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LOVE SONGS IN ARABIC AS A MODE OF COMMUNICATION

INTRODUCTION

Hodge (1985: 122f.) defines a song as an oral form, which is "normally distinguished from everyday speech, however, by a degree and type of vocal resonance, whether open ('melodious') or constrained ('harsh'). Along with resonance, there is typically a significant type of pitch pattern. This may differ from speech by having more variation ('tune') or less variation, as in monotone chants". He adds, "Song frequently has a marked form of stress patterning ('rhythm') which may be reinforced by actions (e. g. moving the head, clap, ping, tapping feet) or instruments (e. g. drum beats, etc.)".

Every human society exhibits certain kinds of behavior through singing, although those exhibited in one society are not necessarily the same as in another. As each speech community has it's own cultural norms, songs of two different cultures are expected to be affected by such norms. Since singing can be seen as one way of communicating, a good analysis of a song (as a discourse phenomenon) requires sufficient knowledge of culturally bound rules, including those relating to the selection of the appropriate strategy (Clyne 1981: 61).

Ethnographic research in folklore and other verbal arts, for example, has shown that it is not only different cultures, which vary in their discourse modes but also those cultures, which have had frequent contacts and whose languages and cultures are similar to a considerable extent to one another. A Good example of such intercultural differences exists between Western cultures. Earlier research into differences between Western cultures such as English, French, German, and American (cf. Stross 1975; Hodge 1985; Georgakopoulou 1994; Hill/Irvine 1993; Stahl 1989; Bauman 1984; Heath 1983) pinned down some of the characteristic differences in the verbal behavior of Western people as expressed in folk tales, proverbs, riddles, songs, etc. Similarly, reported and observed instances of intercultural differences between Arab countries are accumulating (e. g., Emery 2000; Al-Hadrami 1998; Al-Khatib 1997, 1994; Al-Nasser 1993; Hassanian 1994; Farghal/Al-Khatib forthcoming). Overall, sociolinguistic and ethnographic research on folk tales, proverbs, parting routine, complimenting, persuading, congratulating and commiserating in the Arab World has indeed provided insights into various aspects of how Arab people interact with each other. For example, in his study on "Congratulation and thank-you announcements in Jordanian newspapers", Al-Khatib (1997) revealed that the full extent of the communication that is thereby achieved clearly extends well beyond the normal information-giving function of newspapers announcements. He has also demonstrated that these announce-
ments can be seen as real communicative events. Just like an apology (Holmes 1990), and a compliment (Holmes 1986; AL-Khatib 1997; Farghal/AL-Khatib forthcoming) a song can be seen as a social act aiming at communicating a particular message. This fact was clearly manifested in the words of Leith/Myerson (1989: 43) who argued, "songs actually seem to assert values of shared rather than personal feeling, the communal and collective experience rather than the individual or unique".

Thus, a love song is seen as a reflective element providing the basis for at least two types of information: (1) information about love as a socio-psychological phenomenon; (2) information about the sociocultural norms of the society in which it is composed and sung. A similar claim has been leveled by Hodge (1985: 127) who maintains, "The social relationships involved in the production and reception of song normally signify relations in society as a whole". This article attempts to investigate certain conventions governing the concept of love as it is reflected in the form of singing. These conventions concern the content, form, and function(s) in which the notion of love is manifested. By content we mean the type of ideas, attitudes, orientations, and values being handled by a song. By form we mean the type of medium (i.e., voice, instrument, clapping etc.) in which the message of love is transmitted to the listener. I hypothesize that Arabic songs of love are greatly affected by the sociocultural norms of Arab society, in terms of content, style, tone, manner, and spirit and that they tend to demonstrate a great deal of flattering, blaming, suffering and complaining. Additionally, they are seen as communicative events in that they communicate an important message about love (as a man-woman relationship), lovers and how they are looked at in this milieu.

1. THEORETICAL BACKGROUND AND LITERATURE REVIEW

The theoretical paradigm of this study is based on the notion of the ethnography of speaking as developed by Hymes (1962, 1972, 1974) and his associates, for example, Blom/Gumperz (1972), Wolfson (1983), Saville-Troike (1997/1983), Bloch (1996), among others. This model assumes that "a general theory of interaction of language and social life must encompass the multiple relations between linguistic means and social meaning" (Hymes 1972: 39). This paradigm also presupposes that:

"In undertaking an ethnography of communication in a particular speech community the first task is to define at least tentatively the speech community to be studied, attempt to gain some understanding of its social organization and other salient aspects of culture, and formulate possible hypotheses concerning the diverse ways these sociocultural phenomena might relate to patterns of communication."

(Saville-Troike 1997/1989: 126)

Hymes (1972: 28f.) believes that the best way for studying communicative behavior within a speech community is to handle it in terms of three main units: the speech situation, speech event, and speech act. He sees communicative events as those social events which serve some
communication function(s). An ethnography of a communicative event is a description of all the factors that are relevant in understanding how that particular event achieves its objectives. Hymes speaks of eight factors, all of which are relevant in the process. These are: Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms of interaction and interpretation and Genre. Speech event is defined by Hymes as an event or aspects of an activity which are governed by rules or norms for the use of speech. Communicative event, on the other hand, is different from speech event in that it can be carried out by different means other than speech. So, Communicative events and speech events cannot be used interchangeably, for communication is broader than speech. In fact, with the very neat classification of the factors involved in a speech event and a very wide possibilities induced by each variable, Hymes's model provides an appropriate framework for the analysis of various types of language communication, including folklore and other verbal arts such as singing.

Among the theoretical views that have also inspired the conceptual framework of this study, are previous research on different displays of emotive communication (see, for example, Bloch 1996; Caffi/Janney 1994; Setling 1994). In this tradition a number of sociologists and discourse analysts (like, Scheff 1990) believe that the analysis of emotional expression in discourse takes its starting point in a theory of interaction (cf. Bloch 1994). Social interaction, according to Scheff (1990), always involves the building, repair, or damaging of social bonds (reported in Bloch 1994: 325). The analytical model of this study is an adequate analysis of love songs which, as Saville-Troike (1989) puts it, "must go beyond a static concept of frame to the consideration of frame in an interactive model, as dynamic 'schemata' or structure of expectation". This approach presupposes that:

"Message form and message content are closely interrelated, and the two components often cannot be separated in description and analysis. Message content refers to what communicative acts are about, and to what meaning is being conveyed"

(Saville-Troike 1989: 150).

Love songs will be analyzed and discussed, therefore, in terms of two components: Rules of interaction and Norms of Interaction. While the first component "includes explanation of the rules for the use of speech which are applicable to the communicative event", the latter "should provide all of the other information about the speech community and its culture which is needed to understand the communicative event" (Saville-Troike 1989: 154f).

Singing has scarcely been studied as an interactional phenomenon. This could be due in part, as Hodge puts it, to the compound nature of song. Commenting on this issue, Hodge (1985: 121) assumes:

"Song, and music have been studied extensively by musicologists and historians of music, but the systematic study of song as a form of discourse has barely begun. Part of the reason for this lag comes from the compound nature of song. Song as a multisemiotic form of discourse, consisting minimally of an interaction of words plus music, so the study of either in isolation will not be adequate."
Most of the few earlier studies on folk arts in general, and singing in particular, have been carried out within the framework of either discourse or pragmatic theories. The main analytic aim of studying singing as a discourse phenomenon is to look into the contextualization aspects of speech events for establishing explanatory links between linguistic behavior and socio-cultural conditioning elements.

In the case of studying singing as a verbal behavior in particular, a number of African researchers (see, e.g., Anyidoho 1995; Omoniyi 1995) reported on such culturally significant stylistic differences in both the construction and function of folk songs. In her study on "stylistic features of nnwonkoo, an Akan female song tradition", Anyidoho (1995) revealed that singing is a functional process which has an important role to play in some Akan communities of Ghana. She provided a stylistic analysis of a predominately female song tradition that can be used in certain occasions in Ghana. She concluded that the songs are structural and rule-governed, and that the poetic features identified in the compositions of female artists are some of the characteristic of Akan poetics.

In like manner, Tope Omoniyi (1995) argues that in traditional Yoruba society, songs are used as communicative mode for funeral consolations through dirges, for expanding mythological themes, for rituals, for inspiring warriors, for folkloric entertainment and even for launching verbal assaults in interpersonal conflicts, among other uses. He analyzed a variety of songs on various themes. Omoniyi claimed that song-lashing is a communicative strategy which is highly conditioned by a wealth of local socio-cultural norms.

In his analysis of linguistic creativity in Tzeltal songs, Stross (1975) puts a distinction between two types of song: Standard and Improvised songs. By Standards, he means that type of songs which contains obligatory invariant phrases, while the improvised ones are those that vary from one singer and context to another, both in melodic pattern and in content (reported by Omoniyi 1995: 300). Omoniyi also in his study of song-lashing as a communicative strategy in Yoruba, found that Yoruba song-lashing involves two varieties of songs: Proverbial song and abuse songs. Omoniyi noticed that only the proverbial type fits into Stross's category of Standard songs. The proverbial songs, according to Omoniyi, are largely invariant and comprise established metaphors, proverbs, and other figure of speech.

In Arabic we can also make a distinction between two types of love songs; 'short' taqtuqa songs and 'long' tarab songs, both of which would fit into Strosse's category of standard songs. That is, they are largely invariant in terms of content and melodic pattern. But what differentiate a short song from a long one is the duration of a song. Although both types deal with love as a main subject they differ from one another in terms of lyrics and melodic pattern, i.e., a short song tends to be lighter and more dancing in nature than a long one. Moreover, even though both types express personal emotion of love, a short song is usually less emotional than a long one, for it is written in a simpler and more direct style. In a
In a number of respects, love songs as a genre have much in common with other types of songs (i.e., songs dealing with other social issues). However, the two types of song (love songs and the other type) can be identified from one another in a number of other respects. Some of these pertain to the type of lyrics being used, others to the type of music being composed for each of them, still others to the performance method.

Lastly, as we are concerned in this study with love songs, it is important to reach an agreement on what it is that constitutes a love, and the examples, which I will cite, are compatible with this definition. Building upon a variety of definitions of the term, love can be seen from an Arab point of view as a very strong feeling of affection towards a particular person whom someone is romantically attracted to. Such a relationship should entail a great deal of affection, faithfulness, happiness, sacrifice, and in some cases shedding tears. By love songs we mean only this type of songs which arouses a great deal of emotion in terms of music and verse, i.e., *?ayni- atifīyya* "emotional songs". This study will attempt an analysis of love songs as a mode of communication, which is a popular strategy employed by an Arab lover either to entertain self (to communicate with oneself) or to communicate a particular message with others. Communication with others through singing may take place either by exchanging cassettes or dedicating songs through radio and/or TV song programs.

2. **Material and Methods**

In Jordan, like many other Arab countries, radio and TV networks devote a considerable portion of their time to songs of love as a way of entertaining their audiences and attracting more of them. It should be noted that three types of Arabic love songs are very popular in the Arab world. These are the Egyptian, Lebanese and Syrian. In fact, Egyptian songs are still the most popular. A close examination of three TV programs of songs ("songs and letters", "At the audience's request", or "dedicating a song") presented on the Syrian, Egyptian and Jordanian televisions respectively, shows that Egyptian and Lebanese songs still have the immense popularity with television audiences. Arabic songs are usually performed in a theatre in front of a large audience. A more recent development, with the advent of the modern audio-visual media, is the recording of songs on cassettes or videotapes, and then these are aired on radio or played on television in the form of video-clips.

The data of this study was collected by employing the Hymesian ethnographic approach introduced by Hymes (1964, 1972) and used successfully by others like Blom and Gumperz (1972), Wolfson (1983), Saville-Troike (1997/1989), Bloch (1996) among others. Three main methods form the basis of data gathering in this study. These are: observation, interview and introspection all of which have proven to be very effective in data collection. The procedure which I followed was that I started by watching and listening to a considerable number of
TV and radio song programs, and then I compiled a very long list of songs (i.e., having more than one hundred songs). For the purpose of this investigation I have chosen the most popular fifty Arab songs regardless of whether they are Egyptian, Syrian, Saudi, Iraqi, Lebanese or Moroccan. The songs are popular in the sense that they are sung by famous singers like Abdul Halim, Om Kolthoum, Kazim Al Sahir, Hani Shakir, Fayrouz, etc. and requested the most by Arab audiences and aired on radios and televisions most frequently. Frequency here (as a criterion) means that a song has to be requested and/or aired on certain radio and/or TV stations at least five times a week within the period of data collection lasted for four months. Since our concern is mainly with studying the content and the sociological functions of the songs, the written texts of the songs were deemed necessary. Therefore, the written texts along with the recordings of the songs were analyzed so as to make sure that nothing was missed of the various aspects of the songs as a mode of communication.

The songs examined (50 songs) range from the 1960s to the present. Very famous singers like Om Kolthoum, Abdul Halim, Farid Al-Atrash, all of whom died in the late 1970s, sang some of these songs. And the younger group of singers like Kazim Al-Sahir, Asala Nasri, Latifa Tunisia, Hani Shakir among others sing some others. These are still alive and are loved the most by Arab audiences. Although some of the chosen songs were sung in the 1960s and 1970s, we are in a position to claim that such songs are still very popular with the younger listeners, as many of these songs are still sung by famous singers like, for example, George Wasuuf. Abdul Halim's song Gana Al-Hawa is a case in point where it has been sung by more than three famous singers. Thus, although one could speak of an age-graded differentiation in the taste of the public, with those over thirty being in tune with the songs sung in the 1960s and 1970s, we are in a position to claim that the selected songs do represent a cross-section of the Arabic love songs which have been sung during a period extending from 1960 to the present. For illustration, a number of extracts from this material are analyzed and discussed in the present paper to highlight various sociolinguistic aspects of this tradition.

The data was analyzed by using the dual analytical approach of discourse and sociolinguistics which was used successfully by a number of linguists (e.g., Al-Khatib 1997; Omoniyi 1995; Anyidoho 1995). Here I set out a number of discourse analytical strategies that will enable us to describe in detail several aspects of Arab sociolinguistic behavior as reflected in love songs. These are flattering, blaming, appealing, suffering and complaining, among others.

Moreover, it should be noted that the data was discussed with more than sixty Arab native speakers of different age groups and of varied educational backgrounds, so as to find out whether their views and reactions corresponded with those of mine. The final list of songs was presented to the respondents. All agreed that these songs are considered genuine songs of love in terms of content, melody, spirit and popularity. Also, I constructed a list of the strate-
gies used by Arab singers in singing for love, and then the list was presented to the infor-
mants to give their verdict on the list content. The great majority of the respondents agreed
that it included features and patterns which are characteristic of most love songs in Arabic.

3. Analysis and Discussion

I begin by providing a general overview of the features of love songs in terms of structure,
language and function. This discussion provides a context for a more detailed analysis the
most prominent strategies used by Arab singer in singing for love. The analysis concludes
with a discussion of the most important findings of the study. In addition, it highlights how
love songs can be used as a mode of communication for communicating a particular mes-
sage of love.

3.1. Components and Structural features of Arabic songs of love

3.1.1. Structural features

Love songs in the Arab world like love songs elsewhere, belong to the lyric type of poetry
which expresses the writer's personal feelings and thought. Love songs are written in the
form of everyday language and are usually simple, sensuous and emotional in tone. The
verbal component of a song consists of three or four stanzas. The initial stanza, termed
lazima in Arabic, is an introductory part of the song comprising two or three lines and is
used as refrain throughout the song. Like all other parts of a song, this part is performed
with instrumental accompaniment. It should also be noted that this particular part in most
Arabic songs of love could be repeated by the chorus at the end of each part.

By structural features we mean those aspects of a song such as the type of lyrics used,
composition of lyrics, composition of music, length, the way the song is performed, and so
on. It should be noted that the verbal component of a song has a definitive structure. That
is, all of the components identified in a song must occur in the same sequence, though so-
me parts can be repeated more often than others. Also, in some performance contexts such
as a theater, the singer has the liberty to repeat some parts of a song several times at the
request of audience. However, this would not violate the obligatory invariant phrases
pattern suggested by Stross (1975).

An examination of the data shows that parallelism is a characteristic feature of most
Arabic songs of love. That is, parallelism was found to be an organizing feature of the
songs. Jakobson (1960: 358) sees Parallelism as the poetic function par excellence, and de-
defines the term as "the poetic function projects the principle of equivalence from the axis of
selection into the axis of combination" (reported in Foley 1997: 366). For clarification,
Foley (1997) demonstrates that what Jakobson means by the term is the kinds of choices which constitute the structure of linguistic system at various levels, phonological, grammatical, lexicosemantic, are projected onto recurring successive bits of text, leading to similarities, parallelisms, across units of the text. Foley adds that this perhaps most apparent in phonology; phonological parallelism is the basis of rhyme for line final syllable in poetry and recurring metrical patterns in lines of a verse. A large portion of instances of this phenomenon can be traced in the three examples below, in which the songwriters play on the same sound or combination of sounds within lines. An examination of lines 1, 2, 3, and 6 in example (1) below indicates several uses of the syllable *kum* in word final positions of the words *bin’hikum, ?in’zikum, wihubukum, bin’ulukum* in lines 1, 2, 3, 5 consecutively. The same also is true of the syllable *iir* in words like *kittir, biktir, kibir, teir* in lines 3, 4, and 8, respectively. Example (3) below also contains several instances of this phenomenon, in which the songwriter plays on the same sound or combination of sounds across lines. Good examples of these are the syllables *anti* in lines 3, 4, 5, and the syllable *?iya* in lines 10, 11, 12, and 13.

Another important feature of Arabic love songs is the use of both Arabic and Western musical instruments in composing the melody and chords to the lyrics. Among these are the Lute, Violin, Electronic Organ, Drums, Flute, Horns, Acoustic Guitar, and Bass. But, it should be noted that the grand piano is not used at all in composing Arabic music.

Arabic songs are usually long in duration lasting from 10-60 minutes. They are long for they are repetitious in nature. One beautiful section of a song could be repeated more than 10 times in one setting. Repetition, where such genre of delivery is predominant, appears to have a communicative function. By so doing, a singer attempts to realize two important goals: Firstly, s/he intends to convey through repeating a particular part, a certain sentimental message. And secondly, it can be looked at as a way of rewarding the audience by delighting them more and more through repeating what they are pleased with. But it should be noted that the length and duration of a song is highly dependent on whether the song is recorded in the form of a video-clip or sung on the theater. Songs sung on the theatre are usually longer in duration, because some sections of them are repeated several times at the request of audience.

1 For illustration, Foley cited the following example from Shakespeare's Sonnet 29:

When in grace the fortune and men's eyes
I all alone be weep my outcast state,
And trouble deaf Heaven with my bootless cries
And look upon myself, and cures my fate

Note the recurring parallel pattern of final rhyme in alternate lines (line1 /alz/, line 2 /elt/, and again line 3 /alz/, line 4 /elt/; and so on.
3.1.2. Linguistic features

An examination of the corpus shows that there is a maximal reference to the word 'love' and also resorts to a huge number of other related terminology. In Arabic love songs, he/she is referred to metaphorically as 'heart', 'eyes', 'heart's soul', 'heart's eyes', 'light of eyes', 'moon', 'sun', 'hope', 'soul' and so on, or it might be referred to directly as 'Habibi' (somebody's love). So, Arabic songs have various metaphoric uses, the use of which is probably intended to intensify the feeling of love. The words *hayati* 'my life', *ünaya* 'my eyes', for example, were found to be the most productive metaphors used in singing. It should be noted here that the use of such expressions in love imagery would appear to follow from the generally positive and central role of these body parts in Arabic metaphor. In most songs, music was found to be in harmony with the feelings intended to be conveyed to the listener. For example, when an Arab singer wants to lament his bad misfortune or the changing pattern of his love, the lyrics may be accompanied by the sad sound of the flute.

It is also noticed that in Arabic love songs, the songs are not directed to a specific addressee, and it is to be understood that the communication is directed at the audience and every listener of the song. Therefore, the song can be explained in different ways. In this regard, Leith/Myerson (1989: 44) say, "the marks of address within the lyrics themselves allow audiences considerable freedom for interpretation". They also reported that the performance convention in rock and some other genres of pop song is for the singer to utter the second person pronoun 'you' – which seems to be true of both Arabic and English songs – in the course of singing while facing the audience, as though addressing them directly; but the audience has the scope to interpret the term – 'you' – in at least four different ways (for more information on these interpretations, see Leith/Myerson 1989).

In Arabic love songs sung by a female singer, the addressee is addressed either by using the masculine second-person pronoun marker *?inta* ('you'), or the second-person plural form *?ntu* ('you'); but in songs sung by male singers the addressee is addressed by using either the feminine person pronoun *?inti* ('you'), or the masculine person pronoun *?inta*, or even the plural form *?intu* ('you'). This means that it is obligatory for a female singer to use only either the masculine or the plural person-pronoun forms, whereas it is optional for a male singer to use any of the above three forms of address.

2 For example, Arabic *eeen* 'eye' appears in great many other metaphors, not only those related to love, e. g. *ala* *eeen* 'on my eye, with pleasure, confirmation of compliance', *haṭṭa* *eeen* *?laa* 'put one eye on = be determined', *nazal min* *eeeni* 'he descended from my eye' = 'I lost respect for him'; *eeenu Saaljeh* 'his eye is so impudent' = 'somebody who usually sneaks a look at girls, criticizing somebody for behaving impolitely'. However, as 'eye' is positively valued, its use as an expression of love emanates, as said earlier, from the generally positive and important role played by it in Arabic metaphor. The same also is true of other metaphors like 'soul', 'heart', etc.
3.2. Communicative strategies used in Arabic love songs

In previous studies dealing with similar social activities such as complimenting, apologizing, telephoning, researchers examined such activities in terms of strategies (see, for example, Al-Khatib 1997; Blum-Kulka/Olshtain 1984; Fraser 1981; Olshtain/Cohen 1983; Holmes 1990; Farghal/Al-Khatib forthcoming). Benefiting from previous work on similar phenomena, love songs, as said earlier, shall be handled in this study too, in terms of strategies. So, an attempt will be made in what follows to analyze a number of Arabic songs in terms of strategies in relation to the context of situation in which they are created and sung.

A close examination of the corpus shows that most Arab poets and songwriters have a strong tendency to make an extensive use of five main strategies in singing for love. These are: flattering, appealing, suffering, complaining and blaming.

3.2.1. Flattering

Flattering can be seen as a positive strategy of politeness used for claiming common ground or fulfilling the hearer’s wants (see Brown/Levinson 1978, 1987). Careful examination of the data shows that Arab singers tend to use flattering extensively, and that male singers appear to use it more often than female singers do. This happens usually by telling the other party how much s/he is attractive, beautiful/smart, generous, kind, caring, and so important to the concerned lover. An examination of the corpus reveals that Arab songwriters and poets have used several images for describing their lovers. For example, a beautiful lady is seen by an Arab poet as one who has \\
\textit{‘uyuun ?almaha} ‘the antelopes' eyes', \\
\textit{Jar? aswad hariir} ‘a black silky hair', \\
\textit{‘uyuun suda wasa} ‘wide black eyes', \\
\textit{xudhud wardiyeh} ‘rosy cheeks', \\
\textit{wajih mitil ?al?amar} ‘a moon-like face', \\
\textit{raqabeh mitil ?almarmar} ‘a marble-like neck', \\
\textit{mafyeh mitil mafyet ?alyazal} ‘a deer-like waist', \\
\textit{kasm mitil ?alxyzaran} ‘a cane-like figure', etc. Talking of the importance of using such images in poetry,

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3 Peter Trudgill (1974) noticed that it is common for British pop singers to accommodate their pronunciation to that of their colleagues in the USA by adopting the American pronunciation when delivering their songs. Trudgill sees this as an attempt, on the part of British singers, to identify themselves with the Americans so as to sell themselves to the public.
Foley (1999: 365) claims: "These also derive their power as framing devices from their deviation from the uses of ordinary language, directing the audience to attend to the text through the semantic density and suggestiveness of the lexical items used" (for more information on this issue see also Aitchison 1994; Vicente 1996).

The following song *lawtPrafu*! 'If you know!' – sung by Asala Nasri, a female Syrian singer – is a case in point where flattering has been used extensively in it. The song is written in Egyptian Arabic. The Egyptian famous musician Sayid Macawi, who died a few years ago, composed its music. In this song, the singer appeals to the beloved's emotion by telling him how much he is important.

**Example (1)**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>law tibraffu bin hibukum winizikum kida ?adi ?eih!</td>
<td>If you know how much we love and treasure you!</td>
</tr>
<tr>
<td>la t?adaru hata ?iturab ?ili binimjilkum ?aleih!</td>
<td>You will value even the soil on which we walk to you</td>
</tr>
<tr>
<td>?il hub luh ?a hwal kitir, wi hubukum ?ayla biktir</td>
<td>Love is of different types and yours is the most valuable one because it is the greatest love which has neither 'no' nor 'why'!</td>
</tr>
<tr>
<td>yazinit ?idunia lina ya?ayla milruuh wil?uyuun</td>
<td>Oh! You, the source of great enjoyment to us, are much dearer than soul and eyes</td>
</tr>
<tr>
<td>bin?ulukum min ?albina lawkuna ward ?intu ?ilyusuun</td>
<td>From the heart of heart we say</td>
</tr>
<tr>
<td>yazinit ?idunia lina ya?ayla milruuh wil?uyuun</td>
<td>If we were flowers you would be the branches</td>
</tr>
<tr>
<td>bin?ulukum min ?albina lawkuna ward ?intu ?ilyusuun</td>
<td>walaw kuna leil ?ntu ?ilSabah</td>
</tr>
<tr>
<td>bin?ulukum min ?albina lawkuna ward ?intu ?ilyusuun</td>
<td>If we were the night you are the morning</td>
</tr>
<tr>
<td>yazinit ?idunia lina ya?ayla milruuh wil?uyuun</td>
<td>And if we were a bird you are the wing</td>
</tr>
<tr>
<td>yazinit ?idunia lina ya?ayla milruuh wil?uyuun</td>
<td>w?an ?il mul mumkin yuruuh</td>
</tr>
<tr>
<td>bin?ulukum min ?albina lawkuna ward ?intu ?ilyusuun</td>
<td>You're our compensation for what we have lost</td>
</tr>
<tr>
<td>yazinit ?idunia lina ya?ayla milruuh wil?uyuun</td>
<td>And for what will never be left behind</td>
</tr>
</tbody>
</table>

Example (1) involves several flattering devices by which the singer attempts to appeal to the beloved's emotion. In particular, she starts her song by telling him how much he is loved, 'if you know how much we love you'. Then she makes a comparison between his love on one side, and all other types of love, on the other. His love, according to the singer, is unique and valuable. It is unique because it satisfies her desires and needs without saying 'no' or 'why'. To do something without saying 'no' or 'why' represents the most valuable kind of sacrifice.
It is also clear from the lyrics that the singer attempts to express her feelings by making use of three important elements – life, spring and freedom. These are manifested in the use of such images and metaphors as 'night and morning', 'flowers and branches', and 'bird and wing'. So, by using these beautiful images and metaphors the singer attempts to make the song have a great deal of positive impact on the listener. Using the addressing plural form for both the addressee and the addressee throughout the song can also support this orientation. The plural forms appear to have been used here intentionally so as to intensify the addresser's strong feeling of love towards the beloved. This strategy has been used extensively by a large number of Arab singers.

A careful attention to the corpus (i.e., the data that was collected from the radio and TV song programs) shows that those songs which have a great deal of flattering are usually requested and/or dedicated by males more often than females, and that they are dedicated by engaged couples more often than married couples, for instance.

3.2.2. Blaming

Blaming is usually the result of disappointment. Resort to blaming is one important means by which people tend to express their protest. Blaming thus could be addressed to unfaithful lovers or to those who are waiting for the others' fall (i.e., the envious). So blaming is a main strategy used by Arab singers to convey strong feelings of disappointment and suffering. Some songwriters attempt often to highlight this aspect by showing how one party unfairly treats the other. The following extracts which are taken from Latakzibi 'Don't Lie' (a famous Arabic song) sung by three (Egyptian) singers, illustrate some of the ways in which Arab lovers can display their disappointments in the form of singing. More specifically, in the first part of the song, the singer shows how his mistress, who appeared to be fond of somebody else, deceives him. He then begins in the second part by blaming her for what has happened by saying:

Example (2)

What should I say to tears that have been shed for you?!

What should I say to ribs that have been torn in fear for you?!

Should I say you have broken your vows?,
Should I say you have betrayed me? should I say it?

lawqultuha ?afî ?alili yawaylati yawaylati, la lan ?aqulu!
Had I say it I may gratify my thirst for revenge, woe me!
woe me! No, no I would never say it, never say it.
An interesting point about this part is that the singer here attempts to achieve his goal (blaming his beloved) in a polite and an indirect way. That is, by blaming her through blaming self for the tears being shed and the ribs being torn in fear for her. So he holds his mistress responsible for the parting, but this is often accomplished here in an indirect manner. He begins by raising two closed-ended questions that can be answered by the singer himself: These two questions are followed by two other questions of the same type, 'should I say you broken your vows? Should I say you have betrayed me?'. Then he gives a prompt answer by saying 'No – no I would never say it, never say it'. Notice that 'No' and 'never say it' are repeated more than one time. A word or an expression takes on a different meaning if repeated more than one time. In other words, the singer intends to tell the hearer that despite what has happened to him he is still faithful to her. In fact, the singer here attempts to save his face by showing that he is still faithful to his beloved (a highly appreciated trait), and to damage her face by holding her the responsibility for the parting.

It can also be noticed that the songwriter/singer attempts to dramatize the situation by personifying 'tears' and 'ribs' that are supposed, according to the song, to blame him for being so faithful to an unfaithful person; 'what should I say to tears that have been shed for you'. Dramatization is made here for the purpose of creating a kind of dialogue through which the broken-hearted lover can express his concern and distress.

2-2 lataxjali latafza'f falastu bisa'illik
Don't be embarrassed, don't feel scared, I'm not gonna punish you

lataxjali latafza'f falastu bi'ta?iri
Don't feel embarrassed, don't feel scared, I'm not angry anymore

?anqaztini min zayfi ?ahlami wayadri maal?iri
'cause you liberated me from my fake dreams and self-deceit

war?aytu ?anaki kundi li qaydan
You have been cuffs and shackling chains

haristu ?al'umra ?alayksira, faksartihi!
I was careful never to break, but you've broken them!

You have been the sin I prayed

God would never forgive me, but you've forgiven me!

kuni kama tabýina lakin lan takuni lan takuni
Be as you want to be, but you'll never be, you'll never be...

fà?ana sana'tuki min hawaya wamin jununi
Because you're the creation of my imagination and madness

walaqad bar?tu min ?al hawa wa min ?aljununi
And I've been cured of imagination and madness

walaqad bar?tu min ?al hawa wan min ?al jununi
And I've been cured of imagination and madness
In this part of the song the singer successfully uses a new method to escalate the situation with his lover. He accuses her of doing something bad to him but he is still thankful to her because she has liberated him from the heavy burden of 'the fake dreams and self-deceit'. He also displays his criticism to his lover by describing her as a shackling chain and a sin. And she herself is the liberator, who came to liberate him from such tyranny.

He continues his revolt by blaming her more and more. He asks her to do whatever she likes to do, but then he rectifies the situation by saying he is sure that she will never be able to do anything without his help. This is because, according to him, she is created (as a lover) by his imagination and madness (i.e., he is the one who taught her the art of love and madness [to be mad in love means to be possessed by your lover]), two contradicting qualities. It should be noted here that in Arabic, the use of the expression junuun 'madness' in this context means that the concerned lover is possessed by his mistress to the extent that she controls his thinking and behavior completely. In fact, the singer here makes use of such expressions so as to show how much he loves his mistress. And despite all this he ends up by saying that he has washed his hands of love and madness and everything that may remind him of her.

One last point needs to be emphasized here is that by using this tactic (blaming a deceitful beloved through blaming self) the singer is quite able to distance himself from all the unpleasant effects that may result from their parting and thereby help please all those lovers (the song's listeners) who have gone through similar experiences or those who may exploit the song to communicate a particular message of love.

3.2.3. Suffering and Complaining

These two strategies are the most common topical type in Arabic love songs. By suffering we mean that feeling of pain caused by love in which the concerned parties are not treated on equal basis. This type of singing is characterized by having a manifestation of a prolonged unfulfilled desire or need, and it, therefore, conveys a sense of disappointment and suffering. In fact, Arab songwriters write this type of song with a range of devices in mind, such as lamenting a bad-misfortune, complaining the surrounding circumstances, describing a bad experience of love, talking of sleepless and endless nights, and so on. It should be noted here that such songs might talk of a genuine experience of love or an imaginary one that might happen to any person.

The following is the verbal component of a song – ?aruuh limiin "To whom may I go?" sung by an Egyptian famous female singer called Om Kolthoum.⁴ Om Kolthoum, who died

⁴ Om Kolthoum is one of the few Arab singers who were very selective in choosing the lyrics and music of their songs.
in the Seventies, was known in the Arab world as Kawkab Al-Sharq ('The Orient Planet'). Her songs are still sung by the new generation of singers, males and females. The songs can be seen by critics as very beautiful and very sentimental, as famous romantic poets like Ahmad Rami, Bayram Al-Tunusi, Prince Abdulla Al-Faisal, Yousef Alseba’i, among others, write them. And very famous musicians composed their music too, like Riyadh Sunbati, Sheikh Zakaria Ahmad, Mohammed Abdul Wahab, Baligh Hamdi, Sayed Mikawi, among others.

Om Kolthoum begins the song by the following two lines which are used as refrain throughout the song.

Example (3)

3-1 ?aruuh limiin wa?uul yamiin yinsifni minak ?
To whom may I go? And whom may I ask to do me justice?
mahu ?inta farhi wi?inta garhi wikulu mink
You are my happiness and you're my wretchedness
and all this is caused by you.

The singer begins her song by asking two close-ended questions that can be answered by no one except her, 'To whom may I go? And whom may I ask to do me justice?'. In reality, the singer here does not mean that she will ask others for help, nor does she expect others to help her. Rather she attempts to make use of the socio-cultural norms of Arab society, in which people usually ask for help by complaining and suffering to show their helplessness, particularly when they are faced by a dilemma. That is, she wants to express her protest against the situation she finds herself in. It goes without saying that such call for help may have a great deal of effect on the listener.

In the second stanza, the singer reveals more about her pain and suffering.

3-2 yituul bu?dak wa?ij ba?dak tala Jo?i wi?ajgani
Because you leave me behind for so long
I have nothing to live on except my longing and grief
mabein madi mahuu? ?adir yinasini wiyinsani
Between a past that I can not forget
wibein hadir mahuu? ?adir yixalini bihirmani
And a present that persists
wabaat ?an?i ?ana wdam?i
I end my day lamenting in tears
waxabi dam? ?il?ein wadari milaymiin
And I try to suppress them
layilmahu tinaya wiyimat fiya
So as not to be seen by the blamers
who may get rejoiced at my bad misfortune.

wilhadi imta imta hatib? a imta imta wijamtniin
And for how long, how long, are you and the blamers
gonna stay against me?

In this section the singer attempts to reveal more of her suffering. That is, suffering caused by putting herself in a conflict between two equal forces: sweet memories of the past ('between a past that I cannot forget'), and the hardship of the present (a present which persists…). By saying 'a present which persists' she reveals the great deal of bad effect caused by the parting on one side, and her desire to continue with somebody who doesn't want her any more, on the other. In fact, this represents the climax of suffering caused by inner conflict. Another pattern of suffering also emerges as she is not given the chance to mitigate her pain by crying, 'suppressing tears so as not to be seen by others (the blamers and/or the envious) who might rejoice at her bad-misfortune'. Then, she concludes this section by asking 'For how long are you and the blamers going to stay against me?'. In other words, she wants to say am I going to be an everlasting sufferer?

Suffering can also be traced through the lyrics of the next part of the song. Here it seems to reach its climax. The following section illustrates how deeply his absence affects her.

3-3?aruuh lemiin? wimiin hayirham ?asaya?
To whom may I go? And who may mitigate my suffering?

w?uul yamiin wimiin hayism? nidaya?
And I say who and who may listen to my call?

?uul manta ?ayib mali? habayib fidunya diya
As long as you are a way, I have no lovers in this world

wilfikri sarih wilhagri garih yanuur tiynaya
I am always distracted and deeply hurt by your absence
O, my eyes light

?uuf dam?I gari sahraan finari walanta dari fisahraanin
See my tears; I spend the night awake on pins and needles
And you are not aware of what is happening to me

waruuh limiin wa?uul yamiin yinSifni minak?
And to whom may I go? And whom should I ask to do me justice?

This last section represents a new stage of pain in the sense that it shows how she becomes unable to tolerate any more. Her sadness is too deep to describe, particularly if we know that she is targeted by potential face-threatening acts (the blamers are waiting for her fall). The
way she begins this section with 'To whom may I go? And whom may mitigate my suffering?' suggests that she is getting pretty fed up with him by now. But because she loves him too much, she has no choice but to remain so faithful to him, 'As long as you are away, I have no lovers in this world but you'. Such words may be prefaced to the face-threatening act caused by the beloved's unfaithfulness to soften the perlocutionary effect of the face-threatening act (the parting) on the singer herself. This seems to go in line with the widespread saying used in the Arab world that *mafijkarama bilhub* 'there is no dignity in love'. That is to say, a true lover may readily sacrifice his dignity for the sake of his lover without saying 'yes' or 'no'. So, the use of this tactic helps maintain her positive face and enhance the negative face of the other party (i.e., her lover) (Brown/Levinson 1978, 1987).

As a matter of fact, the skillful translation of emotions into words by Yousef Alseba’i (the songwriter) and into music by Riyad Al-Sunbati (the music composer), along with the skillful performance of the song by Om Kolthoum have resulted in a masterpiece of art that could win the respect and appreciation of all those who listen to it.

Once again, a careful attention to the data that was collected from the radio and TV song programs shows that Arab listeners are taken by this type of singing. That is, songs having a great deal of suffering and complaining are requested and/or dedicated the most. For example, in one of the most famous song programs ('At the audience's request'), I counted in one session more than seven songs of this type out of the ten songs that were requested and played on the television.

The foregoing analysis reveals a good deal about love songs in the Arab world. It helps illustrate how love as a valuable human feeling is looked at in Arab culture. To examine this phenomenon deeply, let's shed light on the most prominent findings of this study, paying special attention to the meanings attached to the songs, and the manner in which these meanings dictate the behavior of Arab people.

As said earlier, singing does not occur in a vacuum. The process is believed to represent the attitudes, values, beliefs, traditions and orientations of the speech community in which and for which the songs are composed and sung. As seen above, the results of this study have shown that suffering and complaining are two of the main characteristics of most Arabic love songs. Moreover, the results of my investigation show that Arab people in general tend to be emotionally attached to this type of singing more often than any other type.

The questions to be addressed here are how can we account for the extensive use of suffering and complaining in Arabic songs of love? And why do Arab people favor this type of singing? Ruben (1984: 302) assumes that "some of the most basic dimensions of culture are language, social customs, family life, clothing, eating habits ... beliefs and value systems. These elements do not exist in isolation from one another, but instead interact in a number of subtle ways". In view of this assumption and in a number of other respects, I
believe that 'deprivation' and 'need' are the elements most responsible for favoring this type of singing. But before turning to a discussion of this matter it would be useful to give a brief idea about the socio-cultural background of Arab society and the status of women in it, which might help find answers to the questions being raised. This fact was clearly manifested in Sullivan's (1986: 29) words who said "in order to study contemporary events, it is necessary to pause and consider what the early feminists were up against".

In most Arab societies, segregation of sexes in public gatherings, wedding ceremonies, mosque prayers, funerals etc. was, and in a sense, still is the norm. Kaplan (1980: 82) also noticed that

"... sexual segregation is one of the most important determinants of social status in Jordanian and other Arab societies. Although the systematic seclusion of woman is not generally practiced, men and women constitute largely separate sub-societies each with its values, attitudes, and perceptions of the other."

Until relatively recently, the choosing of one's spouse was completely out of the woman's hand. The families of both parties arrange everything for. The girl's family often used to determine the marriage partner as well as the conditions of the dowry. Chastity was and still is one of the most precious belongings a girl can have. The loss of chastity before marriage meant that the woman would be subject to severe punishment, since sexual behavior is to be limited to a marital relationship (see Al-Khatib 1988). Ruben (1984: 306) also reported that in Arab culture, the Islamic religion and tradition prescribe a very different role for women than men. He noticed that it is quite normal, for example, for a Saudi male to invite a married man to dinner at his home with the expectation that the guest will not bring his wife. Even in those situations in which the couple is invited, the wife may be met at the door by the women of the house and entertained in a separate area of the home, leaving the men to dine alone. Based on my personal observations, this is also true of many other Arab societies. Although this is not the norm, the case varies from city to city and from region to region in the same country, let alone the Arab world.

Even though the attitudes of Arab people towards love itself – as a man-woman relationship – varies from country to country and from community to another within the same country, it is neither acceptable nor appreciated for a girl to have a date with a stranger. Dating is prohibited before announcing the engagement or even before fixing the date of wedding. Love before marriage is socially not acceptable, and even for those people who accept it before marriage, the relationship should not be announced to the public. That is to say, only intimate friends of the concerned couple may know about it. It should also be mentioned that in some cases, lovers in some Arab communities have no chance to meet or to communicate with each other, except for sending and receiving written messages. And the messenger is usually a female relative – sister or cousin – of the boyfriend. Although love is the by-product of a man-women relationship, Arab society still lays most of the
blame on women for violating the cultural norms of their society. Such behavior was and still is looked at in some Arab societies as one, which may ruin the honor of the clan and the family. In a word, with such great limitations and restrictions imposed upon women and to a lesser extent upon men, love before marriage seems to be an illegal affair.

Having said that, the picture now becomes clear about why love in the Arab world may result in a great deal of deprivation and disappointment. Facts like these, which can be replicated in different Arab societies, are a manifestation of the effect of the socio-cultural norms on the individual and answers to questions (1 and 2) above.

Personal introspection based on a lifelong experience with Arabic songs of love, combined with a careful examination of the responses of the 60 Jordanian subjects of both sex groups suggests, however, some answers to the second question. That is, Arab people appear to favor this type of singing for a variety of reasons. Among these is the following comment made by a forty year old male subject who reported, "I like this type of singing because it addresses my feelings directly. It reflects the type of experience which I personally and many others of my generation have gone through". To compensate for what has been lost, an Arab lover may find a kind of comfort in listening to this type of songs. Comfort, for example, can be sought in interpreting the 'you' uttered by the singer in the course of singing, as it can refer to an individual addressee determined by the listener himself (where the listener identifies himself with the 'I' of the lyric) (see Leith/Myerson 1989: 46). This behavior is evidenced by such listeners' approval of doing so when their attention is drawn to such behavior. Thus comfort and relief could have been arrived at by so doing or referring to another type of psychological elements, which are behind the scope of this study.

To conclude this part, it can be said that love songs appear to draw on a very wide range of strategies, which seem to vary from a particular culture to another. To the extent that these songs afford an individual or a society a great deal of pleasure and delightfulness, an understanding of the strategies used in writing or singing them may well have important implications to human behavior and how people communicate with each other.

3.3. Dedicating songs

3.3.1. Communicating a message of love and good wishes by dedicating a song

As said previously, communication through singing may take place either by exchanging cassettes or dedicating songs through radio and TV song programs. Exchanging cassettes takes place usually between lovers so as to express their feelings toward each other through the lyrics of the songs being recorded on the cassettes. Dedicating songs through TV and radio programs, on the other hand, is a widespread practice in the Arab World. Most Arab TV channels devote a sizeable amount of their times to such programs. A close attention to
more than fifteen Arab TV satellite channels shows that some of these programs are presented daily, whereas some others weekly. It seems likely that the time being devoted to such programs is highly dependent on the size of audience and the socio-political orientation of each channel. For example, those channels which are politically oriented do not devote any of their times to such programs.

It should be noted that some of the dedications are usually written, and read by the TV presenter, and some others phone-ins, i.e., they are made on the phone while talking to the presenter. It should also be mentioned that female presenters present all TV and radio songs programs.

There has always been an interesting relationship between the type of song being requested by the dedicator and the type of message conveyed through it. For example, when somebody wants to dedicate a song to his fiancée he tends to choose a rather happy song. Happy songs are usually chosen and dedicated on happy occasions such as birthdays, graduation, engagement, getting a new job and so on. Moreover, dedication would be accompanied on such occasions by a wealth of good wishes. Observe the following examples from the data:

(1)

a. X would like to dedicate Kazim Alsahir's song, (Love me more) to his beloved fiancée Y on the occasion of her birthday. He also wishes her a very happy birthday.

b. X would like to dedicate this song to his wife Y, and would like also to congratulate her for getting a new job. He wishes her all the luck.

It should be noted that the dedicator's name, the dedicatee's name, the occasion, and a number of good wishes are standard features of the dedication formula. However, due to the cultural norms of Arab society which prohibit a man-woman relationship before marriage, the name of a female lover cannot be mentioned plainly on air. Therefore, in some cases pseudonyms are used. Engaged couples, however, do have the courage to dedicate love songs, mention their names along with a bold messages of love. Observe the following example taken from the data:

(2)

a. X would like to dedicate Nagat's 'The flying bird' to his beloved fiancée Y with thousands of warm kisses, wishing her all the happiness.

But because of the sociocultural norms of Arab society, such bold messages of love (i.e., having warm kisses) are usually uni-directional in nature, namely a male to a female dedicates them only.
Love songs can also be dedicated by family members to the same family members, particularly on certain important occasions such as birthdays, marriage, engagement, mother days and so on. Observe the following example from the data:

(3)

a. X would like to dedicate Asala's song, 'I swear by God' to his sister Y on her birthday, wishing her a very happy birthday and many happy returns. He would also like to extend this dedication to his mother, father, and brothers.

Dedicators in most cases tend to express their feelings toward each other through the dedicated songs. In phone-in programs, for example, some of them tend to dedicate the song by reciting, while talking to the presenter on the phone, some beautiful expressions extracted from the song. Consider the following example from the data:

(4)

a. "I would like to dedicate this song to my wife on her twenty fifth birthday, and would like to say to her:
You are my eyes' love You are my eyes' sight
You are my love's madness You are my heart's smile".

Lastly, in many phone-in programs, the dedicators may also extend their dedications to the presenter herself, and thank her too for her nice program. Observe the following example:

(5)

"I am talking to you from the US, and would like to dedicate Abdul Halim's song, 'Remember me' to my beloved fiancée Y, and would like to extend this dedication to you (the presenter), and also to thank you for your very nice program".

3.3.2. Blaming by using song 'dictums'

In his study on language of persuasion in Jordanian society, Al-Khatib (1994) observed that both proverbs and wisdoms were of very great effect in the process of persuasion. Their freshness that makes them so effective in persuasion is that they can address both intellect and feeling. Similarly, a large number of Arab people tend to use 'dictums' for the same purpose. By 'dictums' I mean here those expressions or verses, which are extracted from well-known songs sung by famous singers. Such verses have gained the position of 'dictums' or 'sayings' in the colloquial dialects of many Arab countries. That is, they are a common feature of social interaction in most forms of spoken dialogues. They are of great importance in accounting for the way people deal with each other regardless of whether they are lovers or not. In Jordanian society, for instance, a large number of people have the tendency to use such expressions or verses as a strategy of communication for supporting
their viewpoints. But it should be noted that the importance of using such dictums as supporting strategies depends on how they are relevant to the situation in which they are used. Several purposes are behind the use of these dictums. Some of them, for example, are used for blaming, complaining or reconciliation purposes. That is, if someone would like to settle a dispute with a friend s/he might employ them. Consider the following example which is taken from Fayrouz's song, 'Gold is very expensive':

\[\text{ms\textsuperscript{?}al\textsuperscript{a}tu\ 2\textsuperscript{a}layn\textsubscript{a}\ 2\textsubscript{a}h\textsubscript{n}a\ 2\textsubscript{a}ti\textsubscript{r}
\ w\textsuperscript{a}2\textsuperscript{a}d\ 2\textsuperscript{a}il\textsuperscript{a}mah\textsubscript{a}beh\ 2\textsuperscript{a}il\ 2\textsuperscript{a}\textsubscript{a}sh\ 2\textsubscript{a}h\ 2\textsubscript{a}t\textsubscript{a}ir} \]
You didn't care for us, we blamed you so
And blame is as big as love I hope you know

The expression 'blame is as big as love' means that people usually blame those whom they love so much. And the more the amount of love is, the more the amount of blame (i.e., constructive blame) will be. By so doing, it is quite common for close friends or lovers to settle their differences and disputes. Lovers could use this tactic as an attempt on their part to soften the amount of tension that may arise and to mitigate what might be called as 'face-threatening acts' as well (Brown/Levinson 19978).

In like manner, when somebody would like to tell someone else that he/she has already become fed up with what has happened or with the incongruous behavior of the other party, he/she tends to quote, for instance, Om Kolthoum, who says in one of her famous songs, \[\text{lis\textsubscript{a}br\ 2\textsuperscript{a}h\textsubscript{du}d,\ lis\textsubscript{a}br\ 2\textsuperscript{a}h\textsubscript{du}d,\ yah\textsubscript{ab}\textsubscript{iba}\text{b}i} \ 'patience has an end... patience has an end..., Oh my love'.

So these two expressions or dictums among others represent communicative strategies in the sense that some people for expressing their feelings, attitudes, or orientation toward each other use them.

4. Conclusion

This paper has examined love songs in Arabic in terms of form, structure and function. It has been shown that parallel phonological structures are employed extensively and effectively as well, in the composition of most Arab songs. The present study is based on relatively extensive empirical data. The ultimate purpose of the study was to provide a full and thorough description of the strategies used by Arab singers in singing for love; and to highlight the socio-cultural factors affecting their use. Another purpose of this study was to show how Arab people employ love songs as a mode of communication for communicating a particular message of love. The findings of this study show that love songs can be seen as real communicative events in that they tend to communicate a wealth of information about love as a socio-cultural phenomenon. For example, it has been observed that, in addition to the primary function of singing for love, these songs communicate a wealth of information
about the attitudes, values, beliefs of Arab society and how love as a man-woman relationship is looked at and treated in this milieu from a socio-cultural point of view. Also, dedicating love songs as a mode of communication between Arab people was found to play an important role in the process of social interaction.

Additionally, Arabic love songs were found to be characterized by having a great deal of suffering and complaining. This phenomenon was accounted for in terms of two important socio-psychological elements, i.e., 'deprivation' and 'need', which are the by-product of incomplete contentment with love. Lastly, the study of love songs in Arabic leads to the conclusion that singing is a sociolinguistic phenomenon that can be understood clearly only in the social context of the situation in which it is created and sung.

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