

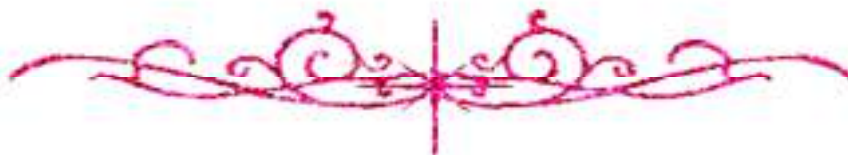
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بسم الله الرحمن الرحيم

مركز الشبكات وتكنولوجيا المعلومات

قسم التوثيق الإلكتروني



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جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
على هذه الأقراص المدمجة قد أعدت دون أية تغييرات





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The Department of English Language and Literature

A Linguistic Study of Selected American and Egyptian Popular Songs

A Thesis Submitted to the Department of English Language and Literature
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Abstract

This thesis propounds linguistic analysis of some selected American and Egyptian popular songs from 2006 to 2018. It investigates how the popular song reflects the society to which it belongs. This is achieved through applying an eclectic approach of the speech act theory of Searle (1969, 1975), the conceptual metaphor theory of Lakoff and Johnson (1980), and systemic functional grammar of Halliday (2014) in order to analyze American and Egyptian popular songs. The study examines twenty songs selected due to three common themes which are the themes of life, money, and love. After comparing and contrasting the results of utilizing the speech act theory, systemic functional grammar, and the conceptual metaphor theory in the American and Egyptian popular songs, the results prove that both the American and Egyptian societies bear similarities, yet the differences are perceptible due to the cultural alterations. Therefore, the lyrics of the American and Egyptian popular songs reflect common social issues that are found in both societies, in addition to highlighting the ideology of songwriters toward these issues.

Keywords: Popular Songs and Society; American Popular Songs; Egyptian Popular Songs; Speech Act Theory; Conceptual Metaphor Theory, Systemic Functional Grammar.

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Introduction

0.1 Context of the Study

Nowadays, society is witnessing a great trend towards the popular songs which depict various social issues through the use of language. “Popular culture often reflects the social climate in which it is created. And as an important element of popular culture, popular music, generally reflects social climate” (Rey and Meehan, 1993). Hence, popular means appealing to people, and accordingly popular music is the music preferred by the people. Moreover, it refers to all types of music that are not classical music; this kind of music includes all kinds of music which are mass-produced, mass marketed, and that are regarded as a commodity in American societies (Kotarba and Vannini, 2009, p.9).

Allen (2004) affirms that popular music is considered a general term for music of all ages that pleases popular tastes, while Lamb (2018) states that popular music is sometimes known as pop music; however, the two expressions are not identical, thus he suggests that pop music usually refers to a specific musical genre within popular music.

This thesis provides a linguistic study of popular songs both in America and Egypt, discussing mainly the themes of life, money and love. The researcher attempts to apply an eclectic approach of the speech act theory by Searle (1969, 1975), the conceptual metaphor theory by Lakoff and Johnson (1980), and the systemic functional grammar by Halliday (2014) as a theoretical framework for linguistic analysis in order to reveal how the social issues in American and Egyptian popular songs are similar or different, and determine whether the language mirrors the social life in both societies or not. The study will not only focus on the linguistic analysis of the American English and Egyptian Arabic popular songs, but also on the relationship between language and society via highlighting the ideology of both the American and Egyptian societies from the perspectives of songwriters, therefore the similarities and differences between the American and Egyptian social issues will be displayed, as well.

0.2 Objectives of the Study

This study aims to find out the impact of the social issues on the choice of the lyrics of popular songs, especially the issues concerned with life, money, and love. It investigates the popular song by providing various definitions of it, in addition to distinguishing it from other norms of music/songs. Furthermore, it highlights employing the speech act theory, the conceptual metaphor theory, and systemic functional grammar to the analysis of twenty

selected American and Egyptian popular songs. Finally, the thesis examines how social issues in American and Egyptian popular songs are analogous or different on one side, and it determines whether the language reflects the social life in both societies or not through representing the ideology of songwriters on the other side.

0.3 Rationale of the Study

Popular songs have been selected to be the core of this study, due to the fact that popular songs are not just concerned about entertainment and dance melodies, nonetheless they are the echo of the social environment (Rey and Meehan, 1993, p.151). Analyzing the themes of life, money and love which are epitomized in the lyrics of American and Egyptian popular songs reveals the communal social issues between the American and Egyptian society in addition to the attitudes of the American and Egyptian people concerning these issues. Therefore, the researcher specifies the themes of life, money, and love in the popular songs to be under the scope since they represent an indispensable part in every society. Bennett and Janssen (2017) argue that the significance of identifying the contribution of popular music to contemporary notions of cultural heritage is variously emphasized concerning a number of matters, among which is the connectedness to understand the local and national identities.

The researcher utilizes an eclectic approach of the speech act theory by Searle (1969, 1975), the conceptual metaphor theory by Lakoff and Johnson (1980), and systemic functional grammar by Halliday (2014) in analyzing the selected American and Egyptian popular songs, since these theories harmonize together in a way that permits the researcher to provide a comprehensive analysis of the selected data.

0.4 Research Questions

The study attempts to answer the following questions:

1. How far can the conceptual metaphors of the popular songs be a reflection of the social life of the American and Egyptian society?
2. How are the social issues in the American and Egyptian popular songs similar or different?
3. How does the adopted eclectic approach serve to reveal the ideology of the American and Egyptian society as intended by songwriters?

0.5 Methodology and Procedures

In an attempt to provide a comprehensive analysis of the language of American and Egyptian popular songs, the study adopts qualitative and quantitative analysis approach. In

this study, twenty selected American and Egyptian popular songs are analyzed. The data for this study is collected through the internet via the website www.soundcloud.com. The researcher, first, translates the Egyptian colloquial data into English, and then both the American and Egyptian data is analyzed according to the speech act theory; the systemic functional grammar; in addition to analyzing the conceptual metaphors found in the songs. A comparison is, then, made to depict the similarities and differences between the two groups of songs.

The selected data of this study is American and Egyptian popular songs from the period 2006 to 2018. These songs mainly investigate the themes of life, money and love. The steps to follow are; listening to the American and Egyptian popular songs from the year 2006 to the year 2018; choosing twenty popular songs that mainly demonstrate the themes of life, money and love; writing down the lyrics of these songs; reading the lyrics carefully; translating the colloquial Egyptian lyrics into English; analyzing the American and Egyptian lyrics according to the speech act theory by Searle (1969, 1975); analyzing the types of processes and the personal pronouns according to systemic functional grammar by Halliday (2014); and analyzing the conceptual metaphors according to the conceptual metaphor theory by Lakoff and Johnson (1980). Finally, statistical analysis is carried out on the speech acts, process types, and personal pronouns found in the songs, besides the conceptual metaphors including the source domains and the target domains are written in a table to come up with the findings and conclusions in relation to both societies.

0.6 Thesis Outline

This thesis is divided into five chapters as follows: **The Introduction** highlights the context of the study, the objectives of the study, the rationale of the study, the research questions, and the methodology and procedures. Then, **Chapter One** covers the definitions, the characteristics, and the history of the popular song. In addition, it reviews the literature of popular songs and the previous studies related to the subject. After that, **Chapter Two** comprises four main sections; the first three sections include the theoretical framework which represents an eclectic approach of the speech act theory by Searle (1969, 1975), the conceptual metaphor theory by Lakoff and Johnson (1980), and systemic functional grammar by Halliday (2014). The first section displays the relationship between speech act theory and pragmatics. Additionally, it traces the speech act theory starting from the work of the prominent British philosopher of language (J. L.) Austin (1962), who has developed speech act theory, until the modifications carried out by Searle (1969, 1975) on speech act theory.

The second section includes a detailed overview of the conceptual metaphor theory of Lakoff and Johnson (1980). The third section introduces an overview of systemic functional grammar by Halliday (2014) including metafunction, transitivity analysis, types of process, and other linguistic tools. The fourth section displays the methodology used for the analysis; it discusses how data is collected and the followed procedures to analyze the collected data. **Chapter Three** demonstrates the linguistic analysis of ten selected American popular songs and **Chapter Four** presents a detailed linguistic analysis of ten selected Egyptian popular songs. Finally, **Chapter Five** summarizes the findings of the analyzed data and the conclusion of the theses findings after comparing and contrasting the Egyptian and American popular songs. Moreover, it offers the answers to the research questions, the limitations of the study and the recommendation for further research.

Chapter One: Review of Literature

1.0 Introduction

This chapter provides an overview of the popular song as well as it displays some of the preceding studies that are related to the topic of this thesis. First, it focuses on the popular song by introducing several definitions of it, and then it enumerates the characteristics that distinguish the popular song from other norms of music/songs. Additionally, it proposes a brief historic background of the popular song, and it highlights the relationship between the popular song and society. Finally, it demonstrates many researches and studies that have tackled the popular song, the speech act theory, systemic functional grammar, and the conceptual metaphor theory.

1.1 Popular Music/Song

Generally speaking, Spitzer and Walters (2003, p.1) suggest that songs consist of the lyrics, the tune, and also of all the contexts in which a song is created, experienced, produced, and consumed. These contexts comprise some things such as where the song is performed, by whom, the audience for it, and the technology that produces and preserves it for us to appreciate. Therefore, they believe that, it is essential to take a comprehensive outlook of songs which are usually divided into different kinds in relation to three of the widest categories which are “classical,” “popular,” and “folk.”

Focusing essentially on popular music, Brandellero and Janssen (2014) demonstrate that popular music is the form of music that relies on commercial aesthetics and that is produced and mass distributed within the framework of a music industry. Thus, folk and traditional music are excluded from this definition, for the reason that they are less dependent on an industry for their production, distribution and consumption (p.3).

Consequently, the term popular has been illustrated in different ways; some of the definitions of popular music propose that popular music comprises any kind of music that is prevalent among people. Middleton (1990) suggests that

All music is popular music: popular with someone... what I think “popular” you may not. And it follows from this that all such meanings are socially and historically grounded: they come bearing the marks of particular usages and contexts, and are never disinterested (p.3).

As a result, popular means appealing to people, and accordingly popular music is the music preferred by the people (Kotarba and Vannini, 2009, p.9).