

Uncovering the Underlying Messages in National Political Songs under the Nasery Regime¹

AbdelRahman A. A. ElDaly

Ph.D. Candidate,

Faculty of Arts, Helwan University, Egypt.

Corresponding E-mail: abdelrahman_eldaly@yahoo.com

ARTICLE DATA

Received: 01 April 2023

Accepted: 29 May 2023

Volume: 3

Issue: (2) Spring 2023

DOI: 10.54848/bjtll.v3i2.61

KEYWORDS

critical discourse analysis (CDA), national political songs, Nasery regime, narrative analysis, Self vs. Other, Ideologies.

ABSTRACT

This study is a Critical study that applies Critical Discourse Analysis (CDA) principles on a group of national songs. The selected songs are by AbdelHalim Hafez due to the fact that he was known to be ‘the voice of the 1952 revolution’. Narrative analysis and features of involvement analysis are conducted on the selected songs.

This study attempts to clarify how ‘the self’ is presented against ‘the other’ in national songs under the Nasery regime, the thesis defines who the self is and who the other is. Moreover, it shows the functions of national songs under the Nasery regime as a method of communicating ideologies to the public. This study, also, traces evolution of CDA theory by reviewing the works of Norman Fairclough (1989) and Van Dijk (1994, 1999 a, 1999 b, 2001, and 2006). The discursive recourses of manipulation in national songs are uncovered by applying van Dijk’s (1994) ‘Socio-Cognitive Approach’. The study analyzes the narrative structure that is used in national songs under the Nasery regime, and uncovers the ideologies embedded within. On the subsequent section, features of involvement are analyzed; the social implications of these structures and the ideologies they entail are elucidated. The thesis concludes with the findings of the study and recommendations for further research.

1. Introduction

1.1. Context of the Study

Within the scope of the revolution in Egypt (1952), the king was dismissed, royal system overthrown, and a new era in the Egyptian history emerged. That era was marked by the great enthusiasm to a certain set of ideologies such as the inevitability of the republican system, education for all, equality among people... etc. Each of these ideologies appeared in all different types of daily discourses, one of which is political national songs and anthems.

Political discourse has been established as a distinctive genre with its own signifying linguistic features. Beard (2000) believes that our talk is never neutral and that truth is both relative and subjective. In other words, the sequence in which one chooses to narrate past actions, affects the overall picture we get. This is especially true when the political story is being reported in one of the means of mass communication, for example:

When a television news team reports a story, they make a number of decisions which will affect how the story is received by the audience. Where they position the camera, the sequence in which they show the events and the language they use will all

¹ This is a summary version of the author’s unpublished MA dissertation, Helwan University.

determine the overall picture we get. In making these decisions they are reflecting an ideological view there is no such thing as an unbiased report, no such thing as ‘neutral’ language. (p. 18)

Beard (2000) further illustrates that the way language is used says a great deal about how the ideas have been shaped; therefore, it is important to look at the way the language reflects the ideological position of those who have created it, and how the ideological position of the readers will affect their response too. Hatem (2000) asserts the same point saying that our talk always has a degree of evaluativeness. van Dijk (2001) adds that political discourse is eminently ideological: thus it is expected to find some kind of ideology transmitted implicitly or explicitly in any genre of political discourse, one of which is political national songs and anthems.

Political national songs and anthems _under the Nasery regime_ are extensively loaded with political ideologies. For example, the song *The Tale of the High Dam* *حكاية السد* is one political national song that tells the story of nationalizing the Suez canal, building the High Dam and achieving victory over the enemy who started aggression on the Egyptian territories in response to the previously mentioned acts, the matter which is seen to be creating pride for any devoted Egyptian citizen. The military confrontation between Egypt and its enemies presupposes the confrontation between two contradictory patterns of ideologies i.e. ‘Us’ versus ‘the other’ or ‘them’. Thus, political Discourse (PD) and CDA explain the How and the Why of this confrontational situation.

1.2. Research Questions

The present study investigates the following questions:

1. What are the underlying ideologies in political national songs under the Nasery regime?
2. What are the social and/or political functions of political national songs under the Nasery regime?
3. What are the major linguistic and rhetoric tools and/or structures used to embed ideologies in political national songs?
4. How are the linguistic and features of involvement employed to communicate ideologies, in political national political songs under the Nasery regime?

1.3. Objectives of the Study

Therefore, it is hoped that the current study is able to:

1. Conduct a Critical Discourse Analysis (CDA) of the corpus.
2. Reveal the underlying ideologies in political national political songs under the Nasery regime.
3. Uncover the discursive resources of power, dominance, and manipulation in political national songs under the Nasery regime.
4. Reveal the linguistic and rhetorical techniques and/or tools to achieve mind control.
5. Highlight the genuine function(s) of political national songs under the Nasery regime, such as, educating the people politically, and communicating ideology of the regime.

1.4. Significance of the Study

Political discourse scholars have long been interested in the analysis of political speeches and parliamentary debates. CDA scholars have long been interested in uncovering the discursive recourses of power, dominance, inequality and bias in terms of access to media and other aspects of power. Yet, little or no attention has been paid to political national songs. The present study conducts CDA analysis of political national songs under the Nasery regime in an attempt to be a pioneer study in the following aspects:

1. Being the starting point for future research to be done on political national songs.
2. Providing literature to CDA scholars in this genre.
3. Providing a benchmark for future research on political national songs.
4. Applying tools of CDA such as narrative analysis to the corpus.
5. Applying tools of political discourse such as features of involvement to the corpus.
6. Providing a critical point of view to political national songs under the Nasery regime.

2. Literature review

2.1. National songs: What are they?

Art, in general, is said to be a representation of society. Song is one main branch of art. Songs, in Egypt, under the Nasery regime (1956-1970) performed the above-mentioned function i.e. representing society. That era (1956-1970) in the Egyptian history, i.e. the Nasery regime, is marked by significant social changes. Songs are used not only to record those events, but also to invoke them. This type of songs is known in Egypt as national songs.

Little attention has been paid to political national songs under the Nasery regime. Moreover, little body of research is available in Arabic. Writings of AbdelBaky (1969), Saleh (1971), El-Gawady (1986), El- Hasanin (1995), Mahalawy (2000), are good examples of research done on popular types of singing in Egypt. Noteworthy is that the above writers do not write about national songs as an independent subject of research, but rather they introduce national songs as a phase in the professional career of the singers they were writing their biographies. Meanwhile, reaching a conclusive definition of national songs under the Nasery regime seems challenging: the term "political national songs" triggers other similar terms of similar functions. To name but a few, National anthems, folk songs, lyrical songs, labor songs and religious songs.

2.1.1. Political National Song: definitions, types, and a pioneer singer

The New Encyclopedia Britannica defines 'song' as:

...piece of music performed by a single voice with or without instrumental accompaniment... works of several voices are called duets, trios, etc.; larger ensembles sing choral music. Speech and music have been combined from the earliest times. Music heightens the effect of words allowing them to render with a projection and passion lacking in speech alone. (vol11, p.11)

Sadie (1995:510) defines song as "*a piece of music for voice or voices, whether accompanied or unaccompanied, or the act or art of singing*". Kennedy (1994) sees song to be the natural human means of musical self expression as it is for birds. Encyclopedia Colombia (2007: 1) defines song as: "*a relatively brief, simple vocal composition, usually a setting of poetic text often strophic, for accompanied solo voice*".

Despite of its being short, the most comprehensive definition is that one provided by Vinton (2007); he defines a song as:

short lyric or narrative text set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song's text, which is often a poem. In modern usage, the term song is usually restricted to compositions for one or two voices, frequently with instrumental accompaniment. (p.1)

The suggested definition is seen to be a comprehensive one due to the fact that it comprises two core principles about songs; these principles are seen to be dominant in the chosen songs under investigation, i.e. songs being defined as 'lyric' and a 'narrative text': the complete discussion of its being 'narrative' is discussed in detail under the section entitled 'narration' as for its being defined primarily as 'lyric' see below.

2.1.2. Egyptian national song

A number of researchers such as Masero (2000) et al have studied the nature of Egyptian songs trying to find out its main features in general, others have tried to make some deductions about the nature of the Egyptian people by analyzing the Egyptian songs, especially those songs with special emotional references to home, the land...etc. In this respect AbdelBaki (1969) assumes that:

... others assume that the Egyptian people are smart and has got a funny spirit... going on this discussion it would be inevitable to conclude that the Egyptian people have always been singing to express different emotions and ethics, they have sung for friendship, homeland, life and death. Many songs appeared even before the invention of gramophones, songs of anonymous poets and composers.
(p.3)

AbdelBaki went on stressing the role of songs in emphasizing some social ethics such as the value of work, devotion... etc.

Critical Discourse Analysis: Introduction

This section of the study explains in detail the development of Critical Discourse Analysis (CDA) as an approach of study. It traces the developmental stages of CDA from its early beginnings: starting from the studies of ethnomethodology, Conversation Analysis, to the emergence of Discourse Analysis, and Critical Discourse Analysis (CDA). This section of the study is also meant to provide an overview to the contributions of the pioneer linguists in the field of CDA, namely: Fairclough (1989) and van Dijk (1994, 1999, 2001, and 2006) Furthermore, this section of the study accounts for the main hypotheses of the CDA theory as seen by the above mentioned pioneers i.e. Fairclough, and van Dijk, with reference to the works of other prominent linguists such as Bahita (2006), Farag (2004), Hafez (1999), Sacks (1984), Stubbs (1983), Thompson (2002). Moreover, this section of the study elaborates some aspects of Political Discourse that are seen to be of relevance to this study; this is achieved by reviewing ideas of Chouliaraki (2000), Fairclough (1989, 1990), Garrett and Bell (1998), Sheyhloislami (2005), Thornborrow (1999), van Dijk (1998), and Wilson (2003).

Each of the above mentioned linguists has had his/ her own approach towards Critical Discourse Analysis (CDA), and Political Discourse according to the nature of the material in hand: be it a parliamentary debate, or a news article. This section of the study provides a review of the theoretical foundations on which they build their hypotheses. To start, one may need to go through the theoretical foundations on which this study is built i.e. Critical Discourse Analysis; via tracing its historical evolutions as a beginning.

What is Critical Discourse Analysis (CDA)?

van Dijk (1998) sees CDA to be a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political, and historical contexts.

Fairclough (1989, p 8) further elaborates that “*Critical discourse analysis is a way of linking text and social context; a way of linking linguistic description of texts with the social description of social structures, relations and practice*”. According to Crystal (1992, p 117), CDA is a developing branch of linguistics which aims to reveal hidden power relations and ideological processes at work in spoken or written texts.

2.2. Main Approaches: The Pioneers

CDA is believed to have nourished on the works of a group of linguists and discourse analysts. Two theorists are believed to be the pioneers of CDA studies i.e. Teun van Dijk, and Norman Fairclough. The following pages demonstrate the main hypotheses towards a CDA theory as seen by each of the above mentioned theorists. An overview of the works of each of the above mentioned theorists, areas of interest, and major works are explained.

2.2.1. The Socio- Cognitive Approach: van Dijk

van Dijk considers Discourse Analysis as ideology analysis. His approach to the analysis of ideology classifies the analysis process into three processes: a) social analysis, b) discourse analysis, and c) cognitive analysis.

- a) **Social analysis** examines the overall social structures; in other words, it examines the context rather than the text.
- b) **Discourse analysis** is a text based process in which aspects like lexical choices, syntax, coherence, and schematic structures come to question.
- c) Finally, **social cognition and personal cognition** are the examination of how the individual's mind comprehends socially shared values and attitudes, or ideologies.

2.2.1.1. Ideologies and discourse: Levels of analysis

1. Social Analysis

- Overall societal structures, e.g., parliamentary democracy, capitalism
- Institutional/Organizational structures, e.g., racist political parties
- Group relations, e.g., discrimination, racism, sexism

2. Cognitive Analysis

2.1. Social cognition

- Sociocultural values, e.g., intelligence, honesty, solidarity, equality
- Ideologies, e.g., racist, sexist, anti-racist, feminist, ecological ...

2.2. Personal cognition

2.2.1 General (context free)

- Personal values: personal selections from social values
- Personal ideologies: personal interpretations of group ideologies
- Personal attitudes: systems of personal opinions

2.2.2 Particular (context-bound)

- Models: ad hoc representations of specific current actions, events
- Context models: ad hoc representations of the speech context
- Mental plans and representation of (speech) acts, discourse

3 Discourse Analysis

- The various structures of text and talk

Moving from theory to practice, van Dijk draws his analyses on a number of different genres: parliamentary debates, news discourse, elite conversation, and more importantly are his analyses of racism in discourse, and the reproduction of racism.

2.2.2. Critical Language Approach: Fairclough

Fairclough is thought to be a leading theorist in the field of CDA. His contributions to this field are believed to have paved the way to a complete theory of CDA

Fairclough (1989) asserts that the specific choices of vocabulary and grammar are the formal features for text description. Therefore, for a detailed description process, the following textual aspects should be described: a). vocabulary, b). grammar, and c). textual structures.

A. Vocabulary:

1. Defining the experiential values of words, for example, defining whether or not the words are ideologically contested, tracing rewording and over-wording, and defining ideologically significant meaning relations (e.g. synonymy, hyponymy, antonymy) between words.
2. Defining the relational values of the words such as euphemistic expressions and level of formality.
3. Defining the expressive value of words.

B. Grammar:

1. Defining the experiential values of the grammatical features by means of defining nominalization, passivisation, negation, type of participants and processes used.
2. Defining the relational values of the grammatical features such as modality, the use of pronouns.
3. Defining the expressive values of the grammatical features.
4. Defining coordination and subordination in discourse, as well as sentence linkers.

C. Textual Structures:

1. Defining turn taking sequence in discourse, so as to define domination in discourse.
2. Intertextuality. (Fairclough 1989, p. 110)

Noteworthy is the fact that Fairclough (1995b) makes clear: “*one does not have to carry out analysis at all levels but any level that might be relevant to understanding the particular event*” (p.62, cited in Sheyhloslami, 2005).

2.3. Conclusion

This chapter provides a theoretical overview for the study, discussing Halim's background, career, national songs, and his relationship with the Nasery regime. Defining national songs proves challenging due to their diverse forms. The chapter explores Critical Discourse Analysis (CDA) as the main approach of the study, tracing its emergence from the Frankfurt School and critical linguistics in the UK and Australia. It reviews the developmental stages of CDA and presents its basic definitions by various authors.

3. Methodology and Procedure

3.1 Data Collection:

This study focuses on analyzing political national songs under the Nasery regime, specifically twelve songs performed by AbdelHaleem Hafez or the chorus. The rationale behind selecting AbdelHaleem's songs is his reputation as "the voice of the revolution," as his songs were used to document and glorify the events of the 1952 revolution in Egypt. The chosen songs represent a range of linguistic and rhetorical structures dominant in national songs, particularly narrative and rhetorical features. These songs offer a panorama of significant events that occurred between 1956 and 1970, such as the nationalization of the Suez Canal and the 1956 war. While AbdelHaleem Hafez has performed more than twelve national songs, this study specifically examines these twelve songs in order to analyze their content and messages. The 12 songs are

1. People's tale حكاية شعب

2. One night ذات ليلة
3. Memories ذكريات
4. Warning إنذار
5. Gamal, Millions of people love you يا جمال يا حبيب الملايين
6. Garden of Socialism بستان الاشتراكية
7. Oh my homeland بلدي
8. Fedayeen فدائي
9. The rifle البندقية
10. Nasser you are our freedom ناصر ياحرية
11. Welcome dear battlesكالمعارك يا أهلا بالمعارك
12. People's demands i.e. مطالب شعب

The rationale behind choosing the above 12 songs is that they are believed to represent supreme matters of national interest at that era such as nationalizing Suez Canal, songs dedicated to 'the home' in times of war, and stressing Nasery policies, ideologies, achievements, and finally representing people's point of view about the Nasery regime as well as their hopes and their dreams

3.2. Tools

The present study nourishes on CDA principles as an overall framework of the present study. The Analysis employs CDA tools to uncover the underlying messages in national songs under the Nasery regime. The analysis comprises:

- Narrative analysis.
- Features of Involvement: listing three elements, constructed dialogue, repetition... etc.
- Lexical Patterns: lexical chains, lexical choices... etc.
- In his introduction of the narrative structure, Labov (1972 a, p.116) defines six elements of the narrative structure, Simpson (1997, p. 116) summarizes Labov's method of structural analysis in the following table:

Category	Function	Form
Abstract	Signals that a story is about to begin and draws attention from the listener; gives some idea what the story is going to be about.	Normally a short summarizing statement, provided before the narrative commences.
Orientation	Helps the listener to identify the time, place, persons, activity and situation (i.e., the "who, what, when, where" of the story).	Often characterized by past continuous verb forms and adverbs of time, manner and place.
Complicating action	The core narrative category providing the 'what happened' element of the story	Realized by narrative clauses which are temporally ordered and normally have a verb in the simple past
Resolution	Recapitulates the final events of the story (i.e. the 'what finally happened' element)	Comprises the last of the narrative clauses which began the complicating action
Evaluation	Functions to make the point of the story clear, toward off responses such as ' so what'?	Marked by a number of different linguistic forms includes: evaluative commentary; embedded speech; comparisons with unrealized events; departures from basic narrative grammar
Coda	Signals that a story ended: brings listener Back to the point at which s/he entered narrative	No specific linguistic features. Although frequently a generalized statement which is timeless in character

- Labov (1972 a, p. 116)

▪ Features of Involvement

The study of rhetoric finds its roots in the ancient Greek tradition. Aristotle is one of the most frequently quoted pioneers in this field. In this section of the study, the researcher introduces the rhetorical elements defined by the most influential contemporary linguists in the arena of rhetoric analysis: Mazraani (1997) and Tannen (1989). The present study employs the contributions of both Mazraani (1997) and Tannen (1989).

Furthermore, Atkinson determines the main tactics used by speakers i.e. listing elements in threes, use of memories images and details, references to "us"; the constructed dialogue is added to this model by Tannen (1989).

- **Listing Three Elements:**

e.g. Truly, Madly, Deeply; The Good, The Bad, and The Ugly.

- **Memories- Images- Details:**

"images, like dialogues, evoke scenes, and understanding is derived from scenes because they are composed of people in relation to each other, doing things that are culturally and personally recognizable and meaningful".

Tannen (1989) asserts that details can spark people's emotions and shows *"how details create images, images create scenes, and scenes spark emotions, making possible both understanding and involvement"* (1996, p. 135). While narrating a story, narrators provide specific details, which are not provided haphazardly during the narration, they fall in their proper place in a story; Labov (1972 a) calls this "orientation". Some examples of details are names, dates, location...etc (Tannen, 1989).

1.2.2.1. References to "us"

Atkinson (1984) highlights the importance of the favorable references to "us". She assures that references to "us" *"convey positive or boastful evaluations of our hopes, our activities or achievements"* (cited Mazraani, 1997, p.203).

1.2.2.2. Constructed Dialogue and Natural Conversation

1.2.2.3. Repetition and Variation

1.2.3. Lexical Analysis

The study incorporates lexical analysis as the third tool of analysis, which is integrated into the narrative analysis section as a complementary part of the evaluation. Lexical analysis is considered essential in Critical Discourse Analysis (CDA) according to van Dijk (1998a). It helps in understanding how a discourse employs lexical items to represent ideologies. The distinction between ideological and non-ideological use of lexical items is emphasized. The study draws upon the works of Hoey (1991) and van Dijk (1985, 1995a, and 1995b) to explore lexical analysis. Van Dijk provides various significant lexical manifestations that can be utilized within the framework of CDA, and the applicable ones for the study's purpose are introduced in the analysis section.

3.3 Conclusion

This chapter introduces the analytical tools used in the following chapters. It focuses on narrative analysis and features of involvement analysis as the main pillars. Labov (1972) and Toolan (1988) are referenced for narrative analysis, with Labov's model being considered suitable for the data. The section on features of involvement refers to Atkinson (1984), Mazraani (1997), and Tannen (1989), covering elements like listing, memories, references to "us," constructed dialogue, repetition, and variation. The chapter also briefly mentions lexical analysis, which is integrated into the narrative and involvement analysis. These approaches will be applied to the data in subsequent chapters.

4. Narrative analysis

4.1. Introduction

The chapter assumes that analyzing the narrative structure of national songs under the Nasery regime can reveal hidden messages, power dynamics, and biases. National songs narrate stories of national heroes and their actions, often involving

confrontations and resolution. The researcher suggests that these songs primarily celebrate Nasser and the regime, without significant references to other elements. The chapter aims to examine this assumption by analyzing narrative national songs like "People's Tale," "One Night," and "Memories." Labov's narrative structure is applied to uncover major events and evaluations in the songs, focusing on the categories of "complicating action" and "evaluations."

4.2. Abstract

The examples below show the abstract in narrative national songs. The examples are entitled to highlight the most significant functions of 'abstract' as seen in national songs under the Nasery regime i.e. being an abridged sketch of the narrative but it is never a proper telling of it (Toolan 1988), and seeking polite permission to start the narration. For example, in song number 1 (حكاية شعب *people's tale*) the speaker seeks permission to start the narration:

• إخواني... تسمحو لي بكلمة! Brothers, would you allow me to say a word!

One intriguing example of 'abstract' is found in song number seven i.e. *oh my homeland* (بلدي):

• يا ولاد بلدي... أنا هتكلم كده بالبلدي

Oh my countrymen, I will talk in the colloquial language

In the above example, the speaker indicates that something is going to be 'told'. The above utterance is thought to pave the way for the narrative, regardless of the fact that the speaker does not declare that he was going to 'narrate' something. The above utterance is thought to set the tone for the narration to come, and determine the variety of language that will be used in his speech i.e. colloquial variety. It is also noticed that the above utterance is entitled to establish rapport with the audience and therefore gain their interest in the narration to come.

4.3. Orientation

Example one: in song number one (حكاية شعب *peoples' tale*) the speaker introduces the participants (i.e. who), a brief account of the narrative (i.e. what), the time of the events (i.e. when), and the place where the narrated event took place (i.e. where).

• حكايتنا إحنا... حكاية شعب للزحف المقدس قام و ثار و هي حكاية حرب و ثار بينا و بين الإستعمار... فاكربين لما الشعب اتغرب جوه في بلده... و المحتل الغادر ينعم فيها لوحدده... و دم sacred principles

• أحرارنا اللي راحو في دنشواي... remember It is the story of war and vendetta between us and colonization... remember when the people felt alienated in their homeland... the traitor colonizer used our country for his own pleasures... remember our freemen blood being shed in Denshway...

• من هنا كانت البداية و ابتدي الشعب الحكاية... رجعت الأرض الحبيبة الطيبة لإيدين صحابها... التقينا العز فيها و الكنوز تايهه في ترابها... قلنا نلحق نبني مستقبلها و نرجع شبابها... كان طبيعي نبص للنيل اللي أرواحنا في ايديه... مايتة في البحر ضايعه و That was the start, and the people (i.e. the Egyptian people) started the whole story... the good land is returned to its original owners... we saw that its treasures are being wasted... we said: "we should hurry to build its future and restore its youth"... it was normal to direct our attention to the Nile that has our lives in his hands... its water is wasted and the deserts are in need of this water... colonization assumed that it was too much for us.

• راح علي البنك اللي ببساعد ويدي he (i.e. Nasser) went to the bank that supports and funds

The above example shows that the main participants are: the people and Nasser on the one hand, and the colonizer on the other hand. The above example also shows that Egypt is the place of the narrated events.

4.4. Complicating action

Example one: song number 1 (people's tale حكاية شعب): the complicating action in this song starts with:

راح على البنك اللي ببساعد ويدي.. قال له حاسب قال لنا ملكومش عندي
كانت الصرخة القوية.. في الميدان في اسكندريه... صرخة أطلقها جمال... واحنا أمننا القتال
جاب سلاحه.. وطياراته.. وغواصاته ودباباته... واعتدى علشان نسلم

He (i.e. Nasser) went to the bank that supports and funds (i.e. the International Bank), they said we will not fund your project

It was the strong response that came from the square at Alex: Gamal said it very loudly: "we nationalized the Suez Canal"

The enemies brought all their weapons... aircrafts... submarines and tanks... they launched the attack on us so that we may surrender

This example narrates the story of building the High Dam and the complex situation that faced the Egyptian leadership at the time. According to O'Brien (2010) building dams on rivers is a victory for civil engineering, and is a matter of national security. He adds that building dams can:

- Provide continuous clean energy.
- Control the wild river, and stop the flood.
- Provide drinking water all around the year.
- Provide irrigation water for reclamation projects.

Thus it seems that erecting the high dam under the Nasery regime is such a great achievement. Yet, how such event is presented in a national song is thought to be very ideological. For example, the above example shows that complicated action occurred between two opponents i.e. Nasser who asked the International Bank to fund the *High Dam* project on the one hand, and the powers of colonization that waged war on Egypt in response to the Suez Canal nationalization decree. Thus, complicated action in the above example crystallizes OUR struggle against THEIR greed.

Example two: song number three entitled 'memories تذكريات'

- طيارتنا وطيارتهم مرتين... نسمة خدتهم... شبكتهم... عقدتهم... وقعتهم
the wind twice, mingled together, and fell down
- الولاد الخواجات... بالضرب هات... فينا .. ضربناهم بأدينا ورجلينا... وانتهينا
the foreign boys beat us, we beat them back with our hands and legs and that was it.
- في البوليس راحو اشتكونا... التقينا ف قسمنا اللي اسمه عربي... الشويش راجل أوربي انجليزي وشه أحمر قال
they took us to the police station... at the so called Arab police station we met a red faced English sergeant
- Egyptian... How dare you beat them... Don't you know them??
- دول حماية.. دول حماية..
they are under the British protection

This example represents the peak of the narration. The speaker employs the narrative structure that elucidate wide range of historical events (i.e. complicated action) that lead to the 1952 revolution: the resolution to come. For example, the narrator (i.e. the singer) speaks of his childhood and how he suffers from race discrimination at the police station, when he and his friends have a quarrel with some English young boys who are at almost the same age of his. The speaker then lists his own national heartaches caused by colonization: Cairo arson incident (1952), and the treason by the army commanders under the royal regime who provided damaged weapons to their own soldiers.

4.5. Resolution

According to Labov and Waletzky (1967), resolution describes the way in which the narrative works toward its conclusion and how issues within it might be resolved; in other words, it is a set of clauses that release the tension and reveal what happened in the end. It is thought that the resolution section in national songs under the Nasery regime is entitled to magnify the way in which stories in national songs come to an end. Along with evaluation section, resolution is assumed to carry the most significant political component because it shows the audience how political conflicts are resolved under the Nasery regime, the matter that highlights the core Nasery regime principals and/ or ethics, i.e. ideologies.

Example 1: song number 1 is titled ‘people’s tale حكاية شعب’:

- كنا نار أكلت جيوشهم نار تقول هل من مزيد..... والعروبة ف كل دار وقتت معنا... والشعوب الحرة جت ع اللي عادانا
- like hellfire that says “is there any more of you”... the Arab nations stood with us... the free nations became against our enemies

Thus, it is seen that the resolution section in national narrative songs under the Nasery regime is used to clarify what finally happened (Labov and Waletzky 1967); moreover, it is used to clarify that Gamal is the main person who could always bring resolution. Resolution is sometimes victory, leadership, armed struggle for the people’s rights, or even a simple advice from the gun to the people. Therefore, it could be concluded that the resolution section in narrative songs under the Nasery regime is used to direct audience attention towards the intended message of the song. The intended message in narrative song revolves around the leadership and kindness of Nasser, and the imminence of the armed struggle against ‘Our’ enemies.

4.6. Evaluation

Evaluation is explained as clauses that occur right before the resolution that states or underscores the unusual or extraordinary characteristics of the events, why the audience should keep listening and allow the narrator to keep talking. They could be free clauses that comment on the on-goings of the story, the characters; clauses embedded in the narrative through scanning details of characters; ‘correlatives’ decode what happens simultaneously; and explicativeness that are appended to narrative clauses (Labov 1972 b). Labov and Waletzky (1967) explain that the evaluation carries the narrator’s interpretation of the events of the narrative.

The fall of the royal regime, the dismissal of the last Egyptian king, the establishment of the republic regime, the announcement of civil rights, education for all, the agricultural reform law, equality between people are recurrent themes in national songs under the Nasery regime. Another recurrent theme is Nasser’s struggle against counter-revolution powers. Such powers could be foreign or domestic. Israel, The United Kingdom, France, and the US are the major foreign enemies of the Nasery regime as presented in the national songs, and they are sometimes enemies of Nasser himself. On the other hand, royal regime affiliates, anti-socialism, or whoever that is not loyal to the Nasery regime is seen to be a domestic enemy of the Nasery regime.

4.6.1. Lexical choices

van Dijk (1993) explains that in order to understand the models of events and attitude schemata in which ‘us’ and ‘them’ are represented, discourse structures need to be examined. This target can be achieved through lexical analysis: statements that directly entail negative evaluations of ‘them, or positive ones of ‘us’. However other persuasive moves are also needed such as the following:

This section of the study highlights how the positive self is represented against the negative representation of the other as an evaluative feature in the narrative national songs under the Nasery regime. In other words, this section of the study clarifies how the agents of ‘us’ e.g. the people and Nasser are described in narrative national songs under the Nasery regime and how agents of ‘the other’ e.g. the colonizer and the royal regime were described.

A. The people:

Body parts, personality traits and work life lexical terms are used to describe the people and their actions.

- Personality traits: The Egyptian people's personality traits have been manifested in national songs under the Nasery regime as: 'freemen أحرارنا', 'struggled كفاح', 'there is no one like me ملازيمش تلاقى', 'with dignity or dignified بكرامة', 'peaceful بسلام', 'free أحرار', 'participate شارك', 'know how to protect our rights عرفنا ازي نحمي', 'can defeat the powers of tyranny يستطيع أن يهزم قوي', 'do not care لاتبالى', 'started the story ابتدي الحكاية', 'can turn great nations into 2nd or 3rd class nations من الدرجة الثانية و دول من الدرجة الثالثة', 'search for answers of puzzling question يجير', 'wrote great history that makes us proud over time', 'felt alienated اتغرب', 'resistant صامد', 'يدور عن جواب لسؤال يحير', 'من الزمان مر الزمان بها علي', 'do not care لاتبالى', 'can turn great nations into 2nd or 3rd class nations من الدرجة الثانية و دول من الدرجة الثالثة', 'search for answers of puzzling question يجير', 'wrote great history that makes us proud over time', 'felt alienated اتغرب', 'resistant صامد', 'يدور عن جواب لسؤال يحير', 'من الزمان مر الزمان بها علي'
- Body parts: stomp their feet يتدق الكعب, we built it by the hands of our workers بناهنا, my eyes will protect you راح اشيلك جوه عينيا
- Agriculture: 'you planted hopes in every home دار وزرعت من تاني الأمل في كل دار', 'fruitless thoughts المجدبة الظنون'

B. Nasser:

- Personality traits: 'strong will ذو عزم', 'wise planner تدبير', 'the best man in the country أبو خالد نوارة بلدي', 'leader قوم وارفع', 'sacrificed ضحوا', 'he calls me to raise my head, feel proud and enjoy the freedom راسك واشبع حرية', 'أبو خالد و معاه أبطالنا'
- War terms: 'directed the tank صوب الدبابة', 'delivered a sharp blow ضربة معلم', 'brought victory to the people' إنه 'صرخة أطلقها جمال', 'it's Gamal's heart قلبه جمال', 'brave heart قلب شجاع', 'the strong call is uttered by Gamal', 'صرخة أطلقها جمال', 'it's Gamal's heart قلبه جمال', 'brave heart قلب شجاع', 'the strong call is uttered by Gamal'
- Body parts: 'brave heart قلب شجاع', 'the strong call is uttered by Gamal', 'صرخة أطلقها جمال', 'it's Gamal's heart قلبه جمال', 'brave heart قلب شجاع', 'the strong call is uttered by Gamal'

C. Companions of Nasser:

- Body parts: 'kind hearts قلوب طيبة', 'dark skinned جدعان سمر', 'young عمر في عز العمر'
- Life experiences: 'suffered a lot تعبوا كثير', 'achieved victory and glory حققوا نصر و مجد كبير', 'sacrificed ضحوا'

The above statistic point of view assumes that the number of expressions used for each item may reflect the amount of attention paid to it in national songs under the Nasery regime.

1.	Expressions to refer to the people	34 expressions
2.	Evaluative expressions to refer to colonization	24 expressions
3.	Evaluative expressions to refer to Nasser,	16 expressions
4.	Expressions to describe the country and Evaluative expressions used to refer to the king or to the royal regime	11 expressions
5.	Expressions that describe companions of Nasser = Evaluative expressions to refer to the revolution	9 expressions

In an attempt to explain the above table, narrative songs under the Nasery regime communicated the following messages: people are the first priority in the nation, but the people are threatened by the colonizer, and Nasser is the first person to be thought of if the country is in danger. Evaluations about the royal regime and the country are equal i.e. 11 expressions: the country is portrayed as belonging to 'us' and the king belongs to 'the other'. The two of them received less focus than the people, colonization and Nasser. People and Nasser are in conflict with the colonizer, the king, being a history, receives less attention. Finally, the companions of Nasser and the revolution came in the last position: 9 expressions.

One assumes that the above table could be refined in the following manner:

- A. The people, the enemy, and Nasser are the first priority.
- B. The royal regime and the country are second priority.
- C. Nasser companions and the revolution are the third priority.

Therefore, the people who are the most important element in a nation face the colonizer (i.e. the other) and they need the help of Nasser, and everything else comes to achieve this. The researcher thinks that the portrayal of the people as the first priority is one of the very positive ideologies to be communicated in national songs under the Nasery regime, on the one hand. Moreover

4.7. Codas

e.g. 1, song number 1 titled ‘people’s tale حكاية شعب’:

أدي حكاية الشعب that was the story of the people

This utterance is titled to signal to the audience that the story is finished and that there is no more to be said.

e.g. 2, song number 7 titled ‘Oh my homeland بلدي’:

هنعمل بالوصية و هنصون الهدية we shall fulfill the will, and keep safe the gift

This utterance is entitled to signal that the narration is finished, and to ensure that the audience has received the message clearly; moreover, the audience assures that they will bring the words to action. The above example of coda is also titled to stress that the communication process i.e. the narrative has been very successful.

4.8. Discussion

The mentioned examples illustrate the use of narrative categories in the analyzed national songs. It is believed that the narrative structure is employed to convey ideological messages. The analysis focuses on the structural aspects of each narrative song separately, aiming to clarify the representation of ideologies in the songs. The songs primarily glorify the Nasery regime, its leader, supporters, and achievements, while disparaging their enemies. These major themes encompass subthemes such as educational and socialist policies, warfare, disdain for the royal system, highlighting the leader's qualities, and the regime's accomplishments. All narratives in the songs are seen as ideological, portraying a struggle between "us" and "them" by depicting OUR efforts against THEIR greed. An example of this conflict is shown in a table within the narrative song "People's Tale."

US as viewed in the national song Nasser	The colonizer- as a representative of ‘THE OTHER’
Thought of building the high dam Went to the International Bank asking for fund for his project Nationalized the Suez Canal Our free men were killed in Donshowai We won the war & free nations supported us	Didn’t want us to achieve glory International Bank Refused to fund his project Started aggression, launched war on us Colonizers surrendered

	Their shame (defeat) shall be remembered by the dust of Port-Saeed
--	---

The table provided summarizes the conflict between "us" and "the other" as depicted in a specific national song under the Nasery regime. It reveals a significant focus on positive representations of "us" compared to the negative representations of "the other." This ideological construction, observed in the analyzed national song, serves as a means of unifying the Egyptian nation under Nasser's leadership, rallying against those who oppose Nasser, his companions, and the people. This pattern of positive self-representation and negative other representation is found consistently throughout other narrative national songs under the Nasery regime.

'Us' or 'self'	'Them' or 'the other'
Gamal, the brave heart, saves our hopes from being lost His companions, are good قلوب طيبة Gamal led the nation	
We beat them back. I was feeling alienated. Colonization is reason behind my sufferings. My brother was betrayed and killed. Revolution is awakening the people.	English neighbors are teasers. English neighbors started beating us. The British flag pollutes our air. Our former ruler, the king, betrayed us and gave us damaged weapons.
Young people aged 11 and 12 years in Port Said fought against the enemy The people wrote pages of glory The people can defeat tyranny powers.	

4.8.1. Ideologies in narrative national songs

Thus, as seen above, political national songs under the Nasery regime are found to be used as a method of communicating political ideologies, or social morals of national nature. The ideologies that are found to be communicated in narrative national songs are:

1. Affirming that the people are the first priority in the nation.
2. Affirming that the leadership of Nasser to the nation is immense.
3. Affirming positive values such as the value of hard work, the value of education, the value of fighting for one's country, and independence of the Egyptian nation, freedom for the people, polarization of the whole Arab nation.

4.9. Conclusion

In conclusion, this section of the study began with the assumption that Abdel-Halim's song production under the Nasery regime consisted of only three narrative national songs: "People's Tale" (حكاية شعب), "One Night" (ذات ليلة), and "Memories" (ذكريات).

However, it was discovered that there are more than three narrative songs, as well as small narrative sections integrated into some songs to serve specific functions. Labov's (1972 a) structural analysis method was applied to the data, revealing that the complicating action section in all national songs discusses significant national issues of the time, such as building the high dam, going to war, criticizing the royal regime, or emphasizing the principles of the 1952 revolution. Resolution in the songs is consistently attributed to both the people and Gamal.

The evaluation section highlighted the use of lexical items as evaluative devices. All evaluative expressions were grouped within an ideological framework, with positive self-representation contrasting negative representation of the OTHER. The 'SELF' was manifested through Nasser, his companions, the people, and the country, while the OTHER represented the royal regime and the colonizers. Surprisingly, contrary to the researcher's initial assumption, it was found that the 'people' were the most celebrated figure in narrative national songs under the Nasery regime. The colonizer served as an indicator of external threat and appeared as the second most frequently mentioned figure, followed by Nasser, who was portrayed as the chosen leader of the nation, guiding them from darkness to light.

5. Features of Involvement

5.1. Introduction

The corpus is composed of twelve songs, all performed by Abdel-Halim Hafez in the time frame between (1956- 1970). Abdel-Halim performed more than 20 national songs to celebrate the Nasery regime, Nasery deeds and to represent Nasery policies, yet, due to space limitations only 12 songs are chosen for analysis.

As mentioned earlier, the features of involvement that are looked at are drawn from works of Atkinson (1984), Mazraani (1997) and Tannen (1989). The aspects of analysis are the following:

- A. **Listing Three Elements:**
- B. **Memories- Images- Details:**
- C. **References to "us":**
- D. **Constructed Dialogue and natural conversation:**
- E. **Repetition:**

Each of the above items is examined throughout the twelve songs, with reference to its function and relevance highlighted after each example.

5.2. Listing Three Elements

The 'The three part elements' is traced in national songs under investigation, and is found to be evidently clear in the following examples:

e.g. 1, song # 3: memories ذكريات:

(1) قم... (2) وشارك... (3) وابني بالعلم الوطن

Rise up, take a part and use education to build your homeland

The three-part-structure lists the duties of a good citizen i.e. to take a move, to participate, and to contribute knowledge to make this country better place to live in. moreover, the same utterance stresses the Nasery educational policy i.e. that education is a high priority matter in Egypt.

5.3. Memories- Images- Details

According to Tannen (1989, p. 27), details and images play a vital role in creating involvement with the listeners: "images, like dialogues, evoke scenes, and understanding is derived from scenes because they are composed of people in relation

to each other, doing things that are culturally and personally recognizable and meaningful". 'Memories- images and details' have been employed in national songs under the Nasery regime to perform numerous functions, some of these functions are thought to be:

- a. To indicate interpersonal involvement with the addressees by sharing personal memories.
- b. To make the ideology presentation more vivid and lively.

The above characteristics can be seen in the examples below; nevertheless, other functions that may arise are to be highlighted accordingly.

e.g. 1, song # 1: people's tale حكاية شعب:

- فاكرين لما الشعب اتغرب جوا في بلدة و المحتل الغادر ينعم فيها لوحده و المشانق للي رايح واللي جاي ودم أحرارنا اللي راحوا في دنشواي
- جاب سلاحه و طياراته و غوصاته و دباباته واعتدي علشان نسلم
- كنا نار أكلت جيوشهم نار تقول هل من مزيد وانتصرنا ولسه عارهم ذكري في تراب بورسعيد
- remember when the people felt alienated in their homeland... the traitor colonizer used our country for his own pleasures... remember our freemen blood being shed in Denshway...

5.4. References to "us"

This section of the study examines one of the most important features of involvement in national songs under the Nasery regime. This section of the study is thought to be of considerable significance to the current purpose of the study. According to Mazraani (1997, p. 209) "*references to 'us' convey positive or boastful evaluations of our hopes, our activities or our achievements*". Thus, this section, on the one hand, traces the references to us in national songs under the Nasery regime. On the other hand, this section of the study examines the positive SELF presentation against the negative other presentation, therefore, ideologies of 'THE SELF', 'US', or 'WE' shall be clarified in comparison with ideologies of 'THE OTHER', or 'THEM'. It is seen that 'SELF' is referred to in the context of three different stereotypes:

- A. Theme of victimization and alienation in which the SELF is weak.
- B. Theme of heroism: that refers to SELF in positive aspects of success and prosperity.
- C. Theme of aspiration, hoping for the future, planning and hard work.

On the other hand, THE OTHER is seen to be manifested in two main themes:

- A. Criminalization of THE OTHER.
- B. The negative other.

The following analysis traces the above categories in national songs under the Nasery regime.

A. Theme of victimization and alienation in which the SELF is weak.

- a. The people were alienated الشعب اتغرب
- b. Our freemen were killed in Denshway دم أحرارنا اللي راحوا في دنشواي
- c. Our story is written by the blood of our freemen يكتبه بدم الضحايا

B. Theme of heroism: that refers to SELF in positive aspects of freedom, success and achievement.

- a. Our people struggled كان كفاحنا
- b. We are victorious انتصرنا
- c. We made the revolution أنتصرنا يوم ماهب الجيش و ثار

C. Theme of aspiration, hoping for the future, planning and hard work.

- a. Gamal... We are going in your path يا حبيب الملايين... ماشيين في طريقك ماشيين
- b. We are going to the light and welfare للنور طالعين... للخير رايعين
- c. We brought dawn بايدنا طلعتنا الفجر

A. Criminalization of THE OTHER.

- a. The English boys beaten us فينا الولاد الخواجات بالضرب هات
- b. They reported us to the police, the grabbed us and humiliated us وجررورنا وبهدلونا في البوليس راحو اشتكونا
- c. Colonization is misguidance and oppression الاحتلال ظلم وضلال

B. The negative OTHER.

- a. Colonization did not like what we were doing and they wondered: "why should we regain our glories" بص الاستعمار صعب حالنا عليه...ليه نرجع مجدنا ونعيده ليه
- b. He said 'to us': "you owe me nothing" قال لنا ملكومش عندي
- c. Nasser made colonization surrender خلى الاستعمار يسلم

6. Conclusion

6.1. Main Findings

The current study starts with the assumption that the national songs under the Nasery regime are merely and utterly made to celebrate the Nasery regime only, an assumption that is proven to be wrong throughout the analysis. The analysis section of this study is divided into two categories: narrative analysis, and analysis of the features of involvement. Firstly, It is found through the narrative analysis that the narrative structure has been used to deliver political messages in a narrative form. The implied messages in narrative national songs under the Nasery regime are found to be:

1. Affirming that the people are the first priority in the nation.
2. Affirming that the leadership of Nasser as the guided leader of the nation is immense.
3. Affirming positive values such as the value of hard work, the value of education, the value of fighting for one's country, independence of the Egyptian nation, freedom of the people, and polarization of the whole Arab nation.
4. Stressing that the people should take an active part in shaping the future of Egypt e.g. *Oh my home land* بلدي
5. Retrieving stories of national glories so as to assert some positive qualities of the Egyptian people in general.
6. Polarizing the Egyptian nation to a unified cause such as building the High Dam or fighting against the enemy as representatives of 'us' against 'the evil other'.
7. Portraying colonization and anti-socialism as the evil other, against the victimized self. For example, the victimization of the Egyptian young boy in song number 2 i.e. *Memories* ذكريات in which the colonizers apply all types of oppression to an innocent young boy who is portrayed as the victim in the song.
8. Portraying the royal regime as an equal partner to the colonizer: The Evil Other that is described as corrupt and dependant on the colonizers.
9. Celebrating the 1952 revolution, its principles, and its leaders.
10. Stating the Nasery policies and political trends such as socialism.

On the one hand, The analysis of national songs under the Nasery regime reveals a distinct pattern of "positive self representation" versus "negative other representation." The agents of the self, including Nasser, his companions, and the people, are celebrated, while the other agents such as Israel, the English army, foreigners, and anti-socialism are depicted negatively.

This analysis demonstrates that the other side utilized discursive resources of manipulation by practicing discrimination against the self.

Moreover, the national songs under the Nasery regime consistently promote the ideology of the self while disregarding presenting the ideologies of the other, such as capitalism. Surprisingly, these songs assert that anyone who does not adhere to Nasery policies, like socialism, is considered part of the other. Additionally, there is excessive positive representation of Nasser himself in the songs, emphasizing his devotion, greatness, and idealism.

However, despite the positive self-representation, the national songs under the Nasery regime also manipulate the public mind in favor of Nasser, the Nasery regime, and socialism. Rejecting socialism is portrayed as treacherous and inhumane, further reinforcing the divide between the self and the other.

The analysis highlights various dominant ideologies present in the national songs under the Nasery regime. These include invoking national pride, portraying the royal regime and colonizers as the other, reminding the people of past suffering under the royal regime, mobilizing the people in wars against the other (Israel, UK, and France), associating national victories with Nasser, empowering the Egyptian revolution or Nasery regime as representative of the Arab nations, communicating the Nasery methodology of political reforms, and emphasizing the people's responsibility to keep a watchful eye on the regime's achievements.

The songs also define what the Nasery regime expects from the people, instructing them to serve socialist principles and imposing a single ideology. Deviations from this path are labeled as the other. Furthermore, the songs normalize the concept of Fedayeen (militant fighters) and emphasize armed struggle as the means to free the lands. They provide hope for victory, acknowledge the challenges faced by the new regime, and call for self-criticism, democracy, freedom, and enlightenment about civil rights.

Overall, national songs under the Nasery regime employ features of involvement and narrative structures to reinforce positive self-representation and negative other presentation. The political atmosphere at the time led to rigid and nonnegotiable concepts of self and the other, to the extent that anti-socialist individuals were labeled as traitors. It is hoped that these songs could have fostered constructive self-criticism, supported democracy and freedom, and played a role in enlightening people about their civil rights.

6.2. Recommendations for Future Research

Due to space and time limitations, the followings points are found to be irrelevant to the current purpose(s) of this study. Yet, they propose new horizons of un-stepped research to be explored.

The present study has followed a CDA approach, an approach that is mainly descriptive and critical. Therefore it is highly recommended that other studies may study the following points:

1. The impact of national songs under the Nasery regime from an experimental point of view. In other words, what would be the reaction today towards Nasery national songs if the subjects have been repeatedly prone to national songs? Will it affect subjects' feelings of belonging? Will national songs have an impact on their point of view about the Nasery regime?
2. In an attempt to find out the effect of the 'features of involvement' on the receiver, it is highly recommended for future research to examine how 'the features of involvement' are perceived. Such a study is assumed to outline paradigm of the human mind processing of political ideologies, the matter that could help the growing interest in cognitive linguistics, as well as Nuro Linguistic Programming (NLP).

3. A comparative study should be conducted to trace the development of ideology presentation in national songs under each regime: Nasser, Sadat, and Mubarak.
4. A comparative study between July 1952 revolution songs and January 2011 revolution songs in Egypt is imperative.

References

- Agger, B. (1992a). *Cultural Studies as Critical Theory*. London: Falmer Press.
- Atkinson, M. 1984. *Our Masters' voices; The Language and Body Language of Politics*. London: Methuen
- Austin, J (1962). *How to do Things with Words*. Oxford: Clarendon Press.
- Beard, A (2000). *The Language of Politics*. London: Routledge
- Birdwhistell, R. L. (1970). *Kinesics and Context*. Philadelphia: University of Pennsylvania Press.
- Birnbaum, N. (1971). *Toward a Critical Sociology*. New York: Oxford University Press.
- Calhoun, C. (1995). *Critical Social Theory*. Oxford: Blackwell.
- Chomsky, N (1965). *Aspects of the Theory of Syntax*. Cambridge, Mass: MIT Press.
- Chouliaraki, L. (2000) Political discourse in the news: Democratizing responsibility or aestheticizing politics? *Discourse & Society* 11 (3): 293-314.
- Crystal, D. (1992). *An encyclopedic dictionary of language and languages*. Cambridge, MA: Blackwell.
- Fairclough, N. (1989). *Language and Power*. London; New York: Longman.
- Fay, B. (1987). *Critical Social Science*. Cambridge: Polity.
- Finnegan, R. (1977). *Oral poetry: its nature, significance and context*. Cambridge: Cambridge University Press.
- Hafez, O. (1999). Discourse and Power. *Cairo Studies in English: Essays in Honor of Mhammed Enani*, Special Issue, 81-95.
- Halliday, M. A. K. (1973). *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K., & Hasan, R. (1976). *Cohesion in English*. London: Longmans.
- Hoey, M. (1991). *Patterns of Lexis in Text*. Oxford: Oxford University Press.
- Hymes, D. (ed.) (1972). *Reinventing Anthropology*. New York: Vintage Books.
- Ibanez, T. & Iiiiguez, L. (eds). (1997). *Critical social psychology*. London: Sage.
- Kendon, Adam (1981). *Nonverbal Communication, interaction, and gesture*. The Hague: Mouton.
- Labov, L & Waletzky, J. (1967). Narrative Analysis: oral versions of personal experience. In Helms, J (Ed.) *Essays on the Verbal and Visual Arts*. Seattle: University of Washington Press.
- Labov, W. (1972 a). Exploring Narrative Style: Patterns of Cohesion in a Short Story. In Simpson, P. *Language Through Literature an Introduction*. London: Interface.
- Labov, W. (1972 b). The transformation of experience in narrative syntax. In W. Labov (Ed.), *Language in the inner city: Studies in the Black English vernacular* (pp. 354–396). Philadelphia: University of Philadelphia Press.
- Labov, W. (1982). Speech actions and reactions in personal narrative. In D. Tannen (Ed.), *Analysing discourse: Text and talk* (pp. 219-247). Washington, DC: Georgetown University Press.
- Labov, W. (2002) 'Ordinary Events', <http://www.ling.upenn.edu/~wlabov/Papers/OE/pdf>
- Labov, W. (1963). *The social motivation of a sound change*. *Word* 19:273-309.

- Mazraani, N. (1997). *Aspects of Language Variation in Arabic Political Speech Making*. Richmand, Surry: Curson Press.
- O' Brien. (2010). *Man Made Hoover Dam Reinvented*. [Videotape]. Kaos Entertainment.
- Ochs, E. (1979). *Planned and Unplanned Discourse*. *Discourse and syntax*, ed. By Talmy Givon, 51-80. New York: Academic Press.
- Rasmussen, D. M. (ed.) (1996). *The Handbook of Critical Theory*. Oxford: Blackwell.
- Sheyholislami, J. (2005, January). *Critical Discourse Analysis*. van Dijk, Teun A (2001): *Political Discourse and Ideology*. At <http://http-server.carleton.ca/~jsheyhol/articles/what%20is%20CDA.pdf>
- Simpson, P. (1997). *Language through literature: an introduction*. London: Routledge.
- Stubbs, M. 1983. *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*. Oxford. Blackwell
- Tannen, D. (1989). *Voices Repetition, Dialogue, and Imagery in Conversational Discourse*. London: Cambridge University Press.
- Thomas, J. (1993). *Doing Critical Ethnography*. Newbury Park: Sage.
- Thomas, L. & Wareing (1999). *Language, Society and Power: An Introduction*. London: Routledge.
- Thornborrow, J. (1999). *Language and the media*. In: Thomas, L./ Wareing, S. (eds.): 49-64.
- Toolan, M. (1988). *Narrative A Critical Linguistic Introduction*. London: Routledge
- Turkel, G. (1996). *Law and Society. Critical Approaches*. Boston, MA: Allyn and Bacon.
- van Dijk, T. A. (1994 a). *Discourse and cognition in society*. In D. Crowley & D. Mitchell,. *Communication Theory Today* (pp. 107-126). Oxford: Pergamon Press.
- van Dijk, T.A. (1994 b). *Discourse and Identity*. *Lenguas Modernas* 21 (1994), 19-37: Universidad de Chile.
- van Dijk, T.A. (1995 a). *Discourse Semantics and Ideology*. *Discourse and Society*, Vol 6(2): 243–289. London, Sage.
- van Dijk, T.A. (1995 b). *Discourse analysis as ideology analysis*. In C. schaffner & A. Wenden (Eds.) *Language and Peace* (pp. 17-33). Aldershot: Dartmouth.
- D. Tannen, D (2003). *The Handbook of Discourse Analysis*. Oxford. Blackwell LTD.
- Wikipedia (2007) http://en.wikipedia.org/wiki/Folk_songs
- Wodak, R. (1995). *Critical Linguistics and Critical Discourse Analysis*. In Jef Verschuren, Jan-Ola Ostman, and Jan Blommaert (eds.). *Handbook of Pragmatics- Manual*. Amsterdam/Philadelphia: John Benjamins Publishing Company. Pp.204-210.
- Wodak, R. (1996). *Disorders of Discourse*. London: Longman
- Wodak, R. and Meyer, M. (eds). (2001). *Methods of Critical Discourse Analysis*. London: SAGE.
- Zimmer, K. (1958). *Situational Formulas*. Manuskript. Linguistics Department, University of California, Berkeley.
- Zinn, H (2005). *A People's History of The United States*. Cairo: Supreme Council of Culture Press.

المراجع العربية

- الجوادي، محمد (1986) من بين سطور حياتنا الأدبية: ثلاثيه التاريخ و الادب و السياسه:من بين سطور حياتنا الادبيه. القاهرة. دار الجهاد للطبع و النشر.
- المحلاوي(1998) الأربعة الكبار في الأغنية والألحان. القاهرة: دار نهضة مصر للطباعة والنشر.
- رمضان، عبد العظيم (1997). النصوص الكاملة لمحاضر الامانة العامة للحزب الاشتراكي. القاهرة : الهيئة المصرية العامة للكتاب
- صالح، أحمد رشدي (1971). الأدب الشعبي. القاهرة. مكتبة النهضة المصرية.
- عبدالحافظ، إبراهيم (2001). ملامح التغيير في القصص الشعبي الغنائي. القاهرة. مكتبة زهراء الشرق
- عبدالباقي، سمير (1969). غنوة لمصر: أغاني و أشعار بالعاميه المصريه.
- ماسبيرو، جاستون (2000). الأغاني الشعبية في صعيد مصر. القاهرة. الهيئة المصرية العامة للكتاب.
- يونس، علي (1993). نظرة جديدة في موسيقى الشعر العربي. القاهرة : الهيئة المصرية العامة للكتاب