

Towards an Analysis of the Discourse of Arabic Song A Case Study: Umm Kulthoum's Song *AlAtlal*

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Abstract:

Arabic song has always played an important role in the life of Arabs. It reflects cultural attitudes and influences them. However, this major expressive discourse has been almost completely neglected in Arabic literary and critical studies. For this reason, this paper focuses on Arabic song, in the hope that my study will encourage other scholars to address similar issues. This study focuses on a much-loved song of the famous Egyptian singer, Umm Kulthoum, who is considered a legend in Arabic singing. This study applies a literary-cultural analysis. The song in question is a musical setting of a literary poem; thus it crosses the boundary between high art and popular culture. The paper explores this relationship and its implications.

1. Introduction

1.1 Arabic Song:

The Arabic song is always present and active in the life of Arabs. It reflects the conscience of people and participates in forming their awareness at the same time. However, it is virtually ignored in the literary and critical Arabic Studies. Hence, this study calls for analysing the discourse of Arabic song and for combining both the literary and cultural dimensions. Arabic song is based on different considerations, including functional templates (poem based song, *Tqtoqa*, Rab, etc.), topic (Love, religion, nation, etc.), dialect (Egyptians, Lebanese, Gulf people, etc.) and perception sense (*hear, hear and eye*). In all these varieties, the Arabic song is strongly connected with technology and social contexts. Each of these templates attracts specific audience that differs from others due to age, gender, and social level considerations. This means that analysis of Arabic song is a rich research field which accommodates various studies based on these considerations. This study chooses the poem-based song template because it is characterized as being written in standard literary Arabic - unlike the Arabic that is common in the songs which are written in the spoken dialect of daily life. Hence, this template raises a cultural issue as the text belongs to the official literature that relates to High Culture; whereas a song belongs to Mass Culture. The challenge here is how this template accommodates both High and Mass Cultures.

1.2 Why Umm Kulthom and Why Her Song "AlAtlal":

In the Arab world, it is generally agreed that Umm Kulthom (1898 – 1975) is the greatest female singer in the history of Arabic singing. She was called “the Lady of Arabic singing” and “the star of the East”. (About profile of Umm Kulthom, see: Soueif, 2002). In the realm of applying poem-based song template, the songs of Umm Kulthom are primarily chosen for this type of research. “She sang more than eighty songs in eloquent Arabic and this achievement has never been done by anyone else from the Abbasid age (749-1258 AD) till now” (El-Nagmi, 1998: 197). The poem-based song template is ranked second in the overall songs of Umm Kulthom by 26.35 % and meanwhile it achieved unbelievable success among the public (Fathallah & Kamel, 2001: 112). She was accordingly called “the singer of poems”. *Al Atlal* song “Ruins” is one of her most successful songs and was sung in almost her worldwide parties. The famous Egyptian musician Mohamed Abdul Wahab once said: “*Al Atlal* is the most wonderful and most enduring song of all Umm Kulthom's” (El-Damarany, 2004). For these reasons, I chose the song “*Al Atlal*” as a case study. Most of the song text (about 78%) is from *Al Atlal* poem which

was composed by the Egyptian poet Ibrahim Nagy (1899 – 1953) and was published in 1952. The remaining song text (about 22%) was taken from another poem by the same poet entitled “*Al Wadaa*” (Farewell) and published in 1934. The two poems were published in the poetic collections of the poet (Nagy, 1988: 34). The music was composed by the Egyptian musician Riyad Al Sonbati and first sung by Umm Kulthoum in 1966.

2. Literature Review

The relevant research shows that there is no one cultural literary analytical study of Umm Kulthoum songs or other Arab songs. However, there have been many studies that dealt with the life of Umm Kulthoum, her songs, and her role in boosting the cultural and artistic life and its relationship with society and politics. (Fathallah and Kamel, 2001; El-Mahallawy, 1999; 1992; 2001; El- Naqash, 2000, Fouad, 2000; Danielson, 2000, and Middletown, 2010).

2.1 The Theoretical Framework

2.1.1 High Culture and Mass Culture

The terms of High Culture and Mass Culture have many definitions the same as the term “Culture” itself has. (About the concept of Culture, see Williams, 1986). High Culture covers “two features of the cultural attributes. First, it is created by cultural elite or under their supervision and care. Such elite is working in a heritage, literary, or scientific framework. Second, it applies the critical accurate standards that are independent of the tradition of this cultural element” (El-Gohary and Others, 1999:54). For Mass Culture, “there are some scholars who define it as both cultural and material published by means of mass communication. Others consider it as entertainment materials or leisure at the level of popularity (ibid: 52). There cases are too difficult to separate between the two cultures. It is because the high culture can turn into a mass culture and vice versa. Arthur (2003: 193) says, “it will be difficult in some cases to say when and where the popular arts stop, or to say that there is an art for the elite or the high-leveled people or vice versa. If Shakespeare’s play “Hamlet” is televised, could we say then that it has become a mass culture?” I do not think that the mere transmission of high culture through the means of mass communication (TV, radio, tape, journalism etc.) can convert it to a mass culture. It can be only if we use the description “Mass” synonymous with the term Media. But if it is used synonymous with “popular”, which means that “it is a strongly loved type to the majority of people” as suggested by Raymond Williams (Easthope, 1996: 76), there is an essential condition for this transformation which is relevant to people’s acceptance to what they receive. In this case, it will be what is known as “descending cultural heritage”. According to sociologists, this term means that “cultural materials were developed by the high class in community, then moved and adopted by the public” (Eike, 1986 the term of Cultural Heritage downward).

Danielson considered the voice of Umm Kulthoum as a “collective voice that expresses a pattern of values” (Danielson, .2000:291). Has the description of “collective” been achieved in the song of *Al Atlal*?” And what are the patterns of values expressed in the song? values are included in “Covert Culture” which is, according to sociologists, “the knowledge, attitudes and values that are shared by members of the community that are perceived only through deduction from uncovered culture, which is based on covert culture. Kluckhohn argues that the covert culture includes the unconscious elements and features hidden in culture” (Eike, 1986: Covert Culture term). Some of those values represent the core feature that distinguishes character of the community, which is known as “Genius of Culture”. It means, according to Sapir definition, “general trends, the view of life and special features of civilization, which provide their owner specific position in the world” (ibid: Genius of Culture term). The study question here, has the song *Al Atlal* expressed the essence of Islamic Arab culture?

2.1.2 The Philosophy of Music and Its Psychological Impact

Music is considered as one of the most connected arts to the human emotions on both production and receptiveness levels. The inner world is a world of feeling and emotions. In this world "the music looks for its counterparts, then it expands to become an expression of all private feelings and emotions, an expression of all forms of fun, joy, joke, whim, and the elevation of spirit and its rewards, as well as all degrees of anxiety, dengue, sadness and complaint. I would call all of these feelings as the "groans of self" (Hegel, 1980: 25). Music achieves its function via technical treatment that establishes relations between sounds on a quantitative basis and numerical ratios that are not used in music ... unless after being discovered by art and diversifies the nuances among them to a great extent. From this perspective, a live organic unity does not make the base of compose music, but equality and diversity that make this". (ibid, 38). Hegel claims that "the lengthening sounds produced by instruments such as stringed and brass instruments provide the substantial characteristic for melody; whereas other instruments like drum, tambourine, and harmonica only have a secondary role. As if there is a connection between internal feelings and lengthening sounds which make internal feelings in need to lengthening sounds to express itself". (ibid, 51). Hegel also applied what he mentioned about the characteristics of musical instruments on human sound as it combines both stringed and pumped instruments (ibid, 51). Hegel also clarified that the musical expression travels from the inner sense of sender to the inner sense of receiver who responds to tunes simultaneously and unconsciously (ibid, 29-30). This explains how some audience could respond to songs although they don't understand some of its words and expressions, as music and singing convey feelings via sense, not meanings mediated by mind and logic.

Some psychologists reveal characteristics of music and how it has a significant physiological and psychological influence of human soul. "It has been found that loud and fast music increases heart rates, and creates a sense of excitement. Frequently-repeated rhythm can lead to some form of unconsciousness or faintness that sometimes reaches up to the point of ecstasy and comprehensive indulgence. This has been attributed to the neural circuits that repeat or rewind the echoes of voices in a way that can cause changes in brain chemistry, or something like electrical shocks similar to epileptic convulsions. These changes in turn edit or release an extraordinary behavior not necessarily conforming to religious rituals, sexual stimuli, and bizarre dances" (Wilson, 2000: 285). Glenn Wilson also presents one of the ways in which music attracts feeling. It is called "Association" and has three modes including: Cross-Modal Association (Analogies). It is related to metaphorical representation, which usually has a spatial or visual form. An appropriate example of this is the bilateral love which loops up to the sky and the national anthem that is an indication of persistence and determination that stirs motivation. The musical clip, on the other hand, is often slow and laborious and full of gloomy colors the same as youth, light and warm music.... There are some obvious musical analogies with external things like high rhythm in contrast of low tones (ibid: 289: 291).

3. Method (A Literary Cultural Approach)

Many disciplines like textual linguistics, discourse analysis and cultural analysis tend to analyze the texts and discourses of different kinds, though the terminology, concepts, procedures, and concerns vary from one perspective to another. If pure textual trend focuses on the text and its language structure, Discourse Analysis goes beyond these limitations to the factors of production and mechanisms of receiving and conceiving them. These factors and mechanisms are covered by the terms "Context" and "Pragmatics". Hence, the concept of "Discourse" is much broader and deeper than the concept of "Text". It also covers both the linguistic and non-linguistic signs. So the study prefers to use it. In addition, going beyond the text to what are behind it is the main concern of Cultural Studies since they focus on cultural patterns and codes, mental patterns, unconscious dimensions, and ideological conscience, etc. Moreover, they give special attention to popular discourse such as movies, serials, songs, advertisements, children's literature,

popular literature (Leach, 2000 and El- Ghazzami, 2001). However, addressing the cultural dimensions only makes the analysis a pure cultural one that ignores the issue of literary criticism (Poetic). In a previous study, the researcher found it is important to keep (Poetic) as a core issue for literary criticism and meanwhile enriches it with cultural criticism. So I called to make a vision of how literary criticism can benefit from cultural criticism so that the analysis covers both literary and cultural criticism. This study repeats this calling, so it takes an approach that combines both the literary and cultural dimensions forming what can be seen as a literary-cultural analysis. Accordingly, the questions of this study are:

1. What are the deviations of the song from the original poem? What is their value?
2. What segments did Umm Kulthoum repeat? What is their value?
3. What segments were more exciting to the audience and why?
4. What is the relationship between the text and both musical and singing performances?
5. What are the cultural patterns that the song addresses?
6. How did the song accommodate both High and Mass cultures?

4. Song's Analysis

4.1 Text Deviation in the Song of Al Atlal

There are many text deviations in the song from the original poem. These deviations came on four levels: the deletion, substitution, addition, distribution. The poem consists of 134 lines spread over 33 verses. The song selects only 25 lines that make up around 19% of the whole poem. Table 1 shows the distribution of lines on the verses of the poem and the numbers of deleted lines. The mark (x) refers to the deleted verses whereas the mark (-) means no deletions. It can be noted that 25 verses had been deleted entirely to limit the choice to eight verses (1, 4, 9, 10, 15, 17, 24 and 29) and only one of them, verse 29, was taken as a whole. For the rest selected verses, they were taken from each segment in which the first three lines were selected and the last line of the segment was left out. The first segment of the song combines between the selected lines from both the first and fourth verses. Moreover, the song has replaced some other vocabulary and structures and misrepresented morphological structure for some time. The meaning sometimes changed and in other cases it was veered slightly from the obvious meaning of an item. The song also made a sound amendment to some vocabulary either by increasing or decreasing. Table 2 figures out these replacements and modifications.

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Table 1: Deletions in the Song

No. of the Poem verse	The verse lines	Deleted line	No. of the Poem verse	The verse lines	Deleted line
1	1-4	4	17	65-68	68
2	5-8	X	18	69-72	X
3	9-12	X	19	73-76	X
4	13-16	15	20	77-80	X
5	17-20	X	21	81-84	X
6	21-24	X	22	85-88	X
7	25-28	X	23	89-94	X
8	29-32	X	24	95-98	98
9	33-36	36	25	99-102	X
10	37-40	40	26	103-105	X
11	41-44	X	27	106-110	X
12	45-48	X	28	111-114	X
13	49-52	X	29	115-118	-
14	53-56	X	30	119-122	x
15	57-60	60	31	123-126	x
16	61-64	x	32	127-130	x
			33	131-134	x

Table 2: Replacement and Modification in the Song

<i>Al Atlal</i>	
Poem	Song
God bless the love	Do not ask where the love has gone
nobility	pride
King	angel
tasty	delicate
<i>Almas 'a</i> (night)	<i>Almasa:</i> (night)
blood	madly
coquetry	Self-important
my bones	my ribs
<i>Yadi</i> (my both hands)	<i>Yadiyya:</i> (my both hands)
<i>Shai</i> (anything)	<i>Shaiyya:</i> (anything)
<i>Ali</i> (on me)	<i>Aliyya:</i> (on me)
<i>Ladi</i> (my own)	<i>Ladiyya:</i> (my own)
poet	<i>sleepless</i>
<i>Alt 'ama</i> (recover)	<i>Alta:ma</i> (recover)
tell me that fate has willed it	fate has willed it

Umm Kulthoum added 7 lines to the song taken from another poem authored by the same poet called (*Alwadaa*). These lines were inserted into the fabric of the lines of *Al Atlal* which required re-positioning of the selected lines from *Al Atlal* poem. The selected lines from verses 15 and 17 came earlier before the lines selected from verses 9 and 10. By all these forms of deletion, substitution, addition, and re-positioning, the song conducted its text (Appendix 1).

4.2 Repetition

There are a lot of repetitions in the song. We can distinguish between two kinds of repetitions: full repetition; repeating whole segment and partial repetition; repeating a part of the segment. The following tables show the repetition of both types:

Full Repetition:

Segment	No. of repetition
2	2
3	3
4	4

Partial repetition:

A – Line Level

No. of line	No. of repetition	No. of line	No. of repetition
1	2	15	2
2	3	16	4
3	2	17	2
4	3	18	3
7	6	19	7
8	2	20	4
9	2	21	4
10	7	22	2
11	3	24	3
12	3	26	6
13	6	27	3
14	2	29	2

B – Hemistich Level

Hemistich	No. of repetition
Oh my heart, don't ask where the love has gone	4
And my longing for you cauterized my ribs	6
Ah, your handcuff has bloodied my wrists	6
He is sure-footed walking like an angel	6
And from longing, there is a messenger between us	4
Has love seen drunken people like us?!	16
And we walked in a moonlit path	8
Wakefulness ruined the dreams of slumber	2
And life is as we know it,	3
My darling everything is fated	4

C – Sentence Level

Sentence	No. of repetition
fate has willed it	3

D – Semi-sentence Level

Semi-sentence	No. of repetition
Oppressive beauty	8

E – Word Level

Word	No. of repetition
My Heart	9
Drunken people	34

4.3. Music Introduction and Segment 1 (Lines 1-6)

The musical introduction was played with numerous machines that assorted between stringed ones (violin, zither, and Cello), brass ones (flute), and percussion ones (tambourine) that sometimes were played together, sometimes alone, and sometimes interchangeably to create a prelude music that is very well suited for the text of the song. As the melody was slow and soft, it evoked the feeling of sadness. The musical introduction began with unstructured style (ad lib). Firstly, violins were played longitudinal sounds that signify the sense of distress and sadness. Gameel (1968) illustrated this sense as he said, “The listener’s feeling of the jerking of violin bow is closer to the viewer’s feeling of dark colors portrait”.

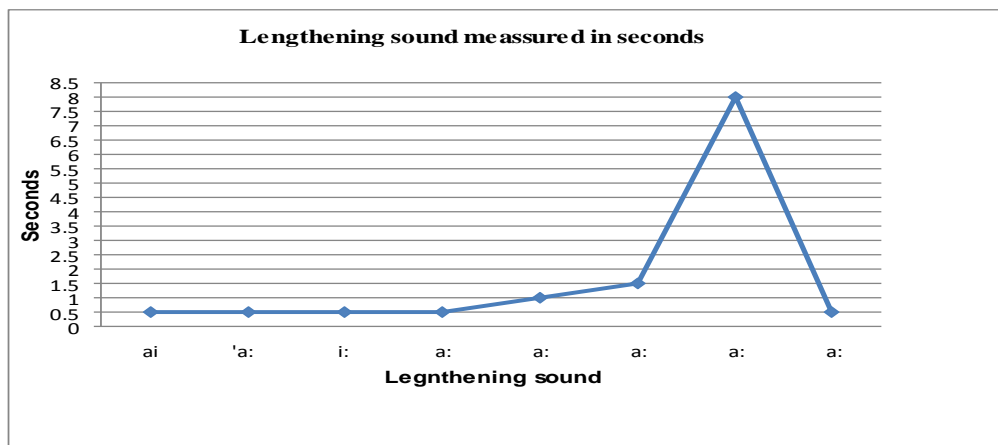
The zither entered with the rest of the instruments in an eye-catching tonal dialogue which attracted the attention of the listeners and stirred their constant applaud. The melodic dialogue seem as a languishing between a person complaining and the group sounds sharing him his complaints and groans. Perhaps this was one of the reasons for the desirability of listeners for this musical dialogue. It can be said that in this tonal dialogue there exists what relieves the sad individual through the feeling of others and their sharing of his groans. The conversational tone is related to many positions in the song’s text, where interactive text dialogue exits in the form of sad monologue “oh my heart don’t ask where love has gone” and submissive peaceful discourse “Oh sleepless one who slumbers”, “My darling everything is fated”, “don’t say it was by our own will, but fate has willed it”. The interactive melodic dialogue conjures up old memories - as mentioned in the heritage of Arabic poetry as in the interactive dialogue between poet and traditional monuments. The rhythm appears over seven equal sessions, so the melody of the introduction seems to be divided into seven sessions. This division probably was developed to indicate the textual distribution as the text is also divided into seven segments as well. The introduction melody involves the listeners and takes them to an expandable world of caves as if they were the desert caves that inspired the Arab poets of pre-Islamic age. Also these caves work as the spiritual ruins that love story of the poem – Ibrahim Nagy ended with as he mentioned in his prelude of the poem, “this is a lost love story of two people who once met and loved each other. Then the story ends as the woman has become - ‘ruins of body’ and the man has become ‘ruins of spirit’” (Nagy, 1988: 132). This poem represents a journey inside these ruins, whereas the musical introduction reflects this journey and prepares for it. The rhythmic tone invaded the monotony of unstructured style (ad lib), then the melody again come back to the unstructured style (ad lib). So the melody of introduction seems fickle like the semantic of the song text that includes forgetting and remembering, submissiveness and insurgence, drunkenness and awareness, sadness and happiness. As the variety of the introduction melody, the song and musical intervals took the same form in which they shifted between structured and unstructured rhythms. The introduction melody explicitly prepared for the song text in meaning and singing. It gave a general sense of sadness and the text detailed it.

The song deleted the fourth line from the first verse of the poem since it did not provide additional meaning expressed in its prior lines that the song chose them. Furthermore that, its vocabulary and structures were ambiguous for the public people. Moreover, it was linked with the semantic of death that

was expressed in the phrase “God bless love” which was replaced by the phrase “Do not ask where love has gone” removing by this the semantic of death given in the opening lines of the song (lines 1-3). The opening part is one of the positions in which Arabic rhetoric emphasized the importance of euphuism with them for communication considerations, as based on the opening part, listeners will (not) embark to hearing. The Arabic rhetoric also emphasized the exclusion of the expressions that indicate or refer to death (Qazwini, 1998: 519). Excluding the implication of death, as I see, the song considers the psychological impact of this on the Arab audience which is the aversion from the story of death particularly in singing atmosphere which is linked in Arabic culture with enjoyment.

Umm Kulthoum divided the first hemistich of the first line by repeating the first item “Oh, My heart” twice independent of what comes after it and then repeats it in combination with the other items of the hemistich. She repeated it independently for the fourth time and repeated it along with the whole line for the fifth time. The last two forms of performance were repeated for three consecutive times. The repetition of “Oh, My heart” was repeated for nine times. Through this lexical item, the whole monologue is directed to inner, and its repetition evokes the inner of both the singer and audience. Hence, the singing and hearing come in the domain of inner. Substituting the phrase “God bless love” with “Do not ask where love has gone” is an indication of substituting the deserted past and expressing mercy over it with prohibition about question that the heart is worried with it. Hence, there is a worry in the inner and the song with its call and prevention expresses these feelings.

The first hemistich of the first line “Oh, My heart, don't ask where the love has gone” has five lengthening sounds as shown in bold letter “*Ya: fow'a: di: la: tasl ayna lhawa:*”. The duration of time occupied in each of the first four lengthening sounds lasted for 0.5 second, and this period multiplied in the performance of the fifth one to one second. There accordingly seems to be an equality and diversity in performance that gives the prolonged tone more extensions: $0.5 = 0.5 = 0.5 = 0.5 / 1$. This prolonged extension reaches its utmost in the first two lengthening in the second hemistich that represents the groans of lost love (It was a citadel of imagination that has collapsed). The extension of “*Ka:na* – reached 1.5 seconds and it increased in performing of “*khaya:ln* – imagination” to reach 8 seconds. Through this forms of extension, there could be a metaphorical representation which is a form of association between music and meaning. (See 2.1.2). As the extension of “*Ka:na*” represents an immersion in the past, the extension of “*khaya:ln*” represents immersion in rising of imagination which is about to touch the sky. A tonal discrepancy also emerged in the performance of “*fahawa* – collapsed” whose extension only took 0.5 second that reflects the short period of collapse as if it occurred in a wink of time (See appendix 2).



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Figure 1: The forms of lengthening sounds with their equality, diversity, ascending and descending. Thus, making the base of composed music by equality and diversity and the connection between internal feelings and lengthening sounds as Hegel mentioned (see 2.1.2) manifested in the performance of the lengthening sounds of the first line. As the inner expressed its misery through stretching lengthening sounds particularly when they vary from high to low representing the shocks of the inner when sudden fall after it was flying in the sky.

Umm Kulthoum performed the second line in the same low and slow tone that she used to begin her song. This line had changed from the informative style “it was a citadel of imagination that has collapsed” to the imperative style to order the heart “Pour me and drink on its ruins, etc.” In this context, it has to gulp along with his owner the taste of sadness and sorrow. The third line moves from the imperative style to the interrogative style to show the pains and regrets for the situation. Umm Kulthoum sound rises in the performance of the two words “*Zaka elhob* - That love” particularly “*Zaka- That*” which make them object of focus. It is seemed to me, that this indicate to the object of pain and regret which is that the love has gone and it is indicated to it by using the demonstrative article which use for indicating to far issue (*Zaka- that*).

The second and third verses of the poem (lines 5-12) were removed from the song since they deal with the strength of love and incapability of being released from it. In these two verses, there were plenty of figurative and metaphorical expressions some of them encompass obscurity or lexical and connotative complexity, whereas some others were wrapped with frustration and depression. These verses express a speech with the soul about its painful memories, hence both of love and lover are linked with pain, and they are only expressed through the third-person pronoun. Indeed, all these are enough reasons to remove these two verses out of the song. Furthermore, the meaning of the strength of love is expressed from another perspective in the fourth and fifth verses of the poem (lines 13-20). While composing the song in its final format, three lines were taken from verse four and being added to its segment one (lines 4-6). These lines are distinguished from the third and fourth verses that were removed from three features. The first of them is clarity of meaning for the public audience where most of their vocabulary items are common. The second feature is recalling the happy memories that express fascinating exciting memories other than retrieving disconnection, pain, and torture. The third feature is directing speech to a present lover by using the pronoun of second person like “*Ansak – forget you*”, “*aghraitani – you seduced me*”, and “*Ainaik – your eyes*”, and by expressing what both two lovers do in the present tense.

As for the lines of the fifth verse that were completely deleted, they express senses of spirituality that could conflict with the lines quoted from the fourth verse which plunge in sensuality like “you seduced me with a sweetly-calling and tender tongue, a hand extending towards me, a shining light that a night traveler is thirsty for”. That sensuality was expressed in Arabic through the use of adverbs that specify what cannot be forgotten. The preference of the song to signal the physical sense more than the spiritual one already indicates the general taste of the audiences of their inclination to describing the perceptual feeling and the perceptual pleasure. Perhaps observation to this sensuality represented in the other songs of Umm Kulthoum like (*Enta Omri – you are my ultimate life*) and (*elhob Kolloh – the overall love*) signify these features.

The fourth line of the song provided a signification of a figurative turning from a lover who abandoned and hurt his partner to a lover who was being abandoned and hurt by another partner and from absent lost love to a continuous active one. For this, the prior musical tone was a bit long as a preparation for this turning point, and the repetition of this verse three times was a sign of this conversion. Umm Kulthoum extended the repeated lengthening sound in the item “*almona:da:ti – calling*” with lowering the last sound

(*ti*) to the least. Hence, the explosion of the two sounds (*da* and *ti*) is almost disappeared. It is necessary to disappear such explosion because it isn't conforming to sweetness which the line talks about. Also the emphasis of the two sounds (*r* and *q*) in the word "*raqiq* – tender" disappeared, so the sound pronunciation appears soft. Using the present tense in the two descriptive verbs "*tamtaddo*- extending *Yazmae* – thirsts" in the fifth line almost make the audience forget that these actions were in the past. The performance of the (*h*) sound in the word "*nahwi* – towards me" and the sound of (*m*) in the word "*min*" were highly distinctive of which they were not performed in the same way in any similar part of the song. This murmur performance of the (*h*) sound signifies the release of the sound from a very tiny outlet the same as the one whose mouth is full of water to the extent that he is about to get suffocated. As for the sound of (*m*), it was performed as if it was taken by force in a way that embodies a hand that strongly pulls out water. In addition, the extension of the lengthening sound in the word "*ghari:q* - a drowning person" represents a diver who goes deep to the level that a drowning person cannot survive. The verb "*yazmae* – gets thirsty" with its present tense indicates that there is a longing to the darling. By questioning "Where in your eyes is that shining light?!" the person becomes wholly captured in that lover and the charming captor. The song added these lines to the song beginning lines forming by this a collective segment that accompanies two trends: a trend of an absent lost love with third-person pronouns and a trend of a present active one with second-person pronouns. Between these two trends, the rhyme shifted between closed and open rhymes. Accordingly, this segment is changeable on both deep and surface levels.

4.4. Segments Two, Three, and Four (Lines 7-15)

The song excluded the sixth, seventh, and eighth verses from the poem. It was found that six and seven verses tend to glorify the effects of parting on the individual including sadness, boredom, ghosts, limbs, and cries. Hence, the two verses are deeply engraved in gloominess and depression, this is in addition to using lexical items that are too symbolic and figurative for the public audience to assimilate. The eighth verse, on the other hand, repeats some ideas mentioned in the first segment and it depicts the effects of parting which are depicted in verse seven. The song moved to the fifteenth verse of the poem (lines 57-60) and extracted some lines to make its second segment (Lines 7-9). The music interval is composed in a highly structured rhythm preparing to sing the segment in the same structure. Due to music shifting and the shifting to recalling old memories, the first line of segment two was repeated three consecutive times for accentuating these musical and semantic shifting. Within the second and third repetitions, pain can be felt and crying can be stirred on pronunciation of the word "*alami: – my pain*". This was actually expressed through the stretching of the (*a*) sound of the item and the nasal pronunciation of the (*m*) sound. Such a feeling was intensified through the second repetition when the whole segment is repeated where Umm Kulthoum added the painful sound (*Ah*) immediately after the word and connected the added sound with the first word in the first line when she repeated it; "*alami: Ah, oh, darling*".

The pitch of rhythm becomes stronger and faster in the first hemistich of the ninth line. It was consolidated by singing that divides the hemistich into equal divisions that are consonant with its prosodic meter "*wahanini: // laka yakwi: // adlo'ai:*". This division signals the assonance between the three divisions. The hemistich was repeated three times. By all of that, the hemistich and its meaning are signified. While repeating it, Umm Kulthoum followed it by the same painful sound (*Ah*) linking it directly with the first word in the hemistich when she repeated it for the third time; "*adlo'ai: Ah wahanini – my ribs Ah and my longing*". Hence, it came between the cauterized and cauterizer parts which embodied the meaning of burns. This embodying appears more in the performance of the lengthening sound of the word "*gamara:t – embers*", as it starts evenly (----) and then becomes waving (≈≈≈) in intonation, so it embodies the feeling of a person who is cauterized. There seems to be a semantic contradiction between the eighth and ninth lines as it is between the two lovers or between male and female. While the man has the authority and control, the woman often signifies weakness and submissiveness. This contradiction

explicitly reflects the same form of contrast in the Arabic culture that considers weakness as a sign of femininity and authority as a sign of manhood. This meaning was automatically permeated to audience who seems to be numbly affected by the intensive rhythm. This consists of what was addressed by Wilson about the physical and psychological influence of music (see 2.1.2). Did such this rhythm in this semantic context lead to the release of an exceptional conduct? Probably this had happened.

The song skips the sixteenth verse to the seventeenth one (lines 65-68) for selecting the lines of its third segment (Lines 10-12). These Lines include the same content of the sixteenth verse which is depicting the feeling of injustice. Moreover, these lines elevated to the degree of calling for rebellion and freedom. This calling was expressed in parallel but contrastive sentences that reveal justice of calling and injustice of existing reality “grant me // I have given you”, “Why to kept it” Vs. “he hasn’t spared me”, “Why do I keep promises” Vs. “you didn’t honour”, and “When will this captivity end // while I own the whole world?!”. The music interval expressed this feeling in which two musical tones were significant. When the first one stopped, a very sharp fast tone of a violin started as if it was the sound of a disobeyed horse that wants to get released and run. This tone was repeated twice followed by the tone of a flute represents whinnying of a horse growling. Hence, the music interval provides a general feeling of depression, refusal, and rebellion and the segment detailed it. Umm Kolthoum stressed the word “*ATni:*” in the sentence “grant me my freedom, release my hands”, particularly the sound (*T*) as it was uttered in a very prominent full magnification. Cleverly enough, Umm Kulthoum kept the air in her mouth and suddenly released it to embody the release of the depressed cuffed person. In line with the meaning of release, the song opened the last closed syllable in the word “*yadai* – my hands” to make it open one with extending the lengthening sound “*yadiyya:* – my hands” opening and extending by this the whole rhyme of this segment. It is an opening and lengthening sound in which the cuffed person releases his depression and achieved his dream for freedom that might not be achieved in reality.

Immediately after singing the first hemistich, the audience went on a massive applaud as if what she asked for represents a suppressed internal request inside them all. Each of the audience who feels he has lost his freedom or a certain right, either on the personal or collective levels and either because of a certain political, social or military authority, finds in what Umm Kulthoum repeats an internal request he/she wants to achieve for him or herself. Hence, this segment carries a number of implications that differ according to context of receiving “in 1966 some audience understood that these lines indicate to the strict oppressive measures taken by the government of Gamal Abdel Nasir. After the defeat in the 1967 war, these verses carried a wider meaning that indicates the overall feeling among Egyptians and the Arabs on the feeling of slavery they were facing. So these lines are repeated everywhere and audience give them new meanings” (Danilson, 2000: 269-270). These lines are repeated and will be repeated so long as people’s rights are being lost. Umm Kulthoum repeats the tenth line two successive times since it is the opening of new segment that explicitly contradicts with the previous segment, and she repeats it three times in the second repetition of the whole segment and repeats it two more times in the third repetition. Hence, this line was repeated seven times to make the highest rate of repetition of a line in the whole song. Also, repeating the whole segment three times is the highest rate of repetition of a segment in the song. (See 4.2). These two highest rates of repetition asserted the intensive need for liberalization. After that, Umm Kulthoum repeats the first hemistich of the eleventh line twice since it expresses the senses of pain and complaint resulted from the prolonged imprisonment. This was significant through the performance of (*Ah*) particularly in its second repetition as it was more extended and was carrying all means of groans. On the contrary, Umm Kulthoum makes short reiterations in pronouncing the sound (*Y*) of the word “*waddonyyya:* – world” at the end of the segment in a tone of happiness, which embodied the feeling of joy and happiness of those who were released from the limited life to the vast universe. The second and third sections then provide two contradicting attitudes both ascending and descending by moving from the feeling of submissiveness and weakness to the feeling of refusal and rebellion. All this

reflects internal contradictory feelings. Such conflicting feelings avoid the song monotony and provide it variety. The rhyme in the two segments also provides two contradicting sounds. In the second segment, the sound (*i:*) is metaphorically linked with the meaning of submissiveness whereas in the third segment, the sound (*a:*) is metaphorically linked with the meaning of refusal and rebellion.

The song excludes verses 18, 19, 20, 21, and 22 from the poem since they provide more elaborate description of refusal and rebellion, the lost love, frustration, and depression. These verses also had many archaic ambiguous items, this is in addition to having some sentences that express gloominess and sadness like “May God do not bless such a harsh night” and “I have seen the universe as a tight tomb”.

The song come back to verse nine of the poem (Lines 33-36) and selects from it the lines of its fourth segment (Lines 13-15). It started with a rhythmic musical introduction in which the flute was used to give an extended feeling of ecstasy. The musical tone was lowered to the least and came up again to the highest peak arousing by this the performance of Umm Kulthom that said (*Ah*) that accordingly aroused the audience with such a feeling. This sentence was repeated three and four times and the same feeling of ecstasy is increased due to the integrated sound of the flute. The feeling this musical part created is an extension to the feeling created through the previous segment of the song. The fourth segment starts with an interrogative sentence that indicates the longing to the beloved partner. This contradicts with the calling for liberation that was created in the previous segment. This imprisoned person who was leading rebellion against oppression is now longing to meet the one who imprisoned him! This is another form of fluctuation and instability in emotions. All these represent the instability in the emotions of both lovers as sung by Umm Kulthom in another song (*El hob Keda* – this is love) in which she sang “this is love: it has linkage, pampering, satisfaction, and parting”. This segment proceeds to say ten qualities about the darling. Hence this description is the main idea of this segment. The song used qualities “pride, angel, and delicacy” instead of “Nobility, king, and tasty”. The value of the first and third substitutions is not clear for the researcher. The song probably preferred the quality of pride because it is linked with the status of the excellent people who are described by the qualities “king, sure-footed walking”. Whereas excluding the word “tasty” is probably because it doesn’t match with the other qualities. On the other hand, changing the item “king” to “angel” was not done for semantic or aesthetic considerations because the item “king” is completely linked with the description “sure-footed walking”. However, the word “angel” is frequently used in the context of mercy, softness, and beauty. Likewise, Umm Kolthoum used it in her song (*El Hob Keda*) “Oh... you are smarter than a breath of air and prettier than an angel”. I believe that this substitution could be rendered to a political reason which is considering the leaders of the 1952 revolution that ended up the age of king Farouk. This is particularly because Umm Kulthom had a strong kinship with Gamal Abdel Nasser (El-Mahalawi, 1992: 66-100 & 1999: 103-124).

The hemistich “He is sure-footed walking like an angle” had the most prominent description. It was accompanied with strong rhythms. There was a very short stop between each two rhythms, which made the rhythm clearer and embodied the rhythm of footed walking. This aroused the massive applaud of the audience. Umm Kulthoum repeated the phrase “*Zalim elhosni* – oppressive beauty” for four times, something which was not happened in any other phrases of the song. Uttering the word “*Za:lim* – oppressive’ was done with full stretching of the lengthening sound (*a:*) which made its meaning position of focusing. This word also recalls the form of oppression expressed in the previous segment. Accordingly, this signifies passionate love as she sang in her song (*El Hob Keda*) in which she said “I like my submissiveness to the lover and forgive him even when he oppresses me”. In this regard, does the audience perceive the meaning of oppression as a sign to politicians?

Umm Kulthoum deleted the sound of glottal stop in the word “*Almas’a* – evening time” in the end of the segment, as it is explosive sound which doesn’t match with the semantic context of the line. She

compensated it by overstretching the lengthening sound in the end of the word “*Almasa:*”. By deleting the line (36) from the poem, this segment ends with the word “*Almas’a*” in order to prepare for the next segment both from indicative and melodic perspectives. This is because the issues of regret and linkage in the coming segment are linked with the evening time. In addition to that, its rhyme is consonant with the rhyme of the line fifteen. The musical interval was duplicated for repeating the whole segment with the returning of the sound of the flute and the (*Ah*) of Umm Kulthom that all carry the sense of ecstasy. This form of repetition was indicative for introducing the meaning embedded in the next segment of the song.

4.5. Segment Five (Lines 16-21)

In this segment, the song moves to the tenth verse of the poem (lines 37-40) and selects three lines to make up the opening of the fifth segment in the song (lines 16-18). The musical interval has unstructured rhythm (*ad lib*) introducing this segment that was sung in the same unstructured way. It started with a monologue played by the zither followed by playing other instruments. This interaction was repeated four times making an exciting dialogue between musical instruments as that was conducted at the introduction of the song. This segment started with an interrogative sentence that had the same connotation given in the thirteenth line of the previous segment “longing for the beloved”. The performance of the interrogative word “*Ayna* – where” is different. The performance of the sound (*Y*) in the thirteenth line occupied only 0.5 second whereas it occupied 3 seconds in the sixteenth line “*ay:n*”. This sound extension represents long distance between the two lovers. In consonant with that, a separate third-person pronoun “*anta* – you” and separate first-person pronoun “*ana* – I” that appear for the first time in the song. A musical interval was necessary within the hemistich to enable the singer to extend the sound (*Y*), and it also assured the separation between the two lovers. The second hemistich continues to describe the delicate qualities of the beloved person that reached the level of enchantment that is irresistible. In relation to this description, the seventeenth line describes the first person (*I*) in three different qualities, while they were four in the poem. As the song replaced the item “and blood” with “madly”. It certifies a mere love that filled the beloved heart with adoration and filled her body with trembling and twitching. This was represented in the unstable wavy performance of the words “madly, bewildered butterfly”. So long it is the time for approaching between the two lovers in the second hemistich (and bewildered butterfly, approached you), the singing performance embodies that approaching by making a slight mute sound in the word “*minka* - from you” that separates the last consonant “*Ka-* you” to link it directly with the next word “*min Kadana* - approached you”. Accordingly, a close kinship between the two lovers is shown. The performance of this item with its three open-pronounced syllabi was done in a swift manner as it happens in the action of gravity. As given in the eighteenth line:

And from longing, there is a messenger between us and a drinking companion handed over the cup to us
--

It expresses joint longing between the two lovers, so the subjective pronouns “I and You” disappeared to be replaced by the plural pronoun “we”. The Arabic word “*Rasool*” was translated here as “messenger” also means prophet which has a religious meaning, so it evoked a spiritual atmosphere. At the same time, the features of the Holy Quran appeared in the performance of this word (Gameel, 1968) as Umm Kulthoum performed it like the Holy Quran reciters, which enhanced the evoking of the spiritual atmosphere. On the contrary, the second hemistich evoked an atmosphere of drunkenness which represents lack of conscious thought and liberates the feelings and behaviour from any restriction. The question here is: will the closeness between the lovers develop into physical contact that quenches the fire of longing? The lines in the original poem show that there is no touching but there is a conflict in both lovers to resist the lust of the body. These lines were deleted and other lines from the (Farewell Poem) were used instead (lines 19-21). These three lines depict what the previous textual context called

“approaching and longing between the two lovers, their drunkenness”. So they integrated with *Al Atlal* poem in a cohesive way. Also, the eighteenth line transferred to use the first person plural pronoun, the same for the lines (19. 20 & 21) as they used the pronoun many times “*mthlana*: - like us , *bynana*: - between us, *Holana*:- around us, *mashina*: - we walked , *qablana*:- a head of us, *dahekna*: - we laughed, *waadona*: - we ran , *sabaqna*: - we outran , *zillana*: - our shadows” which supported the coherence between Farewell and *Al Atlal* poems and made cohesion between them because of the sound repetition. Furthermore, the two poems use the same prosodic meter. In addition to the sound cohesion, there is a lexical cohesion: “longing/love”, “a drinking companion/cup/drunken people”. Accordingly, the three lines of the Farwell poem were integrated into the fabric of *Al Atlal* poem with very significant consistency in the overall meaning, style, and rhythm. In fact, very few Arabs know that this song is a mixture of two poems. This analysis applies the criteria of coherence and cohesion and their means proposed in the discipline of text linguistics (De Beaugrand, 1998; De Beaugrand & Dressler, 1981; Halliday and Hasan, 1979; and Van Dijk, 2000)

The three lines of Farewell poem added a connotative balance since the deleted verses from *Al Atlal* poem express deep sorrow and depression that prevail throughout the poem. The quoted lines from the farewell poem on the contrary reflect features of happiness and enjoyment that help to soften this gloomy feeling. The first hemistich “Had love seen drunken people like us?!” was composed with successive drum musical rhythms, densely packed with the rhythms of hand cymbals creating a very intense, quick, and clear rhythm especially as it comes after the rhythmically unstructured (ad lib) part and it was repeated 16 times. The hemistich provokes the sense of happiness. Relating the verb “seen” to love means that the drunkenness of the lovers happened because of love itself, which normally happens in physical contact between lovers .On the other hand, the Arabic word “*Sokara*: – drunken people” refers to one of Sufism’s ranks in divine love. Furthermore, the song uses the tambourine rhythms that are used in Sufi spiritual celebrations which re-evoked the spiritual atmosphere that happened with the singing of eighteenth line. Thus, the word “*Sokara*: – drunken people” addressed three different situations: drinking alcohol, physical contact, and Divine love which can be figured out in the chart below:



Figure 2:
The Three
different
situations
addressed
by the word
(*Sokara*: -

drunken people)

However, people in these contradictory situations share a common feeling, which is the feeling of being free from the restrictions of mind and logic. Every one of them finds in this word and its performance their own joy and delight. As a result, this hemistich particularly the word “*Sokara*: – drunken people” which was repeated 34 times accompanied with sound of long befuddled (*Ah*), provided three pleasures; one of them (drinking alcohol) is forbidden, another (physical contact) is conducted in secrecy and the third (Sufism) is considered in some Islamic circles as a deviation from Islam. This is my interpretation of the audience’s strong vocal reaction indicating huge admiration when they listened to this hemistich.

4.6. Segments Six and Seven (lines 22-32)

As long as the song excluded the lines 40-44 from *Al Atlal* poem and replaced them with other lines from the Farewell poem, the song completely excluded the lines 45-48 from *Al Atlal* poem, as they elaborate what was mentioned in the lines 40-44. These were substituted with other four lines from the farewell poem (lines 22-25). They depict how the relationship between lovers has been disconnected because of the departure of night and attendance of day. So light is offensive and dark is sweetheart, while they are in contrast with that in the replaced lines. On the other hand, using the third person pronoun was dominant on the replaced lines, hence the referential function of language is the dominator, while using of the pronoun of first person dominated on the quoted lines from the Farewell poem, and hence the emotional function of language is the dominator. This elaboration is based on the six functions of language argued by Jakobson (1988). The last line of this segment recounts a shared experience about life that includes people. Therefore, the disconnection of relationship that occurred between the two lovers can occur between all lovers. Parting accordingly is like longing and nostalgia that are samples of collective meanings. These meanings are a theme in Arabic song, such as Umm Kulthoum song (*Fat Elmiaad – time has gone*).

The four quoted lines moved from the atmosphere of connection and drunkenness to an atmosphere of wakefulness and parting, and from an open rhyme to another closed one. It is also linked with the first section of the song in terms of meaning and rhyme. The contrastive moving from segment five to segment six is embodied in the musical interval between them. After ending the fifth segment, successive drum musical rhythms that accompanied the singing of the last three lines in the last segment are again played, then the music moves to unstructured style (*ad lib*) where the violin started giving a very fainting sound as a reference to the night time followed by a collective playing of all instruments. This melody was repeated four times followed by the playing of the flute in a very thin sound indicating the starting time of dawn. Between this melody part and the singing there was a short silence period that could indicate the silence of night. The signing part started also with unstructured style (*ad lib*) like the way interval started. In the singing of the twenty second line, it was significant the exceptional stretching of the lengthening sound of (*a:*) in the words '*wantabhna: -we became aware, and waafaqna: - we sober up*'. This form of extension acted like the emergence of awareness and consciousness after a long time of drowsiness and drunkenness. A sense of sadness could be also felt in singing the word "*Anna: – we*" in which a sound of weeping was articulated while uttering the sound of the glottal stop. The first hemistich of the line 25 was repeated two successive times to intensify recalling the shared experience and to confirm rendering all reasons of disconnection to some life issues. This meaning is the main content of the last segment; accordingly, the coherence between the two poems (*Al Atlal* and Farwell) are enhanced. The quoted lines from Farewell poem direct the song to a semantic track which take the song towards end or Farwell. Hence, the lines taken from the fifteenth and seventeenth verses of *Al Atlal* poem do not match with this track; therefore, they were placed prior to the lines quoted from the Farewell poem not after them. Also, the thirteen and fourteen verses of *Al Atlal* poem do not match with this track, so the song deleted them.

The lines of verses 23, 24, 25, 26, 27, and 28 of *Al Atlal* poem recounts a prolonged dialogue between two parts: the wind that includes night devils and the poet. The first part advises, persuades, incites, blames, and condemns whereas the poet is resisting and does not surrender but for his love and sweetheart. The song finds that this dialogue matches with its semantic track, so it takes a part of what the wind said to the poet, with replacing the word "poet" with "sleepless person" (lines 26-28). As a result of such taking and replacement, the speech is said by Umm Kulthoum herself, not the wind. The meaning of pain is assured by the word (a wound) which is repeated in the line 27, and it cropped up with the memory as mentioned in the line. This pain was also embodied in performing in the word "*Tizka:r – with the memory*" in which there was another extension of the lengthening sound (*a:*) to signify the pains of a wounded person. The

three words in the Arabic structure “*altama gorhon gadda* - a wound begins to recover another wound crops up” are quite interrelated, which implies that the wound is ever renewing.

The lines 26, 27 and 28 which are from *Al Atlal* poem complete what the quoted lines from Farewell poem ends with “and each lover in their own path”, as they depict the status of the two lovers after disconnection. So Umm Kulthoum repeats the line 26 two successive times to assert the significant contrast between the night of Farewell poem and the night of *Al Atlal* poem. While the former indicates linkage, drunkenness, and happiness, the latter indicates sleeplessness, wound, and pain. The word “*sahir* – sleepless” then moves from limited meaning referring to a certain person to publicity to refer to any sleepless person whatever his internal wound is. Hence, the advice given in the line 28 is directed to any sleepless wounded person.

Al Atlal poem ends with salvation through a retreat to the self and withdrawal from society into nature. Whereas the song ends with segment 7 (lines 29-32), it recognizes salvation in submission to fatalism. When Umm Kulthoum finished the previous section, a very dancing music emerged with rhythmic tone that was almost similar to that music played with the segment “Had love seen drunken people like us”. This musical interval was repeated four successive times accompanied in the third and fourth repetitions with the free performance of Umm Kulthoum by uttering the sound (*Ah*) that was another extension and intensification of pain started in the sixth section and a preparation for this last segment. This segment comes back to a particular darling. The word darling comes for the first time connected with the first person pronoun “*Ya Habibi*: – Oh my darling” as if the beloved woman embraces her darling. This embracement comes in this context to tell the inevitability of separation which is caused by fate with no role for any external authority as always believed in the Arab Islamic culture. Accordingly, it seems then that the embracement is consolation and final farewell. Rendering real incidents to fate and destiny contradicts with what was given in the third segment from blaming the darling for the responsibility of what happened between them and enhances a well-established doctrine in the Arab-Islamic culture which believes in fate. According to this doctrine, the listeners feel they are absolved from the responsibility of whatever is lost at both the individual and community levels (beloved, money, homeland, freedom, etc.).

This feeling was intensified inside the audience due to the repetition of last hemistich for three successive times by Umm Kulthoum. It was repeated along with the rhythms of tambourine used in Sufi spiritual celebrations (*Zikr*) in which the individual merges with others, liberated from the weight of the body and the cruelty of reality to the transparency of the spirit and the thrill of spiritual agitation. With this ending, the song finds that salvation is in the religious spiritual terms. The song accordingly captured the essence of Arab-Islamic culture and maybe the essence of Oriental culture in general.

5. Conclusion

Both intellectual and illiterate audiences loved – and still love – the song *Al Atlal*. The poem accordingly has become a popular text, no longer limited to the elite. This has been achieved due to many factors. Initially, both music and singing performance embodied meanings and sensations, and hence the problem of standard literary Arabic has disappeared. In addition, there were some changes done by Umm Kulthoum in terms of deletion, substitution, addition, and re-positioning. For deletion, the song removed what is not acceptable to the public like the extravagance in frustration, sadness and depression. It also removed the ambiguous vocabulary. In terms of substitution and addition, some words and lines were replaced with others for different psychological, social and political, semantic, and aesthetic considerations. For re-positioning, some lines were moved up and others were moved down to achieve coherence and cohesion between the lines of the two poems (*The Farewell* and *Al Atlal*) where the seven lines quoted from (*The Farewell*) poem were integrated into the fabric of (*Al Atlal*) poem with very significant consistency in the overall meaning, style, and rhythm. A more significant feature that gave this

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poem more strength is related to the covert culture. It touched some hidden feelings like the dream for liberation, it expressed both physical and spiritual pleasures and eventually asserted the trust in fatalism and culture which are key elements in the Arab-Islamic culture and probably in the Oriental culture in general.

Appendix (1)
The Text of the Song and Its Translation

Line	Text	Translation
Segment 1 ♪ ♪ ♪		
1	يا فؤادى لاتسل أين الهوى كان صرحاً من خيالٍ فهوى	Oh My heart, don't ask where the love has gone It was a citadel of imagination that has collapsed
2	اسقنى واشرب على أطلاله وأرو عنى طالما الدمع روى	Pour me a drink and drink of its ruins and tell the story on my behalf as long as the tears flow
3	كيف ذاك الحب أمسى خيراً وحديثاً من أحاديث الجوى	Tell how that love became past news And became another story of passion?!
4	لست أنساك وقد أغريتنى بفم عذب المنادة رقيق	I haven't forgotten you and you seduced me with a sweetly-calling and tender tongue;
5	ويد تمتد نحوى كيد من خلال الموج مدت لغريق	And a hand extending towards me like a hand stretched out through the waves to a drowning person;
6	وبريق يظماً السارى له أين فى عينيك ذياك البريق	and a shining light that a night traveller is thirsty for Where in your eyes is that shining light?!
Segment 2 ♪ ♪ ♪		
7	يا حبيباً زرت يوماً أيكه طائر الشوق أغنى ألى	Oh, a darling I visited his nest once a day as a bird of desire singing my pain
8	لك إبطاء المدل المنعم وتجنى القادر المحتكم	You have the slowness of a self-important and benefactor and the influence of a powerful tyrant
9	حنينى لك يكوى أضلعى والثوانى جمرات فى دى	And my longing for you cauterized my ribs and the passing seconds are embers in my blood
Segment 3 ♪ ♪ ♪		
10	أعطنى حريتى أطلق يديا إننى أعطيت ما استبقيت شيا	Grant me my freedom, release my hands Indeed, I have given you yours and did not retain anything!
11	آه من قيدك أدمى معصمى لم أبقيه وما أبقي عليا	Ah, your handcuff has bloodied my wrists Why to kept it while he hasn't spared me
12	ما احتفاضى بعهود لم تصنها وإلام الأسر والدنيا لديا	Why do I keep promises that you didn't honour?! When will this captivity end while I own the whole world?!
Segment 4 ♪ ♪ ♪		
13	أين من عيني حبيبٍ ساحرٌ فيه عزٌ وجلالٌ وحياء	Where, from my eyes, an enchanting darling? He is a full of pride, majesty and delicacy,
14	وائق الخطوة يمشى ملكاً ظالم الحسن شجى الكبرياء	He is sure-footed walking like an angel with oppressive beauty and delicate pride
15	عيق السحر كأنفاس الربى ساهم الطرف كأحلام المسا	Redolent of charm like the breeze of the hills, Pleasant to experience like the night's dreams

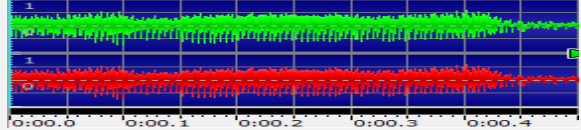
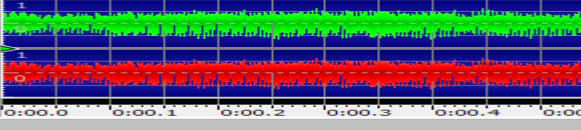
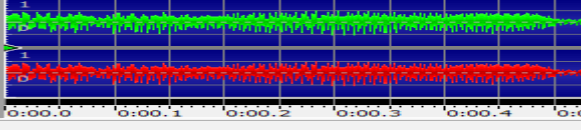
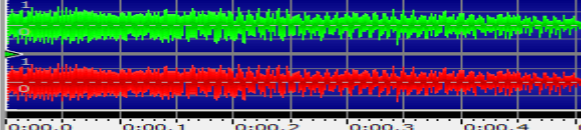
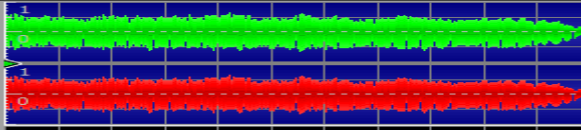
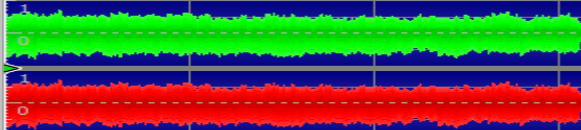
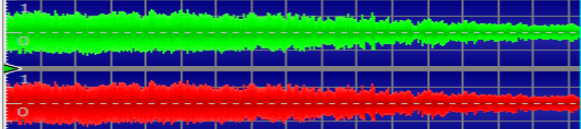
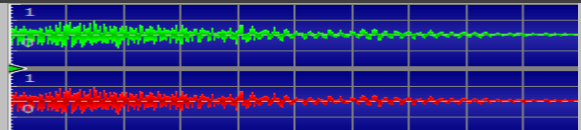
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Segment 5		
♪ ♪ ♪		
16	أين منى مجلس أنت به فتنة تمت سناء وسنى	Where is, from me, gathering that you are in like a charm full radiated brilliantly,
17	وأنا حبّ وقلب هائم وفراش حائر منك دننا	I am full love ,madly heart, and bewildered butterfly, approached you
18	ومن الشوق رسول بيننا ونديم قدم الكاس لنا	And from longing, there is a messenger between us and a drinking companion handed over the cup to us
19	هل رأى الحب سكارى مثلنا كم بنينا من خيال حولنا	Has love seen drunken people like us?! How much imagination we had built around us?!
20	ومشينا فى طريق مقرر تتب الفرحة فيه قبانا	And we walked in a moonlit path with joy skipping along ahead of us
21	وضحكنا ضحك طفلين معاً وعدونا فسبقنا ظلانا	And we laughed like two children together and we ran and outran our shadows
Segment 6		
♪ ♪ ♪		
22	وانتبهنا بعدما زال الرحيق وأفقنا ليت أنا لانفريق	And we became aware after the euphoria has gone, And woke up if only we don't sober up!
23	يقظة طاحت بأحلام الكرى وتولى الليل والليل صديق	Wakefulness ruined the dreams of slumber the night left while it is a friend
24	وإذا النور نذير طالع وإذا الفجر مظل كالحرقيق	Suddenly the light was an omen of the sunrise and the dawn was towering over like a conflagration
25	وإذا الدنيا كما نعرفها وإذا الأحباب كل فى طريق	And life is as we know it, and each lover in their own path
26	أيها الساهر تغفو تذكر العهد وتصحو	Oh sleepless one who slumbers and remembers the promise then you wake up
27	وإذا ما التام جرح جد بالتذكّار جرح	when a wound begins to recover another wound crops up with the memory
28	فتعلم كيف تنسى وتعلم كيف تمحو	So learn to forget and learn to erase it
Segment 7		
♪ ♪ ♪		
29	ياحبيبي كل شىء بقضاء ما بأيدينا خلقنا تعساء	Oh my darling, everything is fated it is not by our own hands that we were made miserable
30	ربما تجمعنا أقدارنا ذات يوم بعدما عز اللقاء	Maybe our fates will bring us together one day, while before our meeting was difficult
31	فإذا أنكر خلّ خله وتلاقينا لقاء الغرباء	For if friend denied the other and we met as strangers
32	ومضى كل إلى غايته لا تقل شئنا ، فإن الحظ شاء	And each of us followed his/her own way Don't say it was by our own will, but fate has willed it.

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Appendix (2)

Measure the lengthening sounds in the singing of the first line by using the Gold Wave software

Lengthening Sound	Sound Waving	Time by Seconds
ai		0.5
'a:		0.5
i:		0.5
a:		0.5
a:		1
a:		1.5
a:		8
a:		0.5

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