

A Linguistic Study of the Theme of Life Represented in Two Selected American and Egyptian Popular Songs

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Abstract

This study explores two American and Egyptian popular songs. The goal is to show how the popular song reflects the society where it belongs. This is achieved through applying an eclectic approach of the speech act theory by Searle (1969, 1975) and the conceptual metaphor theory by Lakoff and Johnson (1980) to American and Egyptian popular songs. The study examines two songs selected due to one common theme which is the theme of life. The result shows that both the American and Egyptian societies suffer from life hardships, but they deal with these hardships

differently. While Egyptians complain life helplessly, American people never give up trying to achieve their goals.

Keywords: Popular Songs and Society; American Popular Songs; Egyptian Popular Songs; Speech Act Theory; Conceptual Metaphor Theory.

Introduction

Popular song is a song that appeals to people. It expresses their voices and thoughts through the words of the songs. Popular music is sometimes known as pop music; however, the two expressions are not interchangeable. Allen (2004) affirms that popular music is considered a general term for music of all ages that plea to popular tastes, while Lamb (2018) states that pop music usually refers to a specific musical genre within popular music.

This research provides an overview of the language of popular songs discussing mainly the theme of life. The researcher attempts to apply an eclectic approach of speech act and conceptual metaphor to reveal how 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.

Objective of the Study

This study aims to show how the language of popular songs is a reflection of the society. It, first, focuses on the popular song by introducing its definition. Then, it presents the characteristics that distinguish the popular song from other norms of music/songs. Additionally, it highlights the relation between the popular song and society. Finally, it provides analysis of two songs through applying the speech act theory and the conceptual metaphor theory.

Research Questions

The study attempts to answer the following questions:

- 1- What is the relation between the language of popular songs and society?
- 2- In what way is the language of popular songs a reflection of the related social life of the American and Egyptian society?
- 3- How far are the social issues in the American and Egyptian popular songs similar or different?

The Review of Literature

Popular song is defined as the voice of society; “It is a song that is written to have an immediate and wide appeal and is usually popular for only a short time” (Merriam Webster Online, 2015). Popular means appealing to people, hence 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 is mass-

produced, mass marketed, and that is regarded as a commodity in the American society (Kotarba and Vannini, 2009).

Philip Tagg (1982) enumerates some characteristics of the pop song, as follows: it is considered for mass distribution to a huge number of varied groups of listeners who differ in their cultures. It is also stored and distributed in non-written form. Furthermore, it is a product that is only possible in an industrial financial economy and in capitalist societies. In addition, it is subject to the laws of free enterprise, according to which it should sell as much as possible of as little as possible to as many as possible.

Furthermore, the popular song discusses how authors are preoccupied with finding musical practices, values and meanings in cultural contexts, and drawing upon methodologies and theories, which are developed in culture studies, semiotics, post structuralism, psychology and sociology (Moore, 2012). Correspondingly, Jennifer Rey and Dawn Meehan (1993) regard popular culture as a mirror of the social climate where it is originated, and they see that popular music reflects social climate.

Some studies tackle the popular music in relation to other languages such as Japanese in a study entitled **English Influence on Japanese Popular Music** by Nyman (2012). It is a descriptive study that has both quantitative and qualitative elements. It shows the English elements which serve in the Japanese lyrics with focusing on some linguistic elements such as code-switches and loanwords which are created. Thus, the results of the study are considered to be reliable, as they are rather straightforward and similar to the results of other studies of parallel nature. The study offers quite a precise picture of the nature and functions of English elements in Japanese popular music.

Despite the several studies, which are conducted on popular songs, adopting either the speech act theory or the conceptual metaphor theory, no single study has provided a linguistic analysis of American and Egyptian popular songs using these two theories together. Thus, this paper introduces an analysis of American and Egyptian popular songs by applying an eclectic approach of these two theories together. It also points out the close relationship between the popular song and the society through comparing and contrasting the theme of life in two popular songs in relation to the American and the Egyptian societies.

Theoretical Framework

The theoretical framework comprises an eclectic approach of the speech act theory and the conceptual metaphor theory.

The Speech Act Theory

Speech-act theory is a subfield of pragmatics that focuses on the ways in which words can be used to present information and perform actions (Nordquist, 2018). It is founded by the British philosopher J.L Austin in 1962. According to Austin (1962), speech act is categorized into three acts: locution, illocution and perlocution.

The first act is the locutionary act “which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense” (Austin, 1962, p.108). The second is the performance of illocutionary acts, which are utterances that have a specific conventional force, such as informing, ordering, warning, and undertaking. The third one is the perlocutionary act, that is to say, what is attained by saying something, such as convincing, persuading, deterring, and even surprising or misleading.

The theory of speech acts has been improved by Searle (1969) through presenting already existing ideas more analytically, and adding a new type of speech act, which is called the indirect speech act (illocutionary act). Searle (1975) has set up the following classification of illocutionary speech acts: **Assertives** or **Representatives**: are speech acts that have the truth-value which states what the speaker believes to be the case or not; **Expressives** are speech acts that express the feeling and the attitudes of the speaker towards the proposition; **Directives** (imperatives) are attempts of varying degrees to get the hearer to do something or take a particular action; **Commissives** are speech acts that commit the speaker to some (future) course of action such as promises and oaths; and **Declaratives** are speech acts that change the reality by making the utterance in accord with the proposition of the declaration.

The Conceptual Metaphor Theory

In 1980, Lakoff and Johnson have enunciated an elaborate theory of metaphor as a cognitive construct in their book Metaphors We Live By (1980). They have represented a new view of metaphor that challenged the aspects of the traditional theory in a coherent and systematic way in which the metaphor is not merely a matter of language, but of thinking and cognition.

According to Kövecses (2010), a **conceptual metaphor** consists of two conceptual domains: a **source domain** and a **target domain**. The source domain is the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain, while the **target domain** is the conceptual domain that is understood through the use of the source domain. Moreover, Lee (2001) states that the source domains are typically more concrete or physical areas of experience and more delineated concepts, while goal domains tend to be more abstract and less delineated.

Conceptual metaphors can be classified according to the cognitive functions they implement. Thus, conceptual metaphors are divided into three kinds: structural, ontological, and orientational. The cognitive function of **Structural Metaphors** is to make speakers understand the target domain through the structure of source domain. In addition, the cognitive job of the **Ontological Metaphors** seems to be to give a new ontological status to general categories of abstract target concepts and to bring about new abstract entities (Kövecses, 2010, p.38). Ontological metaphors enable us to see more sharply delineated structure where there is very little or none. Finally, the name "**Oriental Metaphor**" originates from the fact that most metaphors, which are performing this function, have to do with basic human spatial orientations, such as up-down, in-out, front-back, on-off, and so on.

Research Data and Methodology

The study assigns a qualitative analysis approach. In this study, two selected American and Egyptian popular songs are analyzed. The data for this study is collected through the internet via the website www.soundcloud.com. This data is translated, and then analyzed, according to the speech act theory, in addition to the conceptual metaphors found in the songs. A comparison is then made to depict the similarities and differences between the two songs.

The selected data of this study is American and Egyptian popular songs from the period 2009 to 2012. These songs mainly contain the theme of life. The steps to follow are; listening to the American and Egyptian popular songs from the year 2009 to the year 2012; choosing two popular songs mainly discussing the theme of life; writing down the lyrics of these songs; reading the lyrics carefully; translating the Egyptian lyrics; analyzing them according to the speech act theory by Searle (1969); and analyzing the conceptual metaphors according to the conceptual metaphor theory by Lakoff and Johnson (1980). Finally, the conceptual metaphors, the source domains and the target domains are written in a table to come up with the conclusion in relation to both societies.

Data Analysis

This part includes analysis of Egyptian and American popular songs discussing the theme of life. The lyrics of the first song are colloquial Egyptian Arabic, and then the researcher translates them into English, whereas the second song is an American popular song. Therefore, both songs are analyzed according to the speech act theory by Searle (1969) and the conceptual metaphor theory by Lakoff and Johnson (1980).

Data Analysis of the Egyptian Popular Song “آه يا دنيا (Oh Life!)” by Posy

The First Stanza

الدنيا دي بتحترم بس اللي عنده فلوس
أما اللي يحتاج لها بتذل فيه وتدوس
أصل الحياة مدرسة وما خدنا فيها دروس
والدنيا حالها كده ماشيه لنا بالمعكوس

**Life only respects the one who has money
But it humiliates the one who needs it and it treads him
As life is a school where we did not take lessons
And this is life, it walks backwards**

The song starts with using the **direct assertive** speech act, as he says that life is like a person who respects only those who have money; however, anyone who needs anything from life is humiliated and despised. Moreover, he asserts that life is a school where we have learned nothing, because it moves backwards.

In the Illocutionary level, the **indirect expressive** speech act is used, as he expresses his deplorable attitude towards life for the reason that the person who has money in this life has the right to be respected and treated decently, while the one who does not have money is despised, humiliated, and rejected in this life. Hence, these are the rules life imposes on people. Although some rich people are unjust, others are obliged to respect them, according to these rules.

First, the metaphorical expressions “**Life only respects the one who has money**” and “**But it humiliates the one who needs it and it treads him**” are taken from the conceptual metaphor **LIFE IS A MEAN PERSON**; it is an **ontological metaphor** in which the source domain is a mean person and the target domain is life. There is a **personification** of life to be a mean person who respects rich people and humiliates those who are in need of money.

Second, the metaphorical expression “**As life is a school where we did not take lessons**” refers to the conceptual metaphor **LIFE IS A SCHOOL**; it is a **structural metaphor**, the source domain is a school while the target domain is life. That is, life is regarded as a school where people are only allowed to learn the rules of life that they are obliged to follow.

The Second Stanza

لفي بينا يا دنيا دوخينا يا دنيا
خدينا شمال شوية هاتينا يمين شويه
أدينا ساكتين يا دنيا
لفي بينا يا دنيا مرجحينا يا دنيا

ضحكتيلنا ماشي ضحكتي علينا ماشي

ادينا عايشين يادنيا

Life, move us around, make us dizzy

Sometimes take us left, sometimes take us right

We will keep silent, life

Life, move us around and swing us

It is OK whether you laughed for us or at us

We will keep living

In this stanza, two direct speech acts are used by the author, where the first one is directive, in the sense that he is asking life to move us around, swing us, take us left, take us right and make us dizzy. The other speech act is assertive, as he is telling life that we will keep silent and keep living regardless of being happy or not.

It is also found that the author uses **indirectness**; the **indirect expressive** speech act is used because he is expressing his indifference towards life, as he does not care whether life allows him to be content or miserable, rich or poor, or blessed or wretched.

Referring to the metaphorical expressions in this stanza, it is found that the expressions “**Life, move us around, make us dizzy**” and “**Life, move us around and swing us**” refer to the conceptual metaphor **LIFE IS A SWING**; it is a **structural metaphor** in which the source domain is a swing and the target domain is life. This conceptual metaphor indicates the fluctuations of life as it is like a swing where we keep spinning until we feel dizzy. The spinning in the swing refers to the stresses life imposes on us until we give ourselves up to despair.

The metaphorical expression “**Sometimes take us left, sometimes take us right**” refers to the conceptual metaphors **RIGHT IS UP** and **LEFT IS DOWN**; they are **orientational metaphors** in which the source domains are up and down, and the target domains are right and left. This metaphor shows how life is not always oppressing and subjecting us to unpleasant experiences, because the right orientation refers to the positive side of life while the left orientation denotes the negative side.

There is a **personification** in the metaphorical expressions **take us left, take us right** and **you laughed for us or at us** in which they stand for the conceptual metaphor **LIFE IS A CONTROLLING PERSON**. This is an **ontological metaphor**; the source domain is a controlling person and the target domain is life; life is regarded as a person who controls the vicissitudes people’s lives, and makes them sometimes happy and other times sad.

The Third Stanza

متوهانا ومغلبانا وموريانا المر فيكي

تعبنا يابا علشان غلابة ما ترحمينا حرام عليكي

You make us wander, you irritate us and make our life bitter

Oh dad, we are tired as we are poor**It is enough, have mercy on us**

On the **direct** level, the author uses the direct expressive speech act to express his deplorable attitude towards life, as it irritates us and makes our life bitter. Then, he uses the **direct directive** speech act as he asks life to have mercy on us.

However, the author uses **indirect assertive** speech act in these lines, in the sense that he is telling us the sufferings of people in this life, as they are lost, and without any goals that may lead them to the right path. Moreover, they are irritated and tired because they are helpless in front of the problems and sufferings of life.

Considering the metaphorical expressions in the stanza, it is found that “**You make us wander**” is derived from the conceptual metaphor **LIFE IS A MAZE**; it is a **structural metaphor**, the source domain maze gives extra information about the target domain which is life. Life is regarded as a maze, and we are so trapped in it that we cannot find the right way to get out.

There are other metaphorical expressions “**irritate us**” and “**have mercy on us**” which are taken from the conceptual metaphor **LIFE IS AN EVIL PERSON**; it is an **ontological metaphor**; the source domain is an evil person and the target domain is life. Thus, there is a **personification**, for life is regarded as an evil person who is irritating and rendering us embittered, so we are asking him to have mercy on us.

Another metaphorical expression is “**make our life bitter**”. It is derived from the conceptual metaphor **LIFE IS FOOD**; it is a **structural metaphor** in which the source domain is food and the target domain is life. This metaphor describes life as a bitter food in order to highlight the sufferings we undergo in this life.

The Fourth Stanza

نازلة طحن يا دنيا فينا و ليل نهار بتلطشي
نفسى تدى بدل ما تاخدى و من ايدينا تنتشي
مظلومين كده عينى عينك و انتى كاشفة علينا وشك
ده انتى زودتيها خالص عيب عليكى بقى اختشي

Oh life you are grinding us and slapping us night and day

I hope you give instead of taking and twitch things from our hands.

It is clear that we are oppressed and you don't mind

This is too much, life. Be ashamed

Again in this stanza, both **direct** and **indirect** speech acts are used in which the **direct assertive** speech act is used to inform us that life is grinding us and slapping us night and day, therefore we are oppressed. Moreover, the **direct directive** speech act is used when he begs life to give instead of taking things from us, and he asks life to be ashamed of its deeds.

Nevertheless, the **indirect expressive** speech act is used here to express his detest towards life in the sense that life is hurting, oppressing and subjecting us to unpleasant experiences all the time. Then, the **indirect directive** speech act is used when he asks life to give us money, happiness, health, comfort, etc. and stop taking by force all that we love. He also expresses his impatience towards the miseries of life, and he asks life to feel shy of its acts. Then, he uses the **indirect assertive** speech act to confirm the fact that we are oppressed in this life, and we do not have the power to resist all the hardships imposed on us.

The metaphorical expression “**you are grinding us**” is derived from the conceptual metaphor **LIFE IS A GRINDER**; it is a **structural metaphor** where the source domain grinder adds to the meaning of the target domain life. This conceptual metaphor describes the amount of pain that people feel in life, as life is a grinder and people are the seeds that are ground.

There are other metaphorical expressions; “**slapping us**”, “**you don’t mind**” and “**Be ashamed**”. These expressions refer to the conceptual metaphor **LIFE IS A TOUGH PERSON**; it is a **personification** as life is regarded as a violent and an evil person who just hurts the feelings of others. Furthermore, the metaphorical expression “**you give instead of taking**” refers to the conceptual metaphors **GIVING IS UP** and **TAKING IS DOWN**; they are **orientational metaphors** as the source domains are up and down, and the target domains are giving and taking. Giving has the positive meaning and taking has the negative one. Finally, the use of the metaphorical expression “**twitch things from our hands**” is derived from the conceptual metaphor **LIFE IS A THIEF**; it is an **ontological metaphor** in which a thief is the source domain and life is the target domain. There is a **personification**, as life is regarded as a thief who twitches things we love by force in order to leave us sad and miserable.

The Fifth Stanza

كل يوم بتلاعبي فينا و تجرحينا و بافترا
ده انتى حتى ممشيانا بالقلم و المسطرة
كل ما بتتظبط معانا و نمشى قدام خطوتين
تقفلي و ترجعينا الف خطوة بقى ل ورا

**Every day you abuse us and hurt us brutally
You are dealing with us by the pen and ruler
Every time we feel it is ok and we move two steps upward
You close your door and move us a thousand steps backward**

The **direct expressive** speech act is used in the sense that he expresses the pain he feels due to being abused and hurt brutally, and due to restricting our lives. While, the **indirect assertive** speech act is used as he is stating the cruelty that people suffer from in life as they are hurt,

abused, and restricted. Being restricted here means both mentally and physically, for life is setting its rules that all people are obliged to follow, so that people cannot achieve any of their dreams. In addition, when they start and succeed to achieve one or two of their dreams, the problems and the hardships of life oblige them to fail again and return back even worse than before.

The metaphorical expression “**you abuse us and hurt us brutally**” refers to the conceptual metaphor **LIFE IS A VIOLENT PERSON**; it is **an ontological metaphor** because there is a **personification** of life as a violent person who abuses and hurts us violently without any mercy. This metaphor shows how miffed and helpless people are in front of the oppression of life.

Moreover, the metaphorical expression “**You close your door**” is derived from the conceptual metaphor **LIFE IS A ROOM**; it is a **structural metaphor** in which a room is the source domain and life is the target domain. Life is regarded as a room that has a door, and this room does not accept successful people; however, it closes its door against successful people, and only allows failures to enter the room.

In addition, the metaphorical expression “**we move two steps upward**” refers to the conceptual metaphor **SUCCESS IS UP**; it is **an orientational metaphor** as the source domain is up and the target domain is success. While the metaphorical expression “move us a thousand steps backward” is taken from the conceptual metaphor **FAILURE IS DOWN**; it is also **an orientational metaphor** in which the source domain is down and the target domain is failure. These metaphors mean that when people succeed in life, it forces them to lose all that they get. The following table represents the different conceptual metaphors used in this song.

Table 1 (The Conceptual Metaphors in the Egyptian Song)

The Conceptual Metaphor	Target Domain	Source Domain
FAILURE IS DOWN	failure	down
GIVING IS UP	giving	up
LEFT IS DOWN	life	down
LIFE A MAZE	life	a maze
LIFE IS A CONTROLLING PERSON	life	a controlling person
LIFE IS A GRINDER	life	a grinder
LIFE IS A MEAN PERSON	life	a mean person
LIFE IS A ROOM	life	room
LIFE IS A SCHOOL	life	a school
LIFE IS A SWING	life	a swing
LIFE IS A THIEF	life	thief
LIFE IS A TOUGH PERSON	life	a tough person
LIFE IS A VIOLENT PERSON	life	a violent person
LIFE IS AN EVIL PERSON	life	an evil person
LIFE IS FOOD	life	food
RIGHT IS UP	right	up
SUCCESS IS UP	success	up
TAKING IS DOWN	taking	down

The previous table demonstrates that most of the conceptual metaphors in this song are describing life negatively; this is clearly shown from the use of source domains such as down, a maze, a grinder. In addition, the personifications of life as a controlling person, a tough person, a mean person, a thief, a violent person, and an evil person prove the misery and the injustice that people suffer from in life.

Data Analysis of the American Popular Song “The Climb” by Miley Cyrus

This song epitomizes life through a positive perspective, as it focuses on the importance of trying hard in order to reach your goal, it also enhances the positive spirit of hope, regardless of the hardships of life and the obstacles life puts in your way.

The First Stanza

I can almost see it.

That dream I'm dreaming,

But there's a voice inside my head saying,

"You'll never reach it."

Every step I'm takin'

Every move I make feels lost with no direction,

My faith is shakin'

Similar to the Arabic song, the author here in this song uses both direct and indirect speech acts. In the **direct** level, the **direct assertive**

speech act is used in this stanza in which it represents the dream as something concrete that is hardly seen by the girl. Moreover, each time she thinks she will achieve her dream, a deep voice inside her tells her she will never reach it, that is why every step she takes has no direction, as she is losing faith in life.

In the **illocutionary** force, the **indirect expressive** speech act is used in this stanza as the lines of the song express the fear, despair and depression of a person who has a dream and aspires to achieve it; however, that person is doomed to failure. There is an inner conflict in the mind of the person that prevents her from dreaming freely due to the past experiences that she has gone through in life.

Moreover, there is an **indirect assertive** speech act, as she is confirming that every time she thinks she has taken a step towards the way of success, life adversities stop her. Thus, the hardships in life are the real obstacles that prevent us from achieving our dreams, and this has led to losing faith in our abilities and skills.

The metaphorical expression in this stanza, "I can almost see it. That dream", refers to the conceptual metaphor **DREAM IS A STAR**; it is a **structural metaphor**, in which the source domain 'a star' gives more information about the target domain dream. Dream is described as a faraway star that a person can almost see in the sky, but this star is unreachable due to the far distance. Thus, this metaphor shows how hard it is to achieve a dream.

Furthermore, the metaphorical expressions; "**Every step I'm takin'**" and "**Every move I make feels lost with no direction**" refer to the conceptual metaphor **TRYING IS A LOST PERSON**. It is an **ontological metaphor**; the source domain is a lost person and the target domain is trying. Hence, there is a **personification** in the sense that trying to succeed is regarded as a lost person who is wandering uselessly. This metaphor highlights the point that a person has to try and fail many times in order to succeed.

In addition, the metaphorical expression "**My faith is shakin'**" is derived from the conceptual metaphor **FAITH IS A FRIGHTENED PERSON**; it is an **ontological metaphor** in which the source domain is a frightened person and the target domain is faith. There is a **personification** of faith as a person who is shaking due to failing several times while trying to achieve one's aims.

The Second Stanza

But I, I gotta keep tryin'

Gotta keep my head held high

The **direct assertive** is used, as she is asserting that she is going to keep trying and keep holding her head high, while the **indirect commissive** speech act is used in these lines because she promises not to

give up trying to accomplish her dream. In addition, she is going to be optimistic and positive regardless of all the frustrations she has faced in life.

The Third Stanza

**There's always gonna be another mountain
I'm always gonna wanna make it move
Always gonna be an uphill battle
Sometimes I'm gonna have to lose
Ain't about how fast I get there
Ain't about what's waitin' on the other side
It's the climb**

The **indirect assertive** speech act is clearly shown in this stanza, as she is confirming that the hardships of life will never end, nevertheless we have to keep trying to overcome these difficulties. She asserts the fact that people may fail to conquer these adversities; however, they have not to lose hope and they have to accept this failure, and struggle in life to achieve what they long for. Therefore, people have to realize that success is not measured by how fast you have achieved your goals or how valuable the results you have reached, but it is measured by how many times you have tried to accomplish your objectives.

The metaphorical expressions “**There's always gonna be another mountain**” and “**I'm always gonna wanna make it move**” stand for the conceptual metaphor **LIFE HARDSHIPS ARE A MOUNTAIN**; it is a **structural metaphor** as the source domain is a mountain and the target domain is life hardships. Life hardships are compared to a mountain that she has to move. This metaphor shows that overcoming the difficulties of life is as stiff as moving a mountain.

Then, the metaphorical expressions “**Always gonna be an uphill battle Sometimes I'm gonna have to lose**” refer to the conceptual metaphor **LIFE IS A WAR**; it is a **structural metaphor** as the source domain war gives more information about the target domain life. That is to say, life is regarded as a war, and we are the soldiers who sometimes win and other times lose the battle. This metaphor indicates that life is so hard, and that we are struggling in life to reach out certain goals.

In addition, the metaphorical expressions “**Ain't about how fast I get there**”, “**Ain't about what's waitin on the other side**”, and “**It's the climb**” are **megametaphors** of the conceptual metaphor **LIFE HARDSHIPS ARE A MOUNTAIN**. That is, we refer to life difficulties as a mountain and our attempts to overcome these difficulties are referred to as climbing this mountain. The real success to face these hardships is not judged by how fast you can overcome them or by the results, you

have eventually achieved. Your victory is only judged by the efforts you have exerted while trying to defeat the real difficulties.

The Fourth Stanza

**The struggles I'm facing
The chances I'm taking
Sometimes might knock me down,
But no, I'm not breaking
I may not know it,
But these are the moments
That I'm gonna remember most, yeah
Just gotta keep goin',
And I, I gotta be strong**

It is noteworthy that the **indirect commissive** speech act is used here as she is guaranteeing to be strong and never surrendering to the stiffness of life troubles, so that one day she may be proud of her honorable memories. Moreover, she promises not to give up trying to succeed in life despite all the challenges life imposes on her.

The metaphorical expressions “**The struggles I'm facing**”, “**The chances I'm taking**”, and “**Sometimes might knock me down,**” are **megametaphors** of the conceptual metaphor **LIFE IS A WAR**; in which life is regarded as a war, and we are the soldiers who struggle and take an advantage of every chance to win this war. But, unfortunately, sometimes we lose this war. This metaphor indicates that we have to take an advantage of every opportunity we have in life, and try to overcome any obstacle that prevents us from achieving our dreams, and, at the same time, we should have the persistence to start trying once again when we lose.

Then, the metaphorical expression “**But no, I'm not breaking**” refers to the conceptual metaphor **A PERSON IS A SOLID OBJECT**; it is an **ontological metaphor**, as the source domain is a solid object and the target domain is a person. This metaphor regards the person as an object that cannot be broken, thus it focuses on the strength of humans in front of life.

In addition, the metaphorical expression “**Just gotta keep goin'**,” is derived from the conceptual metaphor **LIFE IS A ROAD**; it is a **structural metaphor**, the source domain is a road and the target domain is life. Life is described as a road in which we have to keep walking along regardless of any hardships.

The Fifth Stanza

**Just keep pushing on,
Keep on movin'
Keep climbin'
Keep the faith, baby**

It's all about—it's all about the climb

Keep the faith, keep your faith, whoa, whoa, oh.

The song ends up by using the **indirect directive** speech act, as she is advising people to be strong, keep trying to achieve their dreams, keep struggling the difficulties of life, and keep their belief in themselves and in their abilities.

Finally, the metaphorical expressions “**Just keep pushing on,**”, “**Keep on movin'**” and “**Keep climbin'**” are **megametaphors** of the conceptual metaphor **LIFE HARDSHIPS ARE A MOUNTAIN**; the hardships of life are compared to a mountain, while the expressions pushing the mountain, moving, and climbing refer to overcoming all the hardships of life. The following table represents the conceptual metaphors used in the American song.

Table 2 (The Conceptual Metaphors in the American Song)

The Conceptual Metaphor	Target Domain	Source Domain
A PERSON IS A SOLID OBJECT	a person	a solid object
DREAM IS A STAR	dream	a star
FAITH IS A FRIGHTENED PERSON	faith	a frightened person
LIFE HARDSHIPS ARE A MOUNTAIN	life hardships	a mountain
LIFE HARDSHIPS ARE MOUNTAINS	life hardships	mountains
LIFE IS A ROAD	life	a road
LIFE IS A WAR	life	a war
TRYING IS A LOST PERSON	trying	a lost person

This table reveals that life is described differently in this song. Despite the hardships of life, which are represented in the use of the source domains: a lost person and a frightened person, the rest of the source domains are positive and optimistic. These source domains are a star, a mountain, mountains, a road and a war.

Comment on the findings as observed from these tables

By comparing the two songs, it is noticed that both songs represent the theme of life in relation to the American and Egyptian societies. Whereas the Egyptian song represents life from a negative and depressive point of view, the perspective of the American popular song is full of optimism, enthusiasm and hope. Thus, both songs reflect the society to which they belong and reflect the way people deal with life.

Although the conceptual metaphors are different in both songs, yet there are few similarities between the American and Egyptian songs in the meaning beyond some conceptual metaphors. That is, the conceptual metaphors **FAITH IS A FRIGHTENED PERSON** and **TRYING IS A LOST PERSON**, which are referred to in the American song, are similar to the conceptual metaphor **FAILURE IS DOWN, LIFE IS A MAZE,**

LIFE IS A TOUGH PERSON, LIFE IS AN EVIL PERSON and **LIFE IS A VIOLENT PERSON**, which are used in the Egyptian song. Despite the similarities, the differences are much clearer, as in the following section.

Conclusion

This research provides a representation of two American and Egyptian popular songs mainly discussing the theme of life. It shows how the language of popular songs reflects the society through applying an eclectic approach of the speech act theory and the conceptual metaphor theory. The researcher has found out that there are similarities and differences between the view of people in America and that of the Egyptian society.

The Egyptian song has tackled the theme of life from a negative and depressive point of view via using several source domains for the goal domain life. These source domains include personifications of life to be a controlling person, a mean person, a tough person, a violent person, an evil person, and a thief. These source domains, which are associated with the target domain life, highlight the amount of oppression, subjection, and injustice that people undergo in life. In addition, people are considered weak and helpless in front of the tyranny of life.

Besides, life is regarded as a thief who steals the happy moments from people in order to leave them miserable. There is a repetition of some conceptual metaphors such as **LIFE IS A CONTROLLING PERSON** to emphasize the point that people do not choose their fates, but it is life that imposes its rules and controls their lives.

Furthermore, life is regarded as a maze in which people are lost; they do not have goals or even dreams. Life is connected to the source domain 'a swing' to focus on the point that people are helpless in the hand of life, and life alone has the right to decide who will be happy and who will stay miserable.

Similarly, the beginning of the American song is full of depression, fear, and despair, because the past experiences of life deprives people from happiness. The conceptual metaphors **TRYING IS A LOST PERSON** and **FAITH IS A FRIGHTENED PERSON** show how the difficulties of life prevent people from achieving their dreams and make them lose faith in their abilities and skills.

Nevertheless, the pessimistic way of thinking has suddenly and rapidly changed to optimism, enthusiasm and positivity. That is to say, connecting the source domains, 'mountains and a mountain', to the target domain 'life hardships' indicates that regardless of the hardships and the frustrations that people face in life, people have to struggle, fight, and keep trying in order to achieve their dreams. Thus, the use of the conceptual metaphor **DREAM IS A STAR** stresses the point that people

have to use the hidden power inside of them, and never surrender in order to achieve their goals. Moreover, the use of the source domains a war and a road indicates the challenge that people face to be successful and happy.

In brief, the American popular song has started using a negative point of view, due to life hardships and difficulties; however, the way of thinking has changed to be full of positivity and enthusiasm. On the contrary, the Egyptian popular song continues the same negative way of thinking. This reflects the attitude of both societies, as Egyptian people always blame life for its hardships and the sufferings they face without thinking how to overcome them. They believe that they are helpless, so they lament their fates and surrender to life. On the contrary, the American song reflects the American society, which also suffers from life, but never surrenders to its hardships. American people are given the power to try in order to achieve their dreams. Accordingly, the comparison between the American and Egyptian popular songs reveals that the popular song is the voice of society, as it reflects the ideas and beliefs of people.

المستخلص

تستعرض هذه الدراسة تحليلا لأغان شعبية أمريكية ومصرية حيث تهدف إلى إيضاح مدى تأثير المجتمع على كلمات الأغنية الشعبية وهذا يتحقق من خلال تطبيق نظرية الأفعال اللغوية ونظرية الإستعارة المفاهيمية ويتم اختيار أغنيتين تناقشان موضوعا مشتركا عن الحياه ومن ثم تحققت النتائج التالية: يعاني مواطنوالمجتمع الأمريكي والمصري من صعوبات الحياه ولكنهم يواجهون تلك الصعوبات بطريقة مختلفه فبينما يشكوالمصريون من قلة حيلتهم مع الحياه لايستسلم الأمريكيان من المحاولة من أجل تحقيق أهدافهم.

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