A Discourse Analytical Study of Conceptual Metaphors in Selected Arabic Songs

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Abstract: *This study is intended to investigate the use of conceptual metaphors in translated Arabic songs. It tries to figure out the ways via which conceptual metaphors are expressed in the Arabic songs and to identify the communicative functions behind these usages. To achieve these aims, the study presents a concise outline of Lakoff and Johnson's (2003) conceptual metaphor theory then it analyses two Arabic songs titled Liel elBanafsadg (The Violet's Night) by Muzzaffar Al-Nawwab and Kalimat (Words) by Nizar Qabbani. The study finds out that flirt is the communicative function commonly employed in conceptual metaphors followed by integrity and panegyric. It is concluded that Al-Nawwab and Qabbani employ conceptual metaphors effectively in their songs to express different communicative functions.*

Keywords*: Discourse analysis; Conceptual metaphor theory; Arabic songs; Muzzaffar Al-Nawwab; Nizar Qabbani*

المستخلص

يُستقصي هذه الدراسة الاستعارة الذهنية في الأغاني العربية وتهدف الى وصف الطرق المتبعة في التعبير عن الاستعارة الذهنية في الأغاني العربية بالاضافة الى تحديد الوظائف التواصلية لهذه الاستعارات. ولتحقيق أهدانها، تُقدم الدراسة مراجعة دقيقة لنظرية الاستعارة الذهنية للاكوف وجونسون ومن ثم تحلل أغنيتين عربيتين هما)ليل البنفسج (للشاعر العراقي مظفر النواب و (كلمات (للشاعر اللبناني نزار قباني. وتوصلت الدراسة أن)3002(كوظيفة تواصلية قد حصلت على أعلى نسبة تكرار في الأغنيتين، تبعها □□□□ □□□□□. واستنتجت الدراسة أن النواب ونزار استخدما الى الاستعارة الذهنية بصورة فعالة للتعبير عن أغراض تواصلية مختلفة.

كلمات دالة: تحليل النص, نظرية الاستعارة الذهنية, الاغاني العربية, مظفر النواب, نزار قباني

I.   INTRODUCTION

Language and thought have always been two sides of the same coin and Conceptual Metaphor Theory offers an opening through language. Conceptual metaphors (henceforth: CMs) have communicative functions, since they are defined as any linguistic expressions which are employed to deliver certain messages in an indirect way (Sabry,2016:2).

Conceptual Metaphors in Arabic songs have received no proper attention from scholars in the different linguistic domain; thus, it is still a rich area of study and analysis. In relation to discourse analysis, as far as the researchers could investigate, there is no study that tackles CMs empirically. Hence this study makes an attempt to address this issue in the form of the following questions:

1. How are conceptual metaphors expressed in Arabic songs?

2. What are the communicative functions for these usages of conceptual metaphors?

In order to answer these questions, the study will first present a concise literature review of CM theory then it will analyse Arabic songs according to Lakoff and Johnson's (2003) Conceptual Metaphor Theory. The sample of

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the data will be two Arabic songs: ليل البنفسج (The Violet's Night) by Muzzaffar Al-Nawwab that is translated by (Abdul- Khaliq Az-Zuheri/ A Member of the Association of Iraqi Translators) and كلمات (words) by Nizar Qabbani whose translation is available at https://gyrictranslate.com. Both songs are very famous and representative and rich of conceptual metaphors.

II.   DISCOURSE ANALYSIS AND CONCEPTUAL METAPHOR

2.1 Discourse Analysis

Discourse analysis (henceforth: DA) is a vast, vague and ambiguous field. The term discourse analysis was first introduced by Zelling Harris (1952). James (1980: 114) defines DA as "the emphasis of language functionality. It is language in use not in form". According to Brown and Yule (1983: 1), the analysis of discourse is surely the analysis of language in use. For such a reason, it cannot be restricted to the description of linguistic forms without the purposes, aims, and functions which these forms are designed to serve in human relations.

DA is interested in the study of the relationship between language and the contexts in which it is used. It is not concerned with the description of interaction and its analysis. Specialized analysts are interested in the organized written interaction (McCarthy, 1991: 12). Yule (2010: 142) states that DA is "the study of language in text and in conversation". Better put, it is the study of language in use in the outside world: not just to *say* things, but to *do* things (Gee, 2011: ix). This means that CMs serve a number of communicative functions in the discourse they are found in. They can be used to express praise, flirt, compliment, panegyric, criticism, etc.

2.2 Conceptual Metaphor Theory

Lakoff and Johnsen (2003: 114-5) give a good justification for using metaphors: "we have seen that metaphor pervades our normal conceptual system." That is, due to the fact that many of the concepts that are so important to us are either abstract or not very obviously delineated in our experience like; emotions, ideas, time, etc. It is vital to get a grasp on them by means of other concepts which we understand in clearer ways such as spatial orientations objects concrete tools, etc.

This crucial need leads to the metaphorical definition in our conceptual system. Tens or maybe hundreds of examples give indications what an extensive role metaphor plays in the way we function. It is the same important role it plays in our conceptual experience and even in the way we speak.

Metaphors are not found in dictionaries thus they need to be interpreted in a rather special way. For instance, Lakoff (1990:48) skillfully explains the metaphor (LOVE AS A JOURNEY) as follows:

- − lovers = travelers
- − love relation = vehicle
- − being in relation = travelling in the same vehicle
- − the intimacy of being in the relation = physical closeness of being in vehicle
- − lovers' goal = their destinations
- − difficulties = impediments to travels

In fact, there is no mention of the way in which we comprehend metaphors. Metaphors allow us to understand one domain of experience in terms of another (Lakoff and Johnson, 2003: 117). Metaphor is a major type of

figurative language which involves a vehicle (source) and a target. It is strongly believed that metaphor involves an interaction between these two domains (Croft and Cruse, 2004:193).

Since Aristotle's time, metaphor has been treated in the western tradition as a linguistic device used in literature and rhetoric. Metaphors were considered as having literal meanings and were used for purposes like persuading people or expressing imaginary world. The later trend of Lakoff and Johnson (2033) changes this viewpoint. Takada, et al (2005: 301-6) assert that metaphor is not just a matter of language, but that it covers our ordinary conceptual system.

Initially, metaphors were related to poetic devices, where only literary writers use them in order to employ vividness in their writings (Zanotto, and Cavalcanti, 2008: 10-3). They also state that "our ordinary conceptual system, in terms in which we both think and act, is fundamentally metaphorical in nature" (ibid :3). Kövecses (2010: x- xi) states that metaphors that are daily used by normal people have the below characteristics

   a) Metaphor is a "property of concepts", not of words.
   b) Metaphor has the function of understanding some concepts in a better way.
   c) Metaphors are normally not based on simile.
   d) Metaphors are used without efforts by ordinary people in everyday life. They are not a feature of talented people.
   e) Metaphors are unavoidable in human thought and reasoning.

Lakoff and Johnson (2003: 257) state that every metaphor utilized in every discourse is unconscious. There are, in fact, two domains that interconnected to refer to a phenomenon. They are source and target. They also state that "the mechanism of metaphor is largely unconscious", we will think and speak metaphorically, whether we know it or not" (ibid: 269). As mentioned above, these two domains are lablled *source* and *target*. The first is depicted as the use of one conceptual domain to derive a metaphorical expression that illustpercentages another conceptual domain. While the second is depicted as the conceptual domain that is understood from processing the source domain (kövecses, 2010:4). Target domain may be *life, argument, love, idea, freedom, etc*. while source domain may be *war, food, plants, etc.* Accordingly, CM of a language that includes the metaphor LOVE IS A JOURNY, for example, is based on the minding of the target domain and the source domain.

2.3 Conceptual Metaphor Theory: Metaphorical Mapping

Comprehending how a source domain explains and translates a target domain, metaphorical mapping is so crucial and important. There is an organized harmony between source domain and the target domain(Kövecses , 2010: 7-9). Any CM uses abstract concepts with the target domain and concrete concepts with the source domain.

There are certain properties involved in the mapping such as: size, like, and passive function. CM requires physical motivation. A socio- cultural metaphor is proposed since this is a kind in which socio-cultural explanations of the source and target concepts has a vital role in mapping

A representative example is 'John is a lion' .This mapping requires more than one step. First, the source and the target are related by socially defined properties: bravery is socially defined for men, and lion is determined as a proto-typical category that possesses bravery , therefore, the source " bravery of lion" is mapped onto the target " bravery of human". The drive for this mapping is that source and target share a similar property that is socially

defined. It worth revealing that there is no literal similarity of any kind between brave people and lions(Grady, 1997: 267-80).

There are also metaphors that include gender differences, since men and women are not only genetically dissimilar, but they are also given sepapercentage roles which are perceived in various ways in some countries including Arab countries(Takada, et.al, 2005:304).

III.   THE POETS

3. 1. Muzzaffar Al-Nawwab

Muzzaffar Al-Nawwab (1934) is one of Iraqi most famous and influential poets who is well-known for his powerful revolutionary poems and scathing invectives against Arab dictators. His poetry is full of and replete with Arab and international revolutionary symbols. Therefore, his works have been used to incite people's emotions against political corruption and injustice. His language is severe with occasional use of profanity. In his early writings, he uses the southern Iraqi dialect)Al- Nawwab,2014:82).

Al-Nawwab is read "for his striking and far-reaching images; maxim like expressions; his deep philosophical ideas, his universal themes and concerns for people; his calls for changing the state of corruption, etc" (al- Zubbaidi, 2017: 13).

3. 2. Nizar Qabbani

Nizar Qabbani (1923- 1998) was a Syrian diplomat, poet and publisher. His poetic style combines simplicity and elegance in exploring themes of love, eroticism, feminism, religion, and Arab nationalism. Qabbani is one of the most revered contemporary poets in the Arab world, and is considered to be Syria's National Poet. His poetry is full of power, violence and anger over mistakes, whether Political, Social, in his time(Burkan, 2004:1-3).

IV.   DATA ANALYSIS

4.1 Liel elBanafsadg (Violet Nights)

Liel elBanafsadg is one of Al-Nawwab's most famous poems for it addresses the simplest reader. The poem is intentionally introduced with a riddle; Al- Nawwab skillfully attempts to occupy the reader's mind with the keyword of the poem, the first word that is full of meanings and inspiration (*Oh, You a taste…*).

He wants to know what an ordinary reader feels, before the specialized critic issues his own opinion. He has left the interpretation of that *taste* fussy and unknown, introducing what is next. The reader is free in choosing an interpretation, before revealing the sequel of the line and introducing the full meaning of that *taste* (Saeed,2019). Below are the types of CMs found in this song:

1- *A night of violet,* يا ليلة من ليل البنفسج

The CM in this line and has two domains: source and target. The source is **a herbaceous plant of tempepercentage regions ,** while the target domain is **the romantic fantasy**. This CM serves the function of integrality, because this night is unusual. Violet is the colour of the royal family, and it is not worn by ordinary people because of its expensive price. The poet, therefore, has chosen this colour for its rareness to compare this unusual night with.

2-How can I compare you, the precious stone. أشلون اوصفنك و انه كارب

In this text, the poet shows how his sweetheart is extraordinary beautiful via using the metaphor (a precious shinning stone) that has a source domain which is " a very expensive stone" , leading to a target domain which is " an unusual beauty". This CM serves to depict an image of how Al- Nawwab flirts and sees his seatheart. The poet draws the reader's attention through making a comparison between his beloved and himself. She is a great and so attractive stone who is seen by many people, while he is not distinguishable eye drop on a face in a full darkness. He also compares her face with the full moon, when the full moon of him is only a glittering eye drop. *3-How can I compare you,a dictionary, with me as only one word*

...أشلون اوصفنك وابهه دئر, و أبه جلمه

Another exaggepercentaged description of the beloved lady via an exotic CM and another comparison. Al-Nawwab depicts his sweetie as a dictionary, when he is only a single word in it and he uses the CM **(dictionary)** whose source domain is *"a resource that lists the words of a language and their meanings."* Which leads to a target domain *"integrality"*, and this CM functions to depict a series of functions: entirety, flirt and panegyric. To compare someone to be like a dictionary is to give them the characteristic of perfection and the poet cannot find a suitable word to compare her with but this one. In addition, it is noticeable that the poet uses masculine pronouns to add more greatness and splendors to her.

4- I am afraid that I may awaken your blue eye. .... يا اي جرة سما ابينك, خاف انزها

Al-Nawwab uses another CM to depict his grain's unusual beauty. This metaphor is shown via using the linguistic items (جرة سما).

This CM has a source domain that is interpreted as *" the region of the atmosphere and outer space seen from the earth"* and this interpretation leads to the target domain that is *"having big, beautiful, blue eyes"*. This CM serves the communicative function of expressing exotic flrit.The lady is so beautiful, having big blue eyes that are asleep and the poet is afraid of awakening them up or he does not dare to or does not want to do so.

5-O! gold scale, though you cheat me, however, I still love you.

يميزان الدهب و اغش وأحبك.

Comparing his sweetheart to the very sensitive scale of gold is another unusual comparison. A conceptual metaphor as a linguistic tool of analysis is used in this text to reveal another characteristic of Al- Nawwab's lover. Unfortunately, this metaphor is not used in the positive side, since she cheats, however, the poet loves her madly. It is well- known for the jewelers that the gold scale is mostly cheats and they only know its secrets. This CM has the function of criticizing. The poet criticizes his beloved lady for cheating him.

4.2 Kalimat

This Qabbanian poem is chosen by the researchers because it reveals the poet's new trends of looking at women through the eyes of rebellious men on restricted social Arabic traditions   (Al –Abboshi:117). The whole poem is a dream or a cheat. The poet is genius and intelligent in the use of words, meanings and images, therefore, his words touch everyone's soul directly as it stems from a sincere sense and sparkling emotions. Just like Al-Nawwab, Qabbani has attracted his reader by using an unusual beginning for his poem WORDS! Not ordinary words but words of *magical letters* (Al- Dikhmisi,2015:3). Below are the cases of CMs found in this song:

1-And the black rain in my eye.　　و المطر الأسود في عيني.

The poet uses mysterious metaphors that have more than one interpretation in order to make his readers live in romantic and magical atmosphere. This line contains a metaphor that is*(the black rain/ المطر الأسود)* which has a source domain *'' heavy rain fall''* and two target domains. According to (Al- Tieemi, 2015), it means *the unusual glimpses of the male lover's black eyes in the eyes of his sweetei. They are quick, many and fall in her eyes like rain* showers*.* It has the function of revealing great love. He makes her live a love story, forgetting what is real and true. *The second target domain is that the sweetie understands the cheat, lie or illusion that she is in and cries a mixture of lachrymation and eyeliner.* This CM has the function of indirect criticism, as the lady admonishes her lover for his cheat.

2-To a night on a rose-filled terrace.　　أمساء وردي الشرفات

In this text, the poet is also creating a new artifact via an extraordinary CM. It is*'' a rose-filled terrace / مساء وردي الشرفات''* and its target domain is "*they are in the night , everything is black, but seeing it rosey or pink, since they are in a complete love* " (Al- Dikhmisi, 3002) that fllows from a source domain that is "*the last part of the day that is dark and black.''* It serves a positive function as it changes what is dark and black into rosey and lively.

job of compliment, cause a panicle is mostly used for this job.

3--He tells me that I am his masterpiece…..And that I am a treasure

In this يخبرني ... أني تحفته.... والني الكنز ....

text, CM as a linguistic tool of analysis is depicted via using the linguistic elements (تحفة, الكنز). The first metaphor has the source domain *''a work of outstanding artistry, skill or workship''* and the second reveals a source that is

'' a quantity of precious metals, germs, or other valuable objects'' and both of them leading to a target domain that is *''priceless and pearly''.* These CMs have the function of praise, flirt and integrity.

5-…..a banch of songs. حزمة أغنيات

In this discourse, the poet creates another unusual image by using the linguistic items *'' a banch of songs''* . This CM has a target domain that is *(unusal gift)* and stems from a source domain that is (*a well selected and chosen things).* This CM has the the function of praise and complement.

Table (1) CMs' Functions in the Two Songs

No.	Functions	(The Violet)		(Words)	
		Frequency	Percentage	Frequency	Percentage
1	Integrity	2	25%	1	16.6%
2	Flirt	3	37.5%	1	16.6%
3	Panegyric	2	25%	0	0
4	Criticizing:direct and indirect	1	12.5%	1	16.6
5	Complement	0	0	1	16.6%
6	Unusual love	0	0	1	16.6%
7	Cheating	0	0	1	16.6%
	Total	8	100%	6	100%

Table (1) reveals the frequencies and percentages of CMs' functions in the two songs. It shows that "flirt" scores the highest frequency with (3) times of occerence and a percentage of (37.5%) in Al-Nawwab's and (1) time and (16.6%) in Qabbani's. 'Compliment, cheating and unusual love' have got (0) in Al-Nawwab's poem. On the contorary,they are used (1) time for each and and they score (16.6%) for each. 'Panegyric' as a function is used by Al- Nawwab (2) times but none by Qabbani.

V.   CONCLUSIONS

The study has arrived at the following conclusions:

1.   CM is used in the two poems to reveal functions like *praise*, *flirt*, *panegyric*.

2.   Qabbani's poem is richer (as it contains a larger number of CMs) than Al nawwab's poem, since the former has used CM to serve different functions (see Table (1)).

3.   Qabbani has used CM in different function like *complement* and *revealing cheating* that tells us that CMs have more other functions

4.   The function of *flirt* makes the highest frequency in Al- Nawwab's

and it is also used by Nizzar because the two poets are mostly flirtatious.

5.   The function of *compliment and cheating* have got (0%) in The Violet, while the functions *panegyric and criticizing* have got (0%) in Nizzar's so we conclude from that the the two poets have used CMs for different functions.

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