

Melopoetics of the Contemporary “National Anthem” of Egypt and Its Translations: A Case Study

Bacem A Essam^{[a],*}

^[a]Department of English, Ain Shams University, Egypt.
*Corresponding author.

Received 18 October 2014; accepted 25 December 2014
Published online 26 January 2015

Abstract

The National anthem generally expresses the ideology of a given nation. It functions to recruit the body politic in a patriotic framework. The national anthems should crystallize the outlook of the nation. This paper aims at analyzing the Egyptian national anthem within the transdisciplinary field of word and music studies to measure the melopoetic sagacity of this anthem. This is substantially drawing upon the linguistic socio-cultural background where textual analysis, folkloric relevance, musicological characteristics and the Egyptian cultural perspective are discussed at large. The paper encounters three translations of the contemporary national anthem to investigate their soundness. It also diagrams a semantic frame, extracted from the content words of the contemporary national anthem of Egypt, toward crystallizing its characteristics.

Key words: Melopoetic; National Anthem of Egypt; Halliday’s model; literary linguistics; Semantics of music

Essam, B. A. (2015). Melopoetics of the Contemporary “National Anthem” of Egypt and Its Translations: A Case Study. *Higher Education of Social Science*, 8(1), 1-11. Available from: URL: <http://www.cscanada.net/index.php/hess/article/view/6080>
DOI: <http://dx.doi.org/10.3968/6080>

INTRODUCTION

Any national anthem generally expresses the ideology of a given nation. It functions to recruit the body politic in a patriotic framework. The national anthems should crystallize the outlook of the nation. Since the selection

of the national anthem is usually determined by the governing elite, it would be either nationalistic or delusional according to the governing regime at a given time. Hence, national anthems change from time to time in an attempt to cope with the newly imposed ideology or evolving aspirations.

Melopoetics of an anthem is, supposedly, highly expressive of the musical heritage and identity of a given nation. This paper analyzes the Egyptian National Anthem on the textual, semantic, and musical levels in order to correlate these altitudes together.

1. RESEARCH QUESTIONS

- a) Do music and language reveal the same message?
- b) Are the available translations linguistically and ideologically faithful?
- c) What is the inherent ideology of the contemporary national anthem of Egypt?

2. LITERATURE UNDERPINNING

To date, Kofi Agawu (1998, 2009, 2014) has been enriching the world with his articles and papers about the semantics of music from 1999. A comprehensive work is compiled in 2008 to be titled “*Music as Discourse Semiotic Adventures in Romantic Music*”. This textbook discusses the nature of musical meaning from within the disciplinary perspective of music theory and proposes a view of music as discourse. By revisiting the old and familiar issue, a greater awareness of music’s “linguistic” nature may improve some of the technical analyses that music theorists offered. Agawu (2014, pp.20-68) has suggested some criteria for Analysis: topics; beginnings, middles, and endings; high points; periodicity (including discontinuity and parentheses); modes of enunciation (speech mode, song mode, dance mode); and narrative. He has provided some applications of numerous examples.

Riethmaller in his paper “‘Gott! erhalte’: National Anthems and the Semantics of Music” (1999, pp.321-9) has analyzed the melopoetics of the German national Anthem whose music was composed by Joseph Haydn. Given the political and pragmatic variables after the Cold War, the sustainability of his note unveils his ideas about the national anthems of the East and West German states. Riethmaller has concluded that the challenge to the semantics of music resulted from the fact that it is not altered words of the text but rather the notes of the melody which form the center of several national anthems as important symbols of state.

Scher (1999, pp.9-22) has reviewed in his essay “*Melopoetics Revisited: Reflections on Theorizing Word and Music Studies*” a stock of recent trends and preoccupations in the theory, methodology, and interpretive practice of musico-textual relations. In their essay, they tried to answer overarching questions including: (a) What formative critical currents and directions, both theoretical and methodological, have evolved in recent years that promise to energize word and music studies? (b) To what extent has the field of melopoetics been affected by the strategies and advances of the “new musicology”, cultural studies, and musical narratology? and (c) Is there a place for melopoetic criticism in the larger enterprise of contemporary criticism and theory? His conclusion has just been the reflection of his review. That is to say, the reference to the diverse manifestations and interpretive intricacies of word-music convergence, the rate and quality of progress in this area of such comparatistic research have exceeded all expectations. The eight suggestions included formulating a definition of melopoetics that would reflect the field’s disciplinary and institutional prospects; compiling a dictionary/glossary of melopoetic terms, with special consideration of the usefulness of their critical discourse; attempting a systematic overview of the different types of music-analogous structures in literature; and analyzing familiar music-related texts.

This paper aims at moving a step forward in simplifying the applicability of melopoetics and interlinking the linguistic and semantic principles to the musical memes.

3. METHODOLOGY

This paper combines literary, linguistic and metalinguistic analyses of the contemporary “national anthem” of Egypt. Textual analysis of Halliday’s model is used as a basic metric. Cognitively, the semantic frames are recruited to correlate word level findings from the conceptual ones. Semantic music, moreover, is used to measure the accuracy of reflecting the underlying meaning as well as emphasizing the marked themes of the original. Eventually, the paper uses the melopoetic

analysis to extract the semantic meaning from Darweesh’s composition. Results are charted, using the original text as a control case.

4. THEORETICAL BACKGROUND

4.1 Linguistic and Paralinguistic Analyses

4.1.1 Halliday’s Analytical Model

M. A. K Halliday’s approach basically hinges on metafunctions. Of the general model, the paper aims to fathom and apply the tools of textual and semantic analyses. According to Halliday (2004, pp.60-90), a text is a unit in the flow of meaning that is always taking place at the instance pole of the cline of instantiation. It is realized by the structuring clauses: a complex architecture hinging on two perpendicular planes; semantics and lexicogrammar. The quantum of information that delivers the message is called a clause which consists of theme and rheme. According to Leech and Svartvik (1985, pp.1361-3), a theme is the initial constituent of a sentence, viewed in relation to a more highly communicative theme or focus elsewhere in the sentence. For example, *Egypt* is the land of ancient civilizations. According to Halliday, Theme is the point of departure for the message. It is the element the speaker selects for ‘grounding’ what he is going on to say. The Theme, technically capitalized, of a clause extends from the beginning up to, and including, the first element that has an experiential function — that is participant, circumstance or process. Everything after that constitutes the Rheme.

Themes, *if marked*, typically enhance some aspects of the setting for the clause (e.g. Prominence in the message) or carry a feature of contrast. Marked Themes are either Adjunct (adverbial group and prepositional phrase) or Complement; nominal group: common or proper a noun as Head, nominal group: pronoun as Head and nominalization. Thematizing objects/complements aside, emphasizing the theme is done, too, via fronting predicates, use of absolute and picked-up themes, and recruiting conjunctive adjuncts. (Halliday, 2004, pp.240-90). The paper draws thematically upon the cornerstones of the analyzed national anthem. This is ushered to correlate the marked themes, supposedly maintained in the available translations, to the obvious markedness within the given melody.

4.1.2 Semantic Fields and Frames

According to Baker (2011, pp.18-22), viewing the vocabulary of a language, as a set of words, reflects the divisions and sub-divisions ‘imposed’ by a given linguistic community on the continuum of experience which is the linguistic basis of “semantic fields”. Semantic fields are arranged hierarchically, going from the more general to the more specific. The general word is usually referred to as a “*superordinate*” and the specific word is designated

as a “*hyponym*”. The idea of semantic fields works well enough for words and expressions which have fairly well-defined propositional meanings, but not for all, or even most of the words and expressions in a language.

Nevertheless, the idea of semantic fields may be an over-simplification of the way language actually works. A large number of words in any language defy being classified under any heading (Carter & McCarthy, 1988; Lehrer, 1974). Words like just, nevertheless, and only, to name but a few, cannot be easily filed under any particular semantic field. To exclude the limitations of semantic fields, nouns verbs and adjectives of the contemporary national anthem of Egypt are extracted and categorized toward cognitively approaching the higher hierarchical structure it recalls.

4.2 Musicology and Melopoetics: Concepts and Interpretation

4.2.1 Basic Concepts

Fundamental to understanding the scope of musicology is to outline some basic concepts such as signs, songs music semiotics and some key notations.

Signs, meanings in music, pursue essentially through the connotations of sounds, and through the social construction, appropriation and amplification of certain meanings associated with these **connotations**.

Recently, musicologists have begun to delve into issues such as deep structural and procedural homologies between text and music, poetry as a stimulant of changes in musical style, and criticism that explicates cultural tropes through the connection between poetry and music.

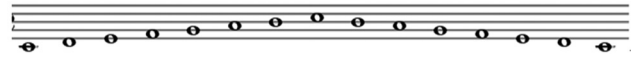
Music semiotics: It is the study of signs as they pertain to music on a variety of levels. Following Roman Jakobson, Kofi Agawu adopts the idea of musical semiosis being introversive or extroversive. (Almén, 2008, p.5)

Moreover, Song is a form of meaningful utterance that varies between two modes of presentation, a **vernacular** mode, in which words and music seem to have a simple, simultaneous existence, and a **cultivated** mode, in which the music responds to the meaning of an independent, usually preexistent text.

Solfège is a music education method used to teach pitch and sight singing. Solfège is taught at every level of music education, from primary through graduate level university study. The technique of solfège involves assigning the notes of a scale on a particular syllable, and then practicing by singing different note sequences using these syllables. The sequences gradually get more difficult in terms of intervals and rhythms used.

The seven syllables commonly used for this practice in many countries, including Egypt, are: **do(h), re, mi, fa, sol(fa), la, and ti** (si). These scales are used to name notes the same way that the letters C, D, E, F, G, A, and B are used to name notes in the English solmization. To clarify, C ♭, C and C# are equivalent to **do(h)**, D ♭, D and D# are equivalent to **re**, and B ♭, B and B# are equivalent to

si on the fixed do solfège. The symbol “♭” denotes sharp while “#” denotes flat. Regardless of the name of the syllables, each note is assigned a specific vertical position on a staff. The following staff shows the notes C, D, E, F, G, A, B, C in ascending and descending order with no key signature or accidentals.



A written note can also have a note value, a code that determines the note’s relative duration. In order of halving duration, we have: double note (*breve*); whole note (*semibreve*); half note (*minim*); quarter note (*crotchet*); eighth note (*quaver*). Smaller units continue until hundred twenty-eighth one.

For the record, the musical solmization is ordered in an ascending frequency where C (or do in solfège) has the lowest frequency [about 16 Hz], D has a higher frequency [about 18 Hz] and so on. A and B have the highest frequencies [27 and 30 Hz respectively]

4.2.2 A glance at the Arabic Music

Historically, the influence of the Ottoman, Persian and gypsy musical gibberish had dominated for centuries. It was the famous late-19th-century Egyptian singer ‘Abdou al-Hamuli (1888-1888)¹ who revoked such foreign heterogeneous music and began to Egyptianize and Arabize musicality and songs. This trail was further adopted by Darweesh.² As a result, a highly polished scale has been created to shape the Arabic modal system. This musical art is called “*maqam*”: A scale built from a specific sequence of ascending and descending **itches**, similar to the Indian raga. Unlike their Western counterpart, the Arabic pitches are actually higher by a microtonal interval (about a quarter-tone).

A monotonic scale is a musical scale consisting of only one note in the octave. The monotonic scale stands in contrast to more common musical scales, such as the pentatonic and modern, common Western heptatonic and chromatic scales. It draws from a palette of pitches that is much larger than that used in standard Western music. Compared to twelve pitches in Western music, twenty-four distinct pitches, separated by microtonal intervals of a quarter tone, are commonly identified within the octave in Arab music theory (Zuhur, 1999, pp.98-152).

The Arabic music is usually monotonic. The Arabic **modes** are characterized by large variety of **intervals** especially when it comes to the **augmented second**: A hallmark of western movies that aspire to recapitulate an

¹ ‘Abdou al-Hamuli (1836–1901). An Egyptian singer and innovator in the domain of Arabic music so that he became one of the most prominent name in the Arabic world due to his talent and dexterity.

² Cyde Darweesh (1892 -1923). An Egyptian singer and composer who was considered the father of Egyptian popular music and one of Egypt’s greatest musicians and its single greatest composer. Darweesh is still regarded as a noble and adored figure in Egyptian history.

Arabic orientation. Instrumentation is mainly solo and small ensembles.

Similar to the linguistic accents and dialects, the exact intonation of every *maqam* scale changes with the historical period, as well as the geographical region. For this reason, a given *maqam* may be defined by a host of extramusical features, such as specific emotions, geographical locations, organs of the body, psychological states, or even healing properties.

4.2.3 Darweesh and His Perfect Work

Cyyde Darweesh pioneered a new Egyptian music that became closely identified with Egyptian nationalism. He essentially established a new aesthetic ideal for music and other arts hinging on achieving an elusive balance between the traditional Arabic music repertoire and the recently introduced musical produce; in living up to the political and cultural challenges of its time (Racy, 1981, p.11).

The ability of the composer to skillfully modulate from a certain *maqam* to the next while capturing and expressing the appropriate mood and sentiment of each is appreciated as a measure of his sagacity, especially in forms and styles that highlight **improvisation**. (Touma, 1996, p.43). Aside from Darweesh's intriguing improvisations, he innovated and updated numerous variants of the classical maqams. In Hassan Darweesh's "Picturesque of cyyde Darweesh in his friends' view", Aqqad reported, "His enigmatic genius has matched appropriately between words, meanings and melodies to harmonize between melodies and psychological conditions: "A mélange that has never been very much intermarried since the dawn of the Arabic history."

4.3 Melopoetics

Originally, Ezra Pound (1968) has defined Melopoeia (or melopeia) as the status when words are "charged" beyond their normal meaning with some musical property which further directs its meaning, inducing emotional correlations by the sound and rhythm of the speech.

Recently, Agawu (2014) proposes that the musical analysis, on a metalinguistic level, has borrowed a lot from semantics, phonology, grammar and syntax. Thus, musical structure includes rhythmic and pitch organization, dynamic and timbral differentiation, and motivic-thematic processes in comparison to the phonological parameters: voicing, nasality, tongue height, and lip rounding.

To understand a Beethoven sonata or a Liszt tone poem as discourse, therefore, is to understand it as constituted by a set of events which succeed and relate to each other, the whole making a meaningful impression on the listener. Citing Agawu's example, may illustrate this point of view. The following is an example of a unit from Beethoven's symphony that is melopetically analyzed.

The image shows five staves of musical notation. The first staff is labeled '38' and is in D major. The second staff is labeled '38a' and is in G major. The third staff is labeled '38b' and is in G major. The fourth staff is labeled '38c' and is in C minor. The fifth staff is labeled '38d' and is in B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals.

Note. Units 38 (bars 106–109), 38a (bars 110–115), 38b (bars 116–122), 38c (bars 123–129), 38d (bars 130–132)

Thematically, developing a new, lyrical tune begins with an octave exclamation and then winds down in a complementary stepwise gesture. The tune is first sung by the cello to an accompaniment comprising three previously heard motives. Beethoven's freezing of thematic accretion allows the listener to contemplate other elements of the discourse, in this case the key scheme, which begins with D major in unit 38, G major in units 38a and 38b, and C minor in 38c, and finally, disrupting the pattern that has aligned key and theme, 38d rereads the C minor melody within a ii–V–I progression in B-flat major. The attainment of B-flat signals the beginning of the recapitulation. It is in the recapitulation that we encounter some of the most far-reaching changes, not so much in the treatment of material but in the ordering of units and in the key scheme. The first part seems to continue the development process by bypassing the tonic, B-flat, and reserving the greater rhetorical strength for the cadence on the subdominant.

5. DISCUSSION AND APPLICATION

5.1 The Egyptian Anthem Outlined

Etymologically, the story of the original song is attributed and traced back to the revolutionary leader Mustafa Kamel³, the owner of the uttered phrase "To you, my love and my heart belong" in one of his speeches. The lyricist Younice Al-Qadi⁴ did draw upon such words in composing the contemporary anthem which was chosen by President

³ Mustafa Kamel Pasha (1874-1908). An Egyptian lawyer, journalist, a fervent Egyptian nationalist, and an articulate advocate of Egyptian independence. The current Egyptian national anthem (*Bilady*) is thought to have been inspired by one of Mustafa Kamel's speeches.

⁴ Younice Al-Qadi (1888-1888). A famous Egyptian lyricist who composed a slew of romantic and patriotic lyrics to translate the feelings of the Egyptian people after expelling Sa'ad Zaghloul and his companions.

Sadat⁵ in 1979. Given the signed peace agreement with Israel in 1979, Egypt sought to create an anthem less militaristic than its previous one. This may account for the relative longevity and validity of the concurrent national anthem.

The theme of this lyric "My Homeland" does mainly enchant and glorify Egypt. The lyricist depicts pacifically the enormous amount of love, which he and the people of his nation hold, to this beloved homeland. This homeland is definitely the source of protection, the mecca of interest and the single icon for which life can be augustly granted. There is, rationally, no meaning to existence if any harm could have befallen his country.

The rhyme scheme of the original reads *aaaa-aaaa-bbba-ccca-ccca*. The first two stanzas elaborate the same concept; glorifying the beloved homeland. The middle stanza correlates the position of Egypt to the other homelands worldwide. The last two stanzas articulate and attribute the longevity of this beloved homeland, Egypt, to the guardian Divine power then the hands of the assiduous folks respectively. This is enough to protect Egypt all the way long regardless of enmities and adversaries. Sealing all the stanzas by the same sound of the first two stanzas, the phonetic anaphora, reinforces and evokes the idea of originality and superiority of Egypt by using flashbacks or retrograde reference. That is to say, Egypt is the start and the seal of every rational discourse.

5.2 The Linguistic Analyses

5.2.1 Textual Analysis

The marked themes in the original are *وعلى كل العباد / wa'al Kol-al Ebaddi/ (PP Fronted)* and *على الله، يا كم , kam, ya, 'al- Allah/ (particles)*.

The first two marked themes are related to the Nile. They highlight the blessings of the Nile on the mankind. The vocative theme, *يا/ya*, collocates with the personification of Egypt as a free living person. Finally, the fronted prepositional phrase promotes the power of Allah over that of the Egyptians. It sheds the light on Allah as the motivating power behind the determination and unity. That is to say, the marked themes signifies the Nile with reference to its blessings, Egypt in terms of freedom, and Allah as the major and only force moving the Egyptian and protecting Egypt.

Wikipedia's Translation (translation A) reads:
My homeland, my homeland, my homeland,

⁵ M. Anwar as-Sadat (1918 - 1981). The third Egyptian president. He changed Egypt's trajectory, departing from many of the political, and economic tenets of Nasserism, re-instituting a multi-party system, and launching the open-door economic policy. As President, he surprised everyone with a series of astute political moves including Corrective Revolution, purging the government, political and security establishments of the most ardent Nasserists. Sadat encouraged the emergence of an Islamist movement, which had been suppressed by Nasser. Most importantly, Sadat led Egypt in the October War of 1973 to regain Egypt's Sinai Peninsula.

You have my love and my Heart.
Egypt! O mother of all lands,
You are my hope and my ambition,
And above all people
Your Nile has countless graces

Egypt! Most precious gem,
A blaze on the brow of eternity!
O my homeland, be for ever free,
Safe from every enemy!
Egypt, land of bounties
You are filled with the ancient glory
My purpose is to repel the enemy
And on God I rely

Egypt, noble are thy children.
Loyal, and guardians of the reins.
Be we at war or peace
We will sacrifice ourselves for you, my country

The marked themes in this translation are quite different: Egypt, O Mother of all lands (Vocative); And above all people (Conjunctive theme); And on God I rely (conjunctive theme); Be we (Fronted verb) and Be we at war or peace (cleft structure)

Moreover, this translation failed to translate the original line number 7 (cf. Appendix A). Rendering it as "And above all people" is too superficial to be tolerated. The connotation of using "above" would not be justified. Rhetorically, the translation does not follow any rhyme schemes or rhythms.

In this translation, the marked theme rhetorically emphasizes the significance of Egypt using the same linguistic tool; vocative form. In the original, the theme marks Egypt with reference to freedom, while the translation marks it with reference to motherhood to all countries. Thus, the marked theme related to the Nile is similarly rendered in the translation; *وعلى كل العباد [wa'al Kol-al Ebaddi]* which is translated into "And above all people". The translation differently marks "Be we", unlike the original "نحن حرب وسلام". It sacrifices the Arabic metaphoric image and chooses to interpret it instead of translating it. The marked themes in translation A replace the markedness of Egypt as a free-living person with Egypt as a mother of countries, faithfully render one of the themes marking the Nile and omitting another. The translation peculiarly marks "Be we", and faithfully deliver the markedness of "And on God I rely".

The national anthems' info has provided a translation (translation B) that reads:

My homeland, my homeland, my homeland,
My love and my heart are for thee.
My homeland, my homeland, my homeland,
My love and my heart are for thee.

Egypt! O mother of all lands,
My hope and my ambition,
How can one count
The blessings of the Nile for mankind?

Egypt! Most precious jewel,
Shining on the brow of eternity!
O my homeland, be for ever free,
Safe from every foe!

Egypt! Noble are thy children,
Loyal, and guardians of thy soil.
In war and peace
We give our lives for thy sake.

The marked themes in this translation are sparse. The vocative style emphasizes Egypt. The paucity in rendering the marked themes is way against expectations. Very characteristic to this translation, too, is skipping the third stanza. Moreover, some insertions were unnecessarily incorporated including “How can one count / The blessings of the Nile for mankind?” in translating lines 7 and 8 of the original text. If the inversion (reordering) is tolerated, using the active voice is out of the English focus. This re-narration is, by no means, unnecessary. Other insertions includes “children” and “of thy soil” in translating lines 17 and 18. Rhetorically, the translation does not follow any rhyme schemes or rhythms

The official translation (Translation C) reads:

My homeland, my homeland, my hallowed land,
Only to you, is my due hearty love at command,
My homeland, my homeland, my hallowed land,
Only to you is my due hearty love at command,
Mother of the great ancient land,
My sacred wish and holy demand,
All should love, awe and cherish thee,
Gracious is thy Nile to humanity,
No evil hand can harm or do you wrong,
So long as your free sons are strong,
My homeland, my homeland, my hallowed land,
Only to you, is my due hearty love at command.

The marked themes in this translation are quite different: “my homeland/ you” (Marked by ellipsis); Gracious (Marked by fronting the complement), and “So long as your free sons” which is a marked conjunctive. Very distinguishing to this translation is replacing the associative and effective meanings. The English text is a sort of transference of the original toward rendering more poetic floral text. The anonymous translator(s) skipped the third and the fourth stanzas.

To the discourse of the anthem, Non-native insertions have distorted the meaning. Among the numerous

examples are “my hallowed land” instead of homeland, “at command”, and “sacred wish”. This also includes “due hearty love” that emanates from nowhere within the original. Given the various types of love that educated translators would know about, logic love is a worthy candidate. Given the metonymy and personification of the homeland who dosed the speaker with enormous romantic love, the use of “due” is not justified. Complicating matters, incorporating the adjective “free” to modify the noun “sons” was odd and unjustified. It implies that some citizens are free while others are enslaved. Consequently, this is, more or less, a sort of transference rather than translation. However, the translation follows a certain rhyme scheme; aaaa- aabb- ccaa.

Linguistic analysis, though being essential, is recently anticipated to react inter-disciplinarily toward more fruitful produce. It includes the interaction with psychology, philosophy, music or cognition and perception. For this, the analyses involved the following trails. We accordingly use Halliday’s model to touch a base. Thence, development should be multi-dimensional in order to embrace diverse points within the mental perception.

5.2.2 Semantic Hierarchy

The following table shows the semantic categorization of the original texts. This is to be diagrammed in order to shape a larger umbrella: A pilot-study to be tested using a larger scale of the national anthems.

Table 1
Semantic Fields in the National Anthem of Egypt

Hyponym	superordinate	Hyponym	superordinate
<i>Adversary</i>	Hatred	<i>Heart</i>	Human part
<i>Allah</i>	Divine power	<i>Homeland 7</i>	place
<i>Aspire</i>	Hope	<i>Intent</i>	Purpose
<i>Beaten</i>	Plight	<i>Keep</i>	Permanence
<i>Bestowed</i>	Generosity	<i>Liberal</i>	Freedom
<i>Brow</i>	Human part	<i>Lives</i>	Existence
<i>Charming</i>	Beauty	<i>Love</i>	Passion
<i>Cherished</i>	Bless	<i>Mother</i>	Family
<i>Crystal</i>	Transparency	<i>Myriad</i>	Quantity
<i>Dear</i>	Passion	<i>Nile</i>	Nature
<i>Depend</i>	Reliance	<i>Obliging</i>	Commitment
<i>Desire</i>	Hope	<i>Peace</i>	Principle
<i>Egypt 4</i>	Place	<i>People</i>	People
<i>Empyrean</i>	Bless	<i>Progeny</i>	People
<i>Eon</i>	Time	<i>Reigning</i>	Power
<i>Faithful</i>	Loyalty	<i>Sacrifice</i>	Benevolence
<i>Get</i>	Possession	<i>Secured</i>	Protection
<i>Glorious</i>	Glory	<i>Sparkle</i>	Beauty
<i>Gracious</i>	Bless	<i>Sustain</i>	Permanence
<i>Granted</i>	Bless	<i>Terrain</i>	Place
<i>Guardians</i>	Protection	<i>Timing</i>	Time
<i>Has</i>	Possession	<i>War</i>	Plight

From this table, it is obvious that the anthem reflects diaspora icons including beauty, benevolence, bless, commitment, divine power, existence, family, freedom, generosity, glory, hatred, hope, hope, human part, loyalty, nature, passion, people, permanence, place, plight, possession, power, principle, protection, purpose, quantity, reliance, time, and transparency. These superordinate are cast into a frame, the FIVE Ps frame, that might semiotically be reflective of the crux of this

anthem. (cf. Figure 1) That is to say, the figure fathoms the deeper level of the iceberg of the national anthems.

To date, the paucity of analyses of national anthems would require a corpus work out. This effort is going to be ushered in the psycholinguistic and sociolinguistic memes that define the national anthems worldwide. Sociologically, there is no specific dictum of the “national anthems”. Accordingly, this analysis is suggested to be further checked for validity.

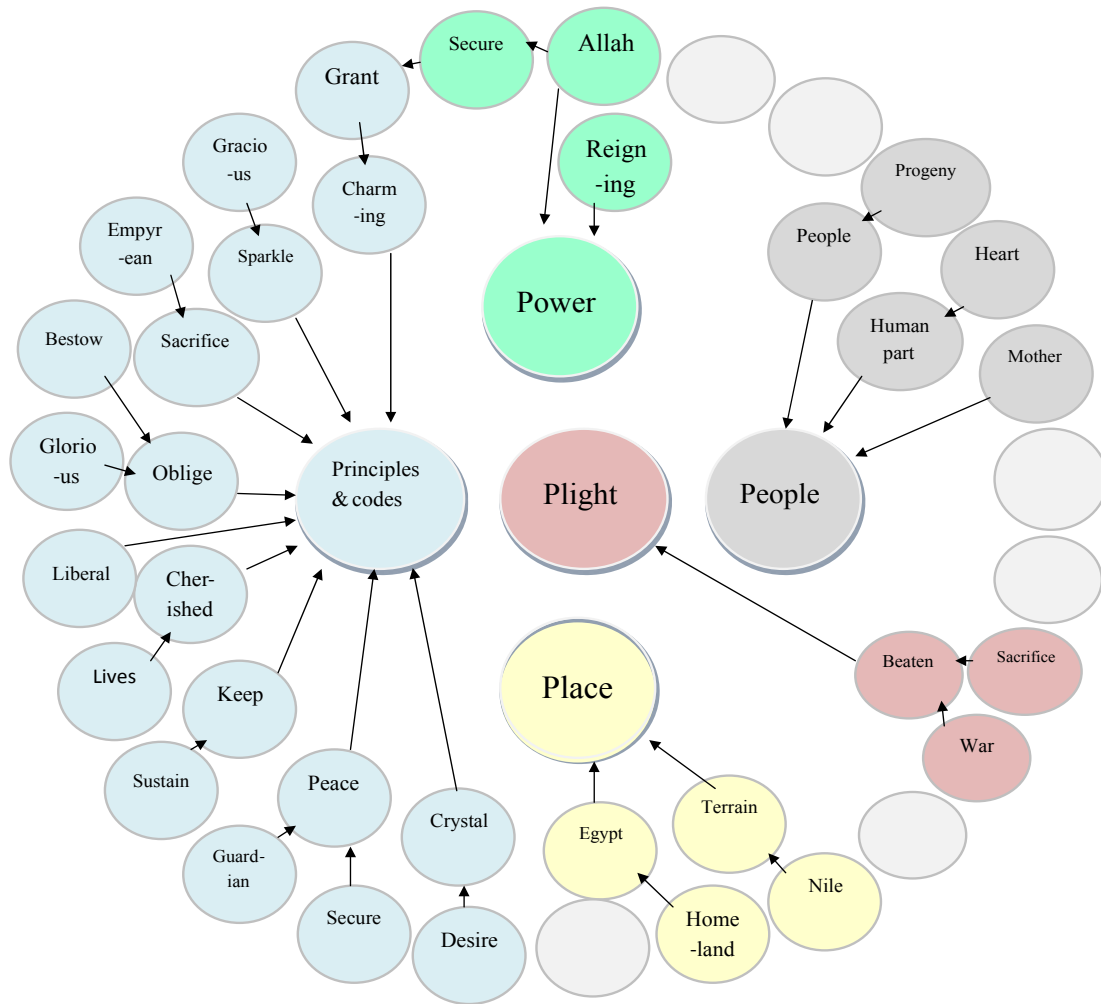


Figure 1
Framing the CONTENT Words of the Contemporary National Anthem of Egypt

5.3 The Musical Analysis

The opening sound that is related to the first stanza reads:



CFFCFF DFGAFAB

Before proceeding, it is worthy to emphasize that the pianist plays the treble clef and the bass clef with his left and right hand respectively. The signals of sharpness and flatness are omitted for simplification so that following the core musical tone may deem to be easier.

It is obvious that this staff, the annotated six musical lines, represents the conventional C pitch [Do(h) in solfège] modulated with a sting quarter of F major. The use of F major emphasizes the vocative style “O my Homeland” and gives a space for elongation and enchanting. The markedness of speech, in terms of frequency, differs slightly from linguistics. Linguistics has predicates and lexicogrammar that are related to meaning. Music has timber and tones that are perceived by intonation and sound frequencies. Classically, Theme is unmarked in Halliday’s model unless a dramatic change is encountered. Darweesh marks the linguistically marked theme by lowering the frequency which is an unexpected move. That is to say, beginning the “clauses” with C and D has prompted a renewed speculation that the upcoming is surprising. Thus, he marks “homeland” by increasing the frequency [using FF] preceded by low pitch C. Similarly, “the repetition” is marked by raising a microtonal quarter evenly; [using FG] preceded by a lower pitch D.e

Similarly, the scale of the next line, لك حبي وفوادي [laki Hobi wa Fouadi] [Literally, To thee my love and

heart are given], reads C A G F A B A F D G F A G A F D G F. Again, the use of the conventional C pitch is modulated by “F major”. Darweesh continues to use the technique of improvisation to gradually define the pitches, patterns and timbers. This graduation has served two purposes of sociological and artistic perspectives; (1) it matches the folkloric tone and average singing capabilities; and (2) it develops a unique taste of a domestically Arabic piece of music. Moreover, playing a piano note has, also, enabled reproducibility of the national anthem and extended its horizon.

The simplicity of the tone goes hand in hand with the aforementioned items toward accentuating the deictic references, indexicality and performativity of the national anthem. It is not surprising that the Darweesh has avoided the use of *maqam-al- Bayatti*, which is known of its romantic color, to ignite the glamour of the patriotic sense. However, he has modulated skillfully between the F major and conventional C pitches.

To the value of the end-focus, rhyme and thematic words, Darweesh has incorporated evenly-distributed harmonious pitches that were repeated at the end of every pertinent clause. Thus, he recapitulated the same rhyme. The timber was increased and spaces were prolonged when it came to thematic words. The concluding octave highlights these claims.



To summarize, the following figure diagrams the symmetrical repetition of the inceptive stanza whose significance comes atop. The progression is pacific and gradual until it reaches the end-focus where the cumulative influence and emotional load are expressly shaped.

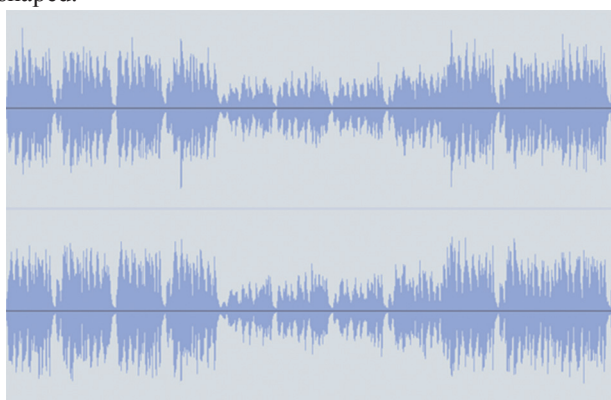


Figure 2
The Frequency of the Musical Scales of the Contemporary National Anthem of Egypt

6. RESULTS

Given that the original semantic is the case study (control), the following bar chart represents the success rate of the

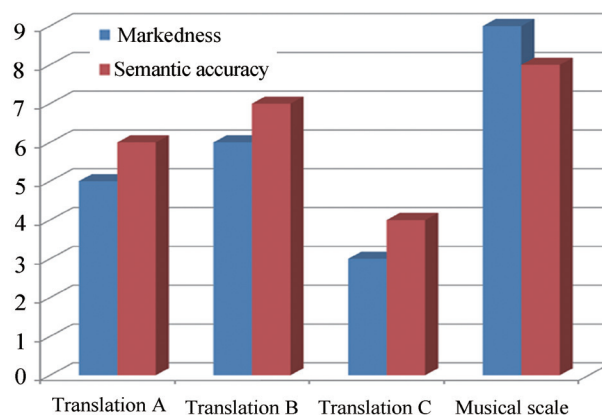


Figure 3
A Bar Chart Showing the Success Rate of Rendering the Markedness and Semantic Accuracy in Translations and Musical Equivalence

diverse examined translation as well as the melopoetics of its musicology. It is obvious that translations B and C have skipped translating an entire stanza despite the fact that translation C is the official one. Textual mining has proved some errors in translating the original in all the translations.

Moreover, the markedness of the original icons is not successfully rendered in the translation. Some translations have emphasized unmarked themes (especially translation C) while others have just translated for translation's sake. Neither of the examined translations has provided a good command of neither the linguistic nor paralinguistic perspectives.

CONCLUSION

The available translations of the national anthems, on the one hand, are neither linguistically nor paralinguistically competent and do without the original ideology. Some formidable effort needs to be exerted either individually or officially toward improving the quality of the translation. Ironically speaking, the official translation is not a translation; it is a sort of transference. The melodious tone, timber, rhythmic organization and motivic-thematic processes, on the other hand, match the poetics of the discussed national anthem as well as the folkloristic scope. In the same vessels, interdisciplinary efforts need to be matched for proposing a concrete definition of both "melopoetics" and "national anthems". The available lexical definitions do not match the *Zeitgeist*.

Surprisingly, music and poetics can follow the same Hallidayan matriculations. This trail, if polished and scrutinized, is expected to pave a smooth way into delivering a fresh domain: semiolinguistics or more precisely musicolinguistics.

RECOMMENDATIONS AND SUGGESTIONS

Along with the previous studies, it is highly recommended to propose a precise definition of the so-called melopoetics so that it can stand for the interdisciplinary harmonization of the linguistic and music semantic and power. A corpus-based study of all the national anthems is expected to be futile in outlining their scope that might or might not enhance the "FIVE Ps fame".

Regarding the translation of the contemporary national anthem of Egypt, Appendix A offers what is expected to be a better translation that draws knowledgeably upon the musical rhyme and rhythmic power of the anthem. It takes into account the textual analysis of the original including the marked themes and semantic accuracy. Further studies

are highly advocated for investigating the validity of the suggested translation and exploring more details.

ACKNOWLEDGEMENTS

I would like to acknowledge Miss Esra' Msutafa and Dr Engy M. Arafa for their ineffable help and guidance.

REFERENCES

- Agawu, V. (2014). *Music as discourse semiotic adventures in Romantic music*. Oxford: Oxford.
- Almén, B. (2008). *A theory of musical narrative*. Bloomington: Indiana UP.
- Bakan, M. (2007). *World music: Traditions and transformations*. Boston: McGraw-Hil.
- Baker, M. (2011). *In other words: A coursebook on translation* (2nd ed.). London: Routledge.
- Bernhart, W., Scher, S. P., & Wolf, W. (1999). *Word and music studies defining the field*. Proceedings of the First International Conference on Word and Music Studies at Graz, 1997. Amsterdam: Rodopi.
- Carter, R. (1987). *Vocabulary: Applied linguistic perspectives*. London: Allen & Unwin.
- Carter, R., & McCarthy, M. (1988). *Vocabulary and language teaching*. London: Longman.
- Darweesh, H. (2004). *Picturesque of cyde Darweesh in his friends' view*. Supreme Council of Culture, Cairo.
- Dell, P. (2004). *The national anthem*. Minneapolis, MN: Compass Point.
- Egypt State Information Service (SIS). Retrieved from <http://www.sis.gov.eg/>
- Evan, C. (2007). *A glossary of cognitive linguistics*. Edinburgh: Edinburgh University Press
- Info: 400 anthems past and present. Retrieved from <http://www.nationalanthems.info/eg.htm>
- Nattiez, J. (1990). *Music and discourse: Toward a semiology of music* (Musicologie générale et sémiologie, 1987). In C. Abbate (Trans.).
- Pound, E. (1986). *Literary essays of Ezra Pound*. New Directions Publishing.
- Racy, A. (2003). *Making music in the Arab world: The culture and artistry of Tarab*. Cambridge and New York: Cambridge University Press.
- Racy, A. (1981). Music in Contemporary Cairo: A Comparative Overview. *Asian Music*, 13(1), 4-26.
- The national anthem of Egypt. (2014). Retrieved from http://en.wikipedia.org/wiki/Bilady,_Bilady,_Bilady
- Touma, H. (1996). *The music of the Arabs*. New expanded ed. In L. Schwartz (Trans.). Portland: Amadeus Press.
- Zuhur, S. (1998). *Images of enchantment: Visual and performing arts of the Middle East*. American Univ. in Cairo Press.

APPENDIX A: THE ORIGINAL TEXT AND A SUGGESTED TRANSLATION

#	Original text	New suggested Translation
1	بلادي بلادي بلادي	O My homeland, my homeland, my homeland,
2	لك حبي وفوادي	For thee, My love and my heart are granted.
3	بلادي بلادي بلادي	O My homeland, my homeland, my homeland,
4	لك حبي وفوادي	For thee, My love and my heart are granted.
5	مصر يا أم البلاد	[Dear] Egypt! O mother of everywhere:
6	أنت غايتي والمراد	You're my aspire and object of desire,
7	وعلى كل العباد	Upon a myriad of people e'er,
8	كم لنيلك من أيادي	How graciously your Nile has so bestowed
9	مصر أنت أعلى درة	O Egypt, the most cherished crystal:
10	فوق جبين الدهر غرة	On the eon's brow; A charming sparkle!
11	يا بلادي عيشي حرة	O my homeland, be forever liberal,
12	واسلمي رغم الأعداي	And keep, despite adversary, secured!
13	مصر يا أرض النعيم	Egypt: the utmost empyrean terrain;
14	سدت بالمجد القديم	You're reigning by the glorious sustain.
15	مقصدي دفع الغريم	My intent is to get the adversary beaten
16	وعلى الله اعتمادي	Upon Allah, I do, hereby, depend.
17	مصر أولادك كرام	Egypt! Your progeny are obliging,
18	أوفياء يرعوا الزمام	Faithful, and guardians of the reigning.
19	نحن حرب وسلام	It is “we”, in war and peace timing
20	وفداكي يا بلادي	For your sake, risking our lives is granted.
Source	http://www.sis.gov.eg/	Translated by the author

APPENDIX B: THE MUSICAL SHEET OF THE CONTEMPORARY NATIONAL ANTHEM OF EGYPT “BILADY”

The image displays a musical score for the contemporary national anthem of Egypt, "Bilady". The score is presented in four systems, each consisting of a grand staff with a treble clef and a bass clef. The music is written in a key signature of one flat (B-flat major) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is a piano accompaniment, with the right hand playing chords and melodic lines, and the left hand providing a harmonic and rhythmic foundation. The piece concludes with a final cadence in the fourth system.