to be to the song „Fantastic Bastards" from the album *Death Spells, Nothing Above, Nothing Below* (2016).

¹¹ Frank Iero and the Patience, 2016, "Dear Percocet, I Don't Think We Should See Each Other", Album *Parachutes*.

¹² Rob Sayce, 2020, „The Real Alternative: Frank Iero", *Rock Sound*, issue 260 (January 2020): 47.

¹³ See for instance Charles Harrington, Susan K. Boardman, 2009, *Paths to success: Beating the odds in American society* (Cambridge, MA: Harvard University Press).

¹⁴ See for instance Manu Kapur, 2008, „Productive Failure", *Cognition and Instruction*, 26 (3): 379-424, DOI: 10.1080/07370000802212669

¹⁵ Costică Brădăţan, 2013, „In Praise of Failure", *The New York Times*, December 15, <https://opinionator.blogs.nytimes.com/2013/12/15/in-praise-of-failure/>

¹⁶ Costică Brădăţan, 2013, „In Praise of Failure", *The New York Times*.

¹⁷ Casual Interactions Podcast: Episode 8 – Riddle Me That", *B Calm Press YouTube Channel*, May 1, 2019,

https://www.youtube.com/watch?v=Xku2I2HYLik&list=PLLCu-_ScjBh-8ZhqQy2lidCyRk5ORSGMK&index=8

The podcast was transcribed by fans and can be read at <https://current-mcr-news.tumblr.com/post/184577591872/casual-interactions-8-full-transcription>

¹⁸ The song in question is „Choke on One Another”. The review mentioned at the beginning of the paragraph is the one of Gav Lloyd, 2016, „Death Spells – Nothing Above, Nothing Below”, *Rock Sound*, July 28, <https://www.rocksound.tv/reviews/read/death-spells-nothing-above-nothing-below>

¹⁹ Miguel de Unamuno, 1954, *Tragic Sense of Life* (New York: Dover Publications): 22.

²⁰ Miguel de Unamuno, 1954, *Tragic Sense of Life*, 22.

²¹ Costică Brădăţan, 2013, „In Praise of Failure”, *The New York Times*.

²² This link is documented in other books and articles, such as Sarah Lewis, 2014, *The Rise: Creativity, the gift of failure, and the search for mastery* (Chicago: Simon and Schuster); Edwin Creely, Michael Henderson, and Danah Henriksen, 2019, "Failing to succeed: The value of failure in creativity." *Society for Information Technology & Teacher Education International Conference*, Association for the Advancement of Computing in Education (AACE) (Las Vegas, NV): 1403-1411.

²³ Rob Sayce, 2020, „The Real Alternative: Frank Iero”, *Rock Sound*, issue 260 (January 2020): 44.

²⁴ Rob Sayce, 2020, „The Real Alternative: Frank Iero”, *Rock Sound*, 47. For the number of new things created by fans in honor of their idol, see the various online communities that are dedicated to him, for example the Reddit community page: <https://www.reddit.com/r/FrankIero/> or the Instagram account @odetofrnk <https://www.instagram.com/odetofrnk/>

²⁵ William Desmond, 1988, "Philosophy and Failure." *The Journal of Speculative Philosophy* 2 (4): 300.

References

Creely, Edwin, Michael Henderson, and Danah Henriksen. 2019. "Failing to succeed: The value of failure in creativity." *Society for Information Technology*

& *Teacher Education International Conference*. Association for the Advancement of Computing in Education (AACE) (Las Vegas, NV): 1403-1411.

Desmond, William. 1988. "Philosophy and Failure." *The Journal of Speculative Philosophy* 2 (4): 288-305.

Frunză, Mihaela. 2019 „The Sharpest Lives: How Philosophical Ideas and Alternative Music Can Change The World/"The Sharpest Lives": cum pot ideile filosofice și muzica alternativă să schimbe lumea". Harrington, Charles, Susan K. Boardman. 2009. *Paths to success: Beating the odds in American society*. (Cambridge, MA: Harvard University Press).

Georg W. F. Hegel. 1995. Enciclopedia Științelor Filozofice. Partea întâi. Logica, traducere de D.D. Roșca, Virgil Bogdan, Constantin Floru și Radu Stoichiță (București: Humanitas).

Revista de Filosofie Aplicată 2 (3): 90-105.

Kapur, Manu. 2008. „Productive Failure”. *Cognition and Instruction*, 26 (3): 379-424, DOI: 10.1080/07370000802212669

Lewis, Sarah. 2014. *The rise: Creativity, the gift of failure, and the search for mastery*. (Chicago: Simon and Schuster).

Meier, Leslie M. 2017. *Popular music as promotion: Music and branding in the digital age*. (Cambridge: Polity Press).

De Unamuno, Miguel. 1954. *Tragic Sense of Life* (New York: Dover Publications).

Musical references:

Pencey Prep. 2001. *Heartbreak in Stereo*. Written by Frank Iero, Shaun Simon, John McGuire, Neil Sabatino & Tim Havegik. Release date: November 26, 2001.

Frnkiero andthe Cellabration. 2014. *Stomachaches*. Written and produced by Frank Iero. Release date: August 25, 2014.

Death Spells. 2016. *Nothing Above, Nothing Below*. Written by James Dewees & Frank Iero. Release Date: July 29, 2016.

Frank Iero and the Patience. 2016. *Parachutes*. Written and produced by Frank Iero. Release date: October 28, 2016.

Frank Iero and the Future Violents. 2019. *Barriers*. Written by Frank Iero. Release date: May 31, 2019.