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Folksongs Discourse in Upper Egyptian and Cairene Folk Communities: A Cross-Linguistic Cultural Study

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Abstract

Doing things with words in a given culture or the culture-specific speech acts is the focus of this research paper. This study seeks to provide a qualitative and a quantitative analysis of the speech acts used in the discourse of the Egyptian folksongs. In addition, it seeks to detect the Egyptian cultural values and traditions in the discourse under investigation. To achieve this aim the approach of Farzad Sharifian in *Cultural Linguistics* (2017) is used to analyze the data under investigation. Since the Egyptian folksong is rich in varied topics, the focus is confined to the engagement folksong. The engagement folksong is analyzed in two Egyptian folk communities: the Upper Egypt Folk (UEF) community and the Cairene Folk (CF) community. The data under analysis representing the UEF community are selected from *Aloghnijah Alfilklorijah Lilmarʔah Almisrijah ʕind Qabaaʔil Aljaʕaafirah fii Aswan* (2002) by Fadl. Additionally, the folksongs of the CF community are collected from *Aghaany Alafraah fi Alqaahirah Alkobraa* (2005) by Ghanem.

Based on the analysis of the data under investigation, the new findings reveal that the Egyptian folksong in the UEF community reflects the *FIANCE SCHEMA*, then the *FIANCEE SCHEMA*, followed by the *FATHER SCHEMA*, and finally the *MOTHER SCHEMA* as the most recurrent types. This is a reflection of the male dominance in the UEF community. In addition, the directive speech act is the most recurrent type in the discourse of folksongs of the UEF community. Moreover, cultural categories specific to the UEF community revolves around *THE ANKLET*, *THE WASHTUB* and *ALSIYAAQ*. Conversely, the folksong in the CF community reflects the *FIANCEE SCHEMA*, then the *Fiancé SCHEMA* followed by the *MATCHMAKER SCHEMA* as the most recurrent types. This is a reflection of the feminine influence in the CF community. In addition, the expressive speech act is the most recurrent type in the discourse of folksongs in the CF community. The expressive speech act of refusing is of specific importance because it reveals the right of choice that a girl enjoys in the CF community. Finally, the cultural categories specific to the CF community revolves around *ASHABKAH*, the *MATCHMAKER*, and *THE TRAY AND THE TEA* as a sign of approval.

Keywords: Cultural schemas - person schemas- role schemas - contest schemas – Strategy schemas- emotion schemas- speech acts- cultural implicature - presupposition- cultural conceptualizations.

خطاب الأغاني الشعبية في المجتمعات الشعبية في صعيد مصر والقاهرة: دراسة لغوية ثقافية مقارنة
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المستخلص

أفعال الكلام الخاصة بثقافة معينة هو محور هذه الدراسة والتي تهدف الى تقديم تحليل نوعي وكمي لأفعال الكلام المستخدمة في خطاب الأغاني الشعبية المصرية وكيفية استخدام افعال الكلام في التعبير عن القيم والتقاليد الثقافية المصرية في الخطاب قيد البحث. ولتحقيق هذا الهدف، تم استخدام منهج فرزاد شاريفيان Farzad Sharifian (2017) في كتابه *اللغويات الثقافية* لتحليل الأغنية الشعبية الخاصة بمناسبة الخطوبة. وذلك في مجتمعين مصريين ذو ثقافة مختلفة: مجتمع صعيد مصر والمجتمع الشعبي في القاهرة. تم اختيار البيانات قيد التحليل والتي تمثل مجتمع صعيد مصر من كتاب الاغنية الفلكلورية للمرأة المصرية عند قبائل الجعافرة في

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أسوان (2002) لمؤلفه محمود أحمد فضل. أما ما يخص المجتمع الشعبي في القاهرة، فقد تم جمع الأغاني الشعبية الممثلة له من كتاب أغاني الافراح في القاهرة الكبرى (2005) لمؤلفة محمد حسن غانم.

بناءً على تحليل العينة قيد الدراسة، كشفت النتائج الجديدة أن الأغنية الشعبية المصرية في مجتمع صعيد مصر تعكس مخطط الخطيب، مخطط الخطيبة، مخطط الأب، متبوعًا بمخطط الأم كأنواع متكررة. ويعتبر هذا انعكاس لهيمنة الذكور في مجتمع صعيد مصر. بالإضافة إلى ذلك، فإن قانون الكلام التوجيهي هو النوع المتكرر في خطاب الأغاني الشعبية في مجتمع صعيد مصر. علاوة على ذلك، تدور الفئات الثقافية المميزة لمجتمع صعيد مصر حول "الخلخال" و "الطشت" و "السياق". على العكس من ذلك، يعكس خطاب الاغاني الشعبية في المجتمع الشعبي في القاهرة مخطط الخطيبة متبوعًا بمخطط الخطيب ثم مخطط الخاطبة كأكثر الانواع تكرارا. ويعزى ذلك للتأثير النسوي والحرية التى تمتعت بها المرأة في المجتمع الشعبي في القاهرة. بالإضافة إلى ذلك، فإن قانون الكلام التعبيري هو النوع المتكرر في خطاب الأغاني الشعبية في المجتمع الشعبي في القاهرة. إن فعل الكلام التعبيري للرفض له أهمية خاصة لأنه يكشف عن حق الاختيار الذي تتمتع به الفتاة في المجتمع الشعبي في القاهرة. وأخيرًا، تدور الفئات الثقافية الخاصة بالمجتمع الشعبي في القاهرة حول "الشبكة" و "الخاطبة" و "الصينية والشاي" كتضمين ثقافة لموافقة أهل العروس. أما عن الاستعارات الثقافية الخاصة بخطاب الأغنية الشعبية في صعيد مصر فقد تم تصوير الفتاه على انها خواتم الذهب في علبه الصائغ. على النقيض صُورت الفتاه في خطاب الأغاني الشعبية الخاص بالمجتمع الشعبي في القاهرة تارة على انها لؤلؤه وتارة اخرى على انها عقد اللؤلؤ. وقد تشابه خطاب الاغاني الشعبية في المجتمعين الثقافيين قيد الدراسة في تصوير الفتاه بالفاكهة.

الكلمات المفتاحية: المخططات الثقافية – مخططات الأشخاص – مخططات الأدوار – مخططات المنافسة – مخططات الإستراتيجية – مخططات العاطفة – أفعال الكلام – التضمين الثقافية – الافتراضات – التصورات الثقافية

Introduction

The Egyptian folklore is the oral record of the Egyptian culture. It is linguistically manifested in myths, stories, proverbs, and songs. The Egyptian folksong is one form of the Egyptian folklore where the Egyptian rituals, beliefs, values, and traditions are sung in special occasions. The focus is on the Egyptian folksongs of engagement event where the engagement rituals, values, and traditions are linguistically encoded in the *cultural schemas*, *cultural categories*, and *cultural conceptual metaphors*. Among the early efforts to compile the Egyptian folksongs is Baheega Sidky Rasheed in her book *Folksongs from the Valley of the Nile* (1958). According to Ibrahim (1989: 237), the folksong differs from other forms of folklore in that it performs its function through verbal and melodic components. This research paper will be limited to the verbal component.

Aims of the Study

The current research paper analyzes the Egyptian cultural conceptualizations in the discourse of folksongs of the engagement event in two Egyptian folk communities: the Upper Egypt folk (UEF) Community and Cairene folk (CF) community. This is achieved by applying the *Cultural Linguistic Framework* proposed by Sharifian Farzad in *Cultural linguistics* (2017). The Egyptian cultural conceptualizations appear in the *cultural schemas, the cultural categories, and the cultural conceptual metaphors*. These three domains are reflected in the speech acts and the implicatures, which imply culturally Egyptian-specific meanings.

This research identifies the *cultural schemas* encoded in the discourse of the Egyptian folksongs and provides a typology of the *cultural schemas* distinctive of the discourse under investigation. In addition, this study seeks to detect the cultural categories distinctive of the discourse of the Egyptian engagement folksongs, such as the Egyptian objects used in everyday life and the Egyptian concepts of virginity and honor in the discourse of the folk communities under analysis. Besides, this research paper discusses the cultural metaphors through clarifying their source domains and target domains that prevails in the two Egyptian communities under investigation. Moreover, the current research paper seeks to explore the variation in metaphorical conceptualization in relation to gender dimension: to measure the way men conceptualize women and vice versa, the way women conceptualize women, and men conceptualize men in cultural metaphors. Finally, this research paper seeks to investigate the metaphorical variation in relation to the regional dimension through investigating the discourse of Egyptian folksongs in two regional dialects, i.e. the UEF community and the CF community. The research also presents a quantative analysis for the use of each speech act in both UEF and CF communities.

Methodology and Data of the Study

The approach adopted for the current study is Sharifian (2017) approach for cultural linguistic analysis as discussed in his *cultural linguistics* (2017). He provides analytical tools to detect the influence of culture on the linguistic use of the individuals of one cultural community. According to Sharifian (2017: 2-8), *cultural linguistics* is a multidisciplinary approach that investigates the cultural conceptualizations in language. Cultural linguistic analysis focuses on how linguistic features encode culturally constructed conceptualizations.

Sharifian (2017) divides his approach into two frameworks: a *theoretical* framework and an *analytical* one.*The theoretical framework* is represented in the cultural conceptualizations which are expressed in *cultural schemas*, *cultural categories*, and *cultural conceptual metaphors*. The types of *cultural schemas* under investigation are *Fact-and-Concept schema, Person schema, Self schema, Role schema, Context schema, Procedure schema, Strategy schema, and Emotion schema*. The second domain where cultural conceptualizations are reflected is the *cultural categorizations*. This research paper seeks to identify the Egyptian

culturally constructed categories of kinship terms, objects, mental images, events, and relations as reflected in the linguistic features of the Egyptian folksongs of the engagement event. The third domain where cultural conceptualisations are detected is the culturally constructed *conceptual metaphors*. This research paper seeks to reveal how cultural metaphors express Egyptian values and traditions in the Egyptian folksongs of the engagement event. *The analytical framework* appears in the linguistic features that encode the cultural conceptualizations, such as the semantic features, i.e. lexemes of one semantic field and the pragmatic features, i.e. the speech acts and the implicatures distinctive of the discourse of the Egyptian folksongs.

Sharifian (2017) is selected for a variety of reasons. To the researchers knowledge, it has not been applied on the discourse of Egyptian folksongs. It draws from the science of cognition. This is apparent in how Sharifian's (2017: 5-6) premise that *cultural cognition* is structured of *cultural schemas* and *cultural categories*. Both are distributed among the individuals who belong to the same cultural group. Consequently, they make them approximately think in the same way in similar situations. Nevertheless, not all the individuals in the cultural group have the total system of *cultural schemas*, categories, and metaphors. Individual variation is in every system of cultural conceptualizations because of differences in gender, age, and education. What makes an individual representative of his cultural group is how much knowledge he/ she has of the cultural conceptualizations.

The discourse of the Egyptian folksongs in the engagement event is chosen to be the focus of this study. The data of analysis belong to two Egyptian folk communities, i.e. the Upper Egypt folk Community (UEF) and the Cairene folk community (CF). The data under analysis that represent the UEF community are selected from Aloghnijah Alfilklorijah Lilmarʔah Almisrijah ʕind Qabaaʔil AljaʕaafiraH fii Aswan (2002) by Fadl. The folksongs representative of the Cairene folk community are gathered from *Aghaany Alafraah fi Alqaahirah Alkobraa* (2005) by Ghanem.

The data under investigation is divided into two groups: the folksongs representative of the Upper Egypt Folk Community (UEF) in group (1) and the folksongs representative of the Cairene Folk community (CF) in group (2). Since the focus of this research is to detect the cultural conceptualization in the discourse of the Egyptian engagement folksongs,

a variety of 40 folksongs are analyzed using the approach of Sharifian as delineated and clarified in *Cultural Linguistics* (2017). To avoid repetition of the analyzed features, certain folksongs are selected for the analysis since they represent the most frequent occurrences of the targeted linguistic features.

The data under investigation are selected for a variety of reasons. To the researcher's knowledge, they have not been analyzed before using Sharifian's approach for cultural linguistic analysis. In addition, they reflect the Egyptian cultural values and tradition that are encoded linguistically. They express the feelings of happiness of the cultural community in which they prevail since they celebrate the engagement ceremony. They linguistically reflect the sociocultural factors influence on the cultural communities under investigation. Since the two cultural communities are different, the sociocultural factors are more linguistically apparent. Finally, selecting the data under investigation stems from the fact that the Egyptian engagement folksongs express the Egyptian identity, i.e. the Egyptian values, traditions, and customs, emotions, concepts, and principles relative to the concept of marriage.

Since the data under analysis represent two Egyptian cultural communities, it is necessary to clarify the ethnic origin of the two cultural communities under investigation. Ameen (2013: 257 258) mentions that the inhabitants of the Upper Egypt are called Sa'idah. They have been known to be patient with work and bear its hardships. They are very jealous of their wives. They are famous for their generosity, harsh treatment, and that is why people fear them. Ameen believes that the Egyptian blood is clearer among them than the sailors and other sects of the Egyptian society. They were also famous for their own songs, such as Al-Wawat, and among their songs, "jɑ̄ Um Shɑ̄l, Aħmar Qaṭifah" and "jɑ̄ jawabōr, ja miggabil ʕaṣaʕīḍ". The word "yɑ̄ bōj" is frequently used in their songs. Ghallab (2020: 148) indicates that the UEF community still adheres to folk beliefs and practices in its daily life, e.g. magical practices and folk recipes, as well as some rituals of optimism and pessimism.

Conversely, Jamal Al-Ghitani (2022) mentions in *Tagaliat Misriah program* that the Cairene Folk community lived in Old Cairo a unique life in the lanes before the emergence of the television. The songs were broadcasted on the radio in the neighbourhood. These songs were of great value in the lives of the people of the lane, i.e. the songs used to

organize people's lives as there are certain songs in the morning, such as "mīn jiʃtiri elward?", and others in the afternoon. These songs were part of the culture of the lane.

Group (1) comprises the folksongs in Aljaʕaafirah tribes, a folk community in Upper Egypt. Baz (2006: 273) clarifies that Aljaʕaafirah tribes have noble descent that extent to Ja'ffar Altayar, son of Abi Talip. They migrated to Egypt in 10th century AD after being expelled by some tribes of Mecca in the Arabian Peninsula. They inhabited Aswan and Qaws as the tombstones in Aswan reveals. Group (2) comprises the folksongs in some of the folk areas in Cairo, such as Rawd Al-Faraj, Al-Sayeda Zainab, Bab Al-Shariya, Sayyidna al-Hussein as Ghanem (2005: 85) mentions in his compilation of the Egyptian wedding folksongs in Cairo. The Group under analysis is divided into two groups. Group (1) comprises 5 folksongs of the Upper Egypt Folk (UEF) Community. Group (2) includes 5 folksongs of the Cairene Folk (CF) community. Each folksong is clarified by a summary of the discussed topics in the folksong. The analyzed folksongs are written in Arabic. Their phonetic transcription using the IPA is represented followed by the English literal translation. Appendix (1) includes the IPA phonetic transcription symbols used for both Arabic consonants and vowels speech sounds.

Theatrical Background

In *Collins online dictionary* (2023), the folksong is defined as "a traditional song that is typical of a particular community or nation". In *Cambridge online dictionary* (2023), the folksong refers to "a traditional song from a particular region, or a modern song, usually with a tune played on a guitar, which is written in a style similar to that of traditional music". In *Merriam Webster online dictionary* (2023), the folksong is "a traditional or composed song typically characterized by stanzaic form, refrain, and simplicity of melody". In *Oxford online dictionary* (2023), the folksong is "a song in the traditional style of a country or community; songs of this type". In *Macmillan online dictionary* (2023), the folksong refers to "a traditional song from a particular region or community, especially one that was developed by people who were not professional musicians". Based on the aforementioned definitions of the folksong, the folksong is characterized by three basic attributes: traditional, simple tunes developed by non-professional musicians, and specific to a given country, region, or community.

Al-Anteel (2000: 248-252) divides folksongs according to gender into women's folksongs and men's folksongs. Then, he adds ritual folksongs to his classification. Women's folksongs include folksongs of cradle, folksongs of mourning, which are related to funeral poetry, and folksongs of weaving, which are one of the types of labor songs that was sung by women during spinning and weaving. The songs of carrying water, where women were responsible for fetching water from the well in the villages of the Egyptian countryside, and finally the songs of the millstones, which was used for grinding grain, are subsumed under women's folksongs. As for the ritual folksongs, they are similar to the dance songs, because the ritual folksong was originally accompanied by a dance, e.g. the wedding folksong.

Ibrahim (1989: 237 - 238) mentions that folksongs are divided into three parts based on their social function. Social events folksongs, labor folksongs, and AlMawwɑ̄l. The Social events folksongs are sung in all social occasions, such as marriage, circumcision, the birth celebration and pilgrimage. The Social events folksongs has two functions: expression of feelings in special occasions and expression of cultural values, morals and religious principles as in religious folksongs. Ibrahim (1989: 246 - 247) adds that AlMawwɑ̄l is divided into the AlMawwɑ̄l Alaxdar, which expresses life and love and AlMawwɑ̄l Alahmar, which expresses sadness, pain, and moral values of society.

Cultural Schema

Matsumoto (2009: 116) defines a *cognitive schema* as "a mental representation of some aspect of past experience or some part of one's general knowledge". Crystal (2015:424) defines the notion of *schema* as "structure in which knowledge is organized". Sharifian (2007: 36) states that *âberu*, i.e. "water of face", has two conceptualizations in Persian culture. First, it refers to one's health, i.e. a metonym of one's well-being. Second, it means the sweat on one's face, i.e. a metonym of personal feelings of upset and embarrassment for being ashamed or defamed. It is a feeling of upset and embarrassment that makes him sweat. Moreover, *the schema of âberu* is related to one's parents, family and extended family. Committing a misdeed hurts not only the doer's honor but also the honor of the whole family. It is similar to the *honor schema* in Egyptian culture where a girl's misdeed particularly losing her virginity could hurt the honor of the whole family.

At the cultural level of cognition, Sharifian (2011: 8-11) presents the following *schemas* as conceptualizations at the cultural level of cognition. The *event schemas are* abstractions stored in the mind about certain event, e.g. the wedding event. It is usually associated with certain cultural categories such as wedding gift and wedding banquet. This type differs cross-culturally, i.e. what is taken as appropriate wedding gift maybe inappropriate in other cultures. *Image schemas* are imagined iconic images associated with social experiences, e.g. *the foundation of the nation* triggers the *image schema* of a building. Someone's transformation in his personality triggers the *path schema*. *Proposition schemas* are abstractions expressing patterns of reasoning within certain cultural group, e.g. in North American cultural community, *marriage is enduring* is the basis of some metaphors used in talking about marriage.

Sharifian (2017: 7) states that *cultural schemas* and *subschemas* are cognitive structures of beliefs, experiential values, norm as and expected behaviors of individuals and special occasions. *Scary things schema* in aboriginal English is an example of cultural schema. Aboriginals express their belief in Supernatural powers influence on their lives. *Cultural schemas* differ cross-culturally, for example, the cultural *schema* of the color green is associated with 'Envy' in American English while in Arabic language it is associated with 'Paradise'.

Sharifian (2017: 11-14) adds that the notion of *schema* is borrowed from cognitive science. *Cultural schemas* are stored in the human memory networks as a reaction to certain stimuli in special situations. They are triggered to understand current situations and to anticipate future action in cultural groups. Sharifian refers to Nishida's *schema classification* (1999) as one of the most relevant classifications to cultural linguistics. Nishida mentions eight types of *schemas*: *fact and conceptual schemas, self schema, role schema, context schema, procedure schema, strategy schema, and emotion schema. Fact and conceptual schema* express factual information such as *the capital of Egypt is Cairo* and conceptual information such as *a car has four wheels. Person schema* expresses stereotypical personalities and personality traits in one cultural community. *Self schema* refers to information about social self and individual self. *Role schema* refers to information about expected behavior of individuals based on their social position, such as the expected role of the mother towards her son in a life-threatening

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situation. These expected behaviors stems from the ascribed social roles of the individuals. *Context schema* provide information about customary situations in one culture and the anticipated behavior that is appropriate for these situations. For example, in Egyptian funerals, the anticipated linguistic behavior appears in the linguistic structure /ʔalbaqaʔ lilɑ̄h/, i.e. "my condolences", which is literally translated as "God's survival". It is a well-known statement to all the individuals in the Egyptian cultural community even if the diseased is unknown to the speaker. *Procedure schema* refers to appropriate sequences of events in special situations. For example, as an Egyptian, in Egyptian culture visiting another family necessitates appropriate sequence of events; welcoming the host family upon arrival, taking off shoes in poor and middle classes, and following the host until arrival to the living room. In case of being invited to lunch, the appropriate sequence of events is sitting where your host asks you to sit, waiting until being served the food, eating using your right hand after saying 'In the name of God, the Merciful, the Compassionate". *Strategy schema* appears in suggested solutions to problems. Finally, *emotion schema* stems from repeated events or situation.

Cruse (2006: 84) states that *image schema* is a basic conceptual element that includes a variety of types such as the *container schema* which provides separating boundaries between the inside and the outside; the *dichotomy schema* which appears in describing a door as open or closed; and the *up down schema* as in describing price fluctuation. Crystal (2015: 237) mentions that *image schema* belongs to cognitive semantics, e.g. the *path and container schema*, which are derived from bodily experiences. They are used to specify the linguistic categories and to describe the spatial aspectual and temporal expressions. According to Evans (2022: 106- 107) *container schema* appears in forms such as *fully*, *empty*, *in*, and *out*. Sensory and perceptual experiences are the origin of *image schema*. The term *image* in *image schema* refers to imaginary experience triggered by sensory experience while the term *schema* refers to abstract concept created by repetitive occurrence of certain patterns. *Image schema* provides the concrete basis that is the source domain for *conceptual metaphor*.

Cultural Metaphor

Sharifian (2017: 17-20) specifies *conceptual metaphor* as the third domain where culture is conceptualized, e.g. time is conceptualized as a commodity in verbs such as *spent*, *budget* and *save*. It is derived from cognitive linguistics. Like *conceptual metaphor*, *cultural metaphor* includes transposition between *a source domain* and *a target domain*. Therefore, Sherifian describes cultural metaphor as *a cross-domain conceptualization*. *Cultural metaphors* origin is in cultural traditions such as ancient religions and folk medicine, e.g., in aboriginal culture the land is depicted as talking and caring with human beings. This is a cultural metaphor of the Land as a living being particularly as a caring mother.

Lakoff and Johnson proposes the Conceptual Metaphor Theory (CMT). They (1980: 253) define *conceptual metaphor* as the linkage between two domains: a target domain, i.e. the abstract concept, which is the target of the conceptual metaphor and a source domain, i.e. the concrete object, which delivers the intended meaning. Lakoff and Johnson (1980: 22- 33) specify three types of metaphor. *Orientational metaphors* that appear in spatial orientation such as up versus down, e.g. *happiness is up*. Second *ontological metaphors*, which appear in abstract ideas and emotions, depicted as substances and entities, e.g. *inflation is lowering our standard of living*. This kind is necessary to deal rationally with human experiences. Finally, metaphors that reflect an association of Culture specific concepts or the cultural group thinking, such as *the bigger is better* and *the more is better*.

Kövecses (2005: 89-93) states that cultural metaphor differs cross-culturally and within the same culture. Metaphorical variation within the same culture appears through social dimension, regional dimension, and ethnic dimension. Considering the social dimension, cultural metaphor appears in using different metaphors based on age (young and old), gender (men and women), and social class (middle and working class). For example, based on gender, men conceptualize women as kittens, birds, and sweet food. Based on regional dimension, cultural metaphorical variation appears in regional dialects. This is reflected in using different expressions to express the same *conceptual metaphor* and using different source domains or target domains. For example, metaphorical variation based on regional dimension appears in

the American use of 'have a cow' and the British use of 'have kittens' to express feelings of upset, angry, and worry.

Kövecses (2010: 17-22) states that the most common *source domains* are the human body such as *the heart of the problem*, the health and the illness such as *a healthy society* and *a sick mind*, the animals such as *he is a fox*. In addition, the plants are another frequently used source domain search as *a budding beauty*, the buildings and the constructions such as *a towering genius*, the machines and the tools such as *the machine of democracy*, and the games and the sports such as *to toy with the idea*. Moreover, the money and the economic transactions are another example of frequently used source domains such as *spend your time wisely*. On the other side, Kövecses (2010: 23-25) states that *target domains* are characterized by being abstract and widespread. The most frequent *target domain* is emotions, e.g. *she was deeply moved*. Other target domains are the desires such as she *is hungry for knowledge*, the morality such as *he is a shading character*. The society and the nation, the politics and the economy are other frequently used *target domains*.

Kövecses (2013: 26) refers to different types of *conceptual metaphor* classified by emotion into cultural metaphors of anger, fear, happiness, sadness, pride, surprise. Since the *conceptual metaphor* of love is the most relevant to this research paper, love as a nutrient, e.g. *I'm starving for love*; love as a bond such as *there is a close tie between them*; and love as fire such as *I'm burning with love* are among the most recurrent cultural metaphors of love.

Kövecses (2020: 50-53) provides a multilevel view of conceptual metaphor. In spite of the abundance of terminology used to refer to the conceptual structures that underlie the conceptual metaphor, *domain* is the most commonly used term. Other terms are *image schema* used by Lakoff (1990, 1993), frames used by Kövecses (2006) and Lakoff (1996), *scenes* used by Grady (1997), mental spaces used by Fauconnier and Turner (2002), *schema* used by Lakoff and Turner (1989), and *scenarios* used by Musolff (2006). Kövecses specifies four conceptual structures that form the conceptual metaphor, namely *image schema*, *domain*, frame, and *mental space.* They are embodied on the linguistic level of the metaphor. The two concepts of interest to the current research paper are the *image schema* and the *domain*. The *image schema* extends over a variety of concepts and experiences such as the concept of journey

assumes a source-path-goal motion. Conversely, one concept could be expressed in different *image schemas* such as the concept of body could be expressed in the *image schema* of container, verticality, and structured object. Two concepts could be expressed in the same *image schema*, such as the concepts of building and body are assumed in *container*, *verticality*, and *object schemas*. While *image schemas* are imagistic patterns, *domains* are *propositional schemas*. They are conceptualizations of semantic units. Gibbs (2021:22) states that metaphorical conceptualization is studied in Englishes to explore the metaphorical variation to discover the responsible factors for such variation. Cultural linguists attribute metaphorical variation to non-cognitive factors such as social forces and cultural factors. Sharifian (2017: 63) mentions that the same emotions could be expressed differently in different languages. Likewise, emotion metaphors differ from one language to another, e.g. in English culture, love is associated with heart while in Vietnamese culture love is associated with belly.

Cultural Categorization

A related notion to cultural categorization is the connotations of the word. Danesi (2004: 106-107) describes the connotations of a word as the cultural specific characteristics which transform from the vehicle of the metaphor to the topic of the metaphor to constitute the ground. Glushko et al (2008) state that categorization is of three types: *individual categorization*, *institutional categorization*, and *cultural categorization*. The focus of this research paper is on *cultural categorization* in the discourse of the Egyptian folksongs. *Cultural categorization* refers to entities shared by the individuals of one culture and associated with a given language. These entities could be colors, birds, events, settings, and objects. The color *white* is a cultural category of wedding in Egyptian culture but a cultural category of mourning and death in Indian culture. The *raven* is a cultural category of pessimism while the *dove* is a cultural category of peace. The event of *Christmas* is a cultural category of celebrations and family gatherings in western cultures while *eid aladha* is a cultural category of donating money and meat in Islamic cultures. Mecca is a cultural category of pilgrimage in Islamic cultures while Vatican City is the cultural category of Catholicism for Christian cultures. According to Sherifian (2011: 5) *cultural conceptualization* is composed of *cultural schemas* and *cultural categories*. Both are stored in the memory

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of the individuals of the same cultural community. Both have dynamic nature that is changed from one time to another in the same cultural community. Sharifian (2017: 15) adds that both are printed in small capitals.

Culture Specific Speech Acts

According to Goddard and Wierzbicka (2009:232-233) *ethnography of communication* founded by Dell Hymes is the most influential approach that studies discourse in relation to culture. Hymes (1962) provides *Etic Framework* to collect speech events from different cultures. To understand a speech event in one culture, one should know the setting, scene, participants, aims, act sequence, norms of interaction and interpretation, and genre. The norms of interaction are the rules that enable us to expect how others speak in certain speech event in an unconscious way.

One of the most influential studies of cultural speech acts is the cross-cultural speech act realization Project (CCSARP). Blum-Kulka and Olshtain (1984) compare the speech acts of requests and apologies in Argentinian Spanish, Australian English, Canadian French, German, and Israeli Hebrew in non-native speakers' contributions in second language. The participants under analysis belong to different cultural and linguistic backgrounds using lingua Franca to communicate.

Kotorova (2014) states that communication behavior peculiarities i.e. culturally specific speech acts are analyzed based on the socio-pragmatic factors, the cultural factors, the situational factors, and the linguistic factors. The socio-pragmatic factors of the interlocutors appear in their social status, social distance, bio-physiological characteristics (age and sex), psychological type (extrovert and introvert orientation), linguistic competence and degree of acquaintance. Cultural factors of the society to which the interlocutors belong appear in the norms of etiquette, norms of politeness, and social stereotypes. The structural factors of the communicative situation appear in the time, the place, and the speech act relation to other utterances. The linguistic factors appear in the language specific grammatical categories and discoursal organization.

Huang (2014: 152-156) states that culture specific speech acts are most prominent in *the institutionalized or ritualized speech acts*, e.g., in Muslim Culture, a husband can divorce his wife by saying *I hereby divorce*

you. The perlocutionary act of divorcing the wife is felicitous.   These *institutionalized or ritualized speech acts* depend on using standardized formula in a communicative situation of a public ceremony.   Similarly, *non- institutionalized speech acts* can be culture specific, e.g., the Australian aboriginal language Walmajarri is distinguished by the speech act of request because of kinship rights obligation. In Arabic culture upon complimenting one of the addressee's personal stuff, the complimented person extensively offers that object to the speaker. In essence, it is a form of thanking the addressee, not a real offer.

In the 50s and the 60s, the early work on speech act theory was introduced by Austin, Grice, and Searle. Searle (142: 2002) distinguishes between two inconsistent perspectives in Speech Act Theory. The first perspective, associated with Grice (1957, 1969), considers individuals' intentionality as the basic interest in speech act theory, i.e. what the individuals mean by their utterances. The second perspective, associated with Austin (1962) and Searle (1969) considers the social institutions as the basic element in the speech act theory, i.e. the social conventions and rules and the influence of the context of utterance on the speech act. In this perspective, meaning is a product of the individual intentionality and social practices, i.e. cultural influence.

Austin (1975, 2020: 166) classifies speech acts based on the explicit performative verbs into verdictives, exercitives, commissives, behabitives, and expositives. *Verdictives* appear in judgements and assessments of the addressee's acts.   It appears in verbs such as *excuse*, *appraise*, *thank*, and *accuse*. *Exercitives* are a type of authoritative speech act, i.e. the speaker should be authorized to pronounce an *exercitive* speech act, e.g. to open or close a meeting, to declare, proclaim, or announce a decision. *Commissives* are a type of speech act where the speaker commit himself to do a future action, e g. promises, threats, and pledges. *Behabitives* are a type of speech act that expresses an attitude towards other's behavior, e.g., congratulate, apologize, and thank. Finally, *Expositives* are used to illustrate views and prove arguments.

Searle (1999: 13-17) classifies speech acts into assertives, representatives, directives, commissives, expressives, and declarations. The *assertives* appear in claims, assertions, statements, and suggestions. The *assertives* are used to express, to report, and to inform.   The *directives* appear in asking, commanding, requesting, questioning, and

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inviting. The *commissives* appear in the speaker's commit to do a future action. They appear in verbs such as vow, pledge, promise and threat. The *Expressives* appear in the speaker's expression of his psychological state. They are used to achieve functions such as apologizing, complaining, and congratulating. Finally, the *declarations* change the world by the uttered words. The speaker should be authorized such as managers, priests, and police officers. They are used to achieve functions such as firing, hiring, baptizing, arresting and blessings.

This research paper supplement the lack of knowledge concerning the distinctive cultural speech acts and implicatures, as well as the Egyptian conceptualizations in the discourse of the Egyptian folksongs. The current research papers focus on different approaches of analysis, such as Tawfeek (2017) in his "Dirasah Tahliliah Liltaghayurat Alati Tara'at ealaa Al'ughnih Alshaebayh Almisriih Mundh Bidayat Alnisf Althaani min Alqarn" [An analytical study of the changes that occurred in the Egyptian folksong since the beginning of the second half of the century]. He focuses on the changes and classifications of the Egyptian folksong concerning the rhythm, the tunes, and the musical instruments. El-Nashaar and Nayef (2023) in "Hegemony and Objectification: A Sexist Discursive Analysis of Egyptian Songs" focuses on analyzing the sexiest strategies that disseminate masculine hegemony in two genres: Egyptian Folk songs and Sha'by folksongs using a framework of critical discourse analysis and social psychology. Sarhan (2023) in "A Critical Stylistic Analysis of Ideologies of Masculinity and Femininity in Folktales of Egypt (1980)" focuses on gender representation in Egyptian songs using Jeffries (2010) critical stylistic model. Gomaa (2023) in "Lyrics Analysis of the Arab Singer Abdel ElHalim Hafez" focuses on the lexical analysis and the social, political, and economic conditions that affected on Abdelhalim songs. To illuminate this unexplored area, i.e. cultural pragmatic analysis of the Egyptian folksongs, this study uses the approach of Sharifian (2017) which has not previously been applied to the discourse of Egyptian folksongs to the best of the researcher's knowledge.

In this study, Sharifian's (2017) approach is selected for a variety of reasons. It gathers between two components, i.e. cognitive linguistics and pragmatic analysis. To the researcher's knowledge, it has not been applied to the discourse of the Egyptian folksongs. It is a multidisciplinary approach that draws from a variety of resources. First, it draws from

cognitive science where the notion of *cognitive schema* is used as one of the analytical tools that reflect the cultural conceptualization of one cultural community. Similarly, the notion of category as an analytical tool in the current approach is derived from cognitive linguistics. Moreover, Sharifian's approach (2017) draws on cognitive anthropology where culture is seen as a shared cognitive system between the individuals of one cultural community.

Analysis

Group (1): Folksongs in the UEF Community

Folksong (1)

Transcription	The Arabic Original Text
badrī zamān baṣīṭ ʔabōkī	بدري زمان بصيت أبوكي
jɑ̄ ṣiɣajrah jɑ̄ illī ʔilmolōk xaṭabokī	يا صغيره يا اللي الملوك خطبوكي
ʃahrīn warbaʕ lajɑ̄lī wagfīn ʕalbɑ̄b	شهرين وأربع ليالي واقفين على الباب
ʃahrīn warbaʕ lajajlī ħatɑ̄ abokī ṭɑ̄b	شهرين وأربع ليالي حتى ابوك طاب
ʔabōkī jɑ̄ ʔarōṣah līh bijiʕmil kidah	أبوكي يا عروسه ليه بيعمل كده؟
sɑ̄ʔah jogōl jɑ̄ jōh bitī ʔiṣɣajrah	ساعة يقول يا يوه بنتي صغيره
sɑ̄ʕah min ʔisɑ̄ʕɑ̄t ħatɑ̄ riḍī bīnɑ̄	ساعة من الساعات حتى رضي بينا
ʃahrīn warbaʕ lajɑ̄lī wagfīn ʕalbɑ̄b	شهرين وأربع ليالي واقفين على الباب
ʃahrīn warbaʕ lajajlī ħatɑ̄ abōkī ṭɑ̄b	شهرين وأربع ليالي حتى ابوك طاب.
jɑ̄ ʔarōṣah jɑ̄ illī ma ʕarafnɑ̄ ʔismik	يا عروسه يا اللي ما عرفنا اسمك.
ʔismī xanɑ̄ṣir dahab fī ʕilbit ʔiṣɑ̄jiɣ	اسمي خناصر دهب في علبه الصايغ.
jɑ̄ farhit illī ʔiʃtarɑ̄ ya kaʃmit ʔilbajiʕ	يا فرحه اللي اشترى يا كشمه البايع.
	Fadl (2002: 149)

English Literal Translation

Early in the past, I met your father.

O, young girl whom the kings bitrothed.

We were standing at your father's door two months and four nights.

Two months and four nights till your father approved.

O, bride, why your father is doing like that?

Sometimes he says "Oh My Mother. My daughter is minor"

Once upon a time, he approved our demand.

We were standing at your father's door two months and four nights.

Two months and four nights until your father approved.

O, bride whose name we do not know.
My name is little finger rings in jewellery box.
Lucky the one who bought, unlucky the one who sold.

The previous folksong is structured of three stanzas. The first and the second stanzas have the same refrain, namely /sɑ̄ʔah jogōl jɑ̄ jōh bitī ʔiṣɣajrah…sɑ̄ʕah min ʔisɑ̄ʕɑ̄t ħatɑ̄ riḍī bīnɑ̄/, i.e. "We were standing at your father's door two months and four nights". The first two stanzas are one-way communication while the third is two-way communication, namely between the fiancé and his fiancée. This is clear in the use of the vocatives /jɑ̄ ṣiɣajrah/, i.e. "O, young girl" and /jɑ̄ ʔarōṣah/, i.e. "O, bride". The young man complains to his fiancée of the long period her father spent in pondering the engagement issue before approving. The young girl's participation in the dialogue appears in /ʔismī xanɑ̄ṣir dahab fī ʕilbit ʔiṣɑ̄jiɣ/, i.e. "My name is little finger rings in jewellery box"

The *fiance schema* appears in the expressive speech act of complaining in /ʃahrīn warbaʕ lajɑ̄lī wagfīn ʕalbɑ̄b/, i.e. "We were standing at your father's door two months and four nights". The cultural implicature is that although the father spent a very long time before approving the engagement of his daughter, the fiancé waited until the father approved. This is an evidence on his insistence on engaging the girl. In Egyptian culture, the young man should go to the father of the young girl to ask his permission to betroth his daughter. The young man's visit to the young girl's father should include the young man's father, brother, paternal or maternal uncle. This is clear in /wagfīn/, i.e. "standing at" denoting plural case in Arabic language instead of /wɑ̄gif/ denoting singular case.

The *father schema* appears in the ascribed social role to the father as the one who has the right to accept or refuse the marriage proposal on hehalf of his daughter. This is clear in the expressive speech act of complaining / ʃahrīn warbaʕ lajɑ̄lī ħatɑ̄ abōkī ṭɑ̄b/, "Two months and four nights until your father approved". The past verb / ṭɑ̄b /, i.e. "approved" refers to the father's approval of his daughter's engagement as a must. In addition, the *father schema* appears in the assertive speech act / sɑ̄ʕah min ʔisɑ̄ʕɑ̄t ħatɑ̄ riḍī bīnɑ̄/, i.e. "Once upon a time he approved our demand". The past verb / riḍī /, i.e. "approved"

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reemphasizes the father's approval of his daughter's engagement as a must. The young girl is reflected as a property of her father. Her social self is dissolvent in her family's identity. She does not have independent personality. AlFerjani (1997:181) mentions that in the Egyptian tribe, the young girl does not have the right to accept or refuse a marriage proposal. Her father or whoever her guardian is the one who has the right to accept the marriage proposal.

The assertive speech act in /sɑ̄ʔah joqōl jɑ̄ jōh bitī ʔiṣɣajrah/, i.e. "Sometimes he says "Oh My Mother. My daughter is minor" reflects *grandmother schema* in the nominal /jōh/, i.e. "my mother". The complaint of the father to his mother reflects the grandmother as a source of wisdom and reverence. In addition, the assertive speech act reflects the widespread habit of early marriage in the UEF community.

The *fiancee schema* appears in the indirect directive speech act of questioning in /jɑ̄ ʔarōṣah jɑ̄ illī mɑ̄ ʕarafnɑ̄ ʔismik/, i.e. "O, bride whose name we do not know" in which the young man indirectly asks his fiancée about her name. Similarly, the *fiancee schema* appears in /ʔismī xanɑ̄ṣir dahab fi ʕilbit ʔilṣɑ̄jɣ/, i.e. "My name is little finger rings in jewellery box". The Egyptian cultural metaphor appears in conceptualizing the young girl as golden rings in jewel's box. Like the precious shiny gold, the young girl is beautiful and beloved and like the preserved golden rings in the jewels box, the girl is preserved in her fathre's house. In the UEF community, the young girl's modesty and prudery appear in being unknown person to the public. The young man does not know his fiancee's name that is kept in her father's house just like the golden rings in the jewels box. The Egyptian cultural metaphor of the dowry appears in /jɑ̄ farhit illī ʔiʃtarɑ̄ ya kaʃmit ʔilbajiʕ/, i.e. "Lucky the one who bought, unlucky the one who sold". The girl is conceptualized as an object bought by money i.e. the dowry. It is an object that rejoices its buyer, i.e. her fiancé, and saddens its seller, i.e. her father. Moreover, the young girl is engaged for her father's noble descent. This is exemplified in the expressive speech act of complimenting /jɑ̄ ṣiɣajrah jɑ̄ illī ʔilmolōk xatabokī/, i.e. "O, young girl whom the kings betrothed". The Egyptian cultural metaphor appears in conceptualizing the girl as a queen in / jɑ̄ illī ʔilmolōk xaṭabokī /, i.e. "whom the kings bitrothed". The cultural implicature is that the young girl is of noble descent.

The Egyptian cultural categorization appears in the adverb /badrī/ i.e. "Early". It refers to the Egyptian rural tradition of waking up early and going to land cultivation. The noun phrase /ʔilmolōk/ i.e. 'the kings' stems from the pharaonic background of Upper Egypt where Pharaonic dynasties lived. /xanāṣir dahab fi ʕilbit ʔiṣājɣ/ i.e. "little finger rings in jewellery box", reveales the gold as a symbol of purity and preciousness in Egyptian culture. Al-Anteel (2000: 387) mentions that in the Egyptian culture, gold is a symbol of wealth. In addition, in the Egyptian culture, it is believed that gold derives its luster from the sun or from the light of the sun god. It is considered as a source of life, growth, and fertility. The adjective 'jā ṣiɣajrah', i.e. 'oh young girl' said by the fiancé and 'ʔiṣɣajrah', i.e. 'minor' said by the fiancée's father when complaining to his grandmother reflect the Upper Egypt Folk tradition of early marriage where families marry off their daughters at a very young age.

Folksong (2)

Transcription	The Arabic Original Text
Bint ʔilʔakābir rōħō ʃawrō ʔabōhā	بنت الاكابر روحوا شاوروا ابوها
ʔalfīn ʃarīfah fiṭabag ħoṭōha	ألفين شريفه في الطبق حطوها
Bint ʔilʔakābir rōħō ʃawrō ʔaxōhā	بنت الاكابر روحه شاوروا اخوها
Wa ʔalfīn ʃarīfah fiṭabag ʔimlōhā	وألفين شريفه في الطبق املوها
Bint ʔilʔakābir wilriʒāl ʔizīnah	بنت الاكابر والرجال الزينة
ʔabōkī hinā wallā niroħloh ʔilxīmah	أبوكي هنا ولا نروح له الخيمة
	Fadl (2002: 150-151)
English Literal Translation	
The daughter of the noble master, go and consult her father	
Two thousand pounds, put them in the plate	
The daughter of the noble master, go and consult her father	
And two thousand pounds, fill in the tray	
The granddaughter of the noble masters and brave men	
Is your father here or shall we go to his tent?	

The previous folksong consists of three couplets, each is composed of two rhyming lines. It represents one-sided communication directed by the young man to the male mediators who are going to

engage on his behalf. He asks the engagement mediators to consult the girl's father, pay two thousands as a dowry to the young girl's father, then to consult her brother, and add more two thousands as dowry. Finally, he asks his potential fiancee about her father's existence in his tent to take his approval of the engagement.

The *father schema* appears in the directive speech act of requesting /rōħō ʃawrō ʔabōhā/ i.e. "Go and consult her father". The young man requests the engagement mediators to visit the young girl's father and engage on his behalf. The father is depicted as the guardian of the young girl and the one who has the right to decide in her engagement and marriage issues. In addition, using the plural form of the verb / rōħō /, i.e. "you go" is a reference to the old habit of Alsiyaaq in UEF community. According to Ahmed (2020), Alsiyaaq is the male mediators between the families of the potential fiancé and fiancée. Usually, they are among the village's elders who has good relations with the two families. Alsiyaaq could be the paternal or maternal uncles of the bride.

Similarly, the *father schema* is expressed by the directive speech act of questioning /ʔabōkī hinā wallā niroħloh ʔilxīmah/, i.e. "is your father here or shall we go to his tent?" The young man is asking his potential fiancee about her father to get his permission of the engagement. This paternal authority extends to the dowry in /ʔalfīn ʃarīfah fiṭabag ħoṭōha/ , i.e. "Two thousand pounds put them in the plate". Fadl (2002: 162) mentions that one of the traditions in UEF community is paying the dowry by the young man's father to the young girl's father on large trays in front of the invitees.

The *brother schema* appears in the directive speech act of requesting in /rōħō ʃawrō ʔaxōhā/, i.e. "go and consult her brother", directed by the young man to the engagement mediators. The *brother schema* appears in the ascribed social role to the brother as one of the guardians of his sister after his father's guardiancy.

The *strategy schema* appears in the alternative solutions suggested by the young man to engage his potential fiancee. The young man will consult the young girl's father, will pay a dowry, will consult the young girl's brother, will increase the dowry, and then will return to her father to get the final approval. The *fiancee schema* aappears in the social self of the young girl as appreciated, not for herself but for being the

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daughter of brave men in the assertive speech act /Bint ʔilʔakɑ̄bir wilriʒɑ̄l ʔizīnah/, i.e. "the granddaughter of the noble masters and brave men".

The directive speech acts of requesting in /ħoṭōha/, i.e. "put it" in /ʔalfīn ʃarīfah fiṭabag ħoṭōha/ and in /ʔimlōhɑ̄/, i.e. "fill" in /Wa ʔalfīn ʃarīfah fiṭabag ʔimlōhɑ̄/ reflects the *fiance schema*. In the UEF community, the fiancé is the one who pays the dowry. Perhaps it appears as a taken for granted matter, but for an outsider of the Egyptian culture such as Indians, it is a strange custom since the woman is the one who pays the dowry to the man. Foregrounding the noun phrase /ʔalfīn ʃarīfah/, i.e. "two thousand pounds" emphasizes the essentiality and importance of the dowry as one of the traditions of the engagement in the UEF community. The Arabic conjunction /wa/ i.e. "and" reflects the dowry quantity as the criterion of the father's approval of the engagement. AlFerjani (1997:181 182) comments on the quantity of the dowry as a sum that ranges between 1000 to 3000 pounds in the 80s of the last century.

Egyptian cultural categorization appears in the concept of noble descent, the kinship terms, the dowry, and the tent. The concept of noble descent appears in / Bint ʔilʔakɑ̄bir rōħō ʃawrō ʔabōhɑ̄/, i.e. "The daughter of the noble masters, go and consult her father" and in / Bint ʔilʔakɑ̄bir wilriʒɑ̄l ʔizīnah/, i.e. "the daughter of the noble masters and brave men". Nobility means to be proud of prestigious relatives famous for good reason such as religion, wealth, wisdom, and knowledge. Salamy mentions (2009: 161) that the importance of the concept of noble descent stems from the fact that the quantity of the young girl's dowry is specified based on her noble descent.

The semantic field of kinship terms appears in /ʔabōhɑ̄/, i.e. /her father/ and /ʔaxōhɑ̄/, i.e. "her brother". They are presented as the guardians of the young girl. The Egyptian cultural categorization appears in the nominal /ʔilxīmah /, i.e. "the tent" in /ʔabōkī hinɑ̄ wallɑ̄ niroħloh ʔilxīmah/ i.e. "Is your father here or shall we go to his tent?" The Arabic tent or *the wool tent* as it was known is the usual residence of the Egyptian tribes which inhabited Upper Egypt in the past. According to AlFerjani (1997: 1991), the tent was used by the Egyptian tribes in Upper Egypt since the 18th century and continued to be used in the 60s of the last century. It has a rectangular shape with separate divisions for men and for women. In the previous folksong, the adverb /hinɑ̄/, in /ʔabōkī

hinɑ wallɑ niroħloh Ɂilxīmah / i.e. "Is your father here or shall we go to his tent?" presupposes the existence of the young man and the young girl in one place away from the girl's father. Fadl (2002: 148) mentions that in the engagement event the young girl's father used to welcome the young man and the engagement mediators in Dar Aldiafa, a part of the tent.

Folksong (3)

Transcription	The Arabic Original Text
ħaglik ḍarab fi Ɂiṭiʃṭ yɑ ʕagbɑnī Ɂabōkī riḍī walla nīzidoh tɑnī	حجلك ضرب في الطشت يا عجباني. أبوكي رضي ولا نزيده تاني
ħaglik ḍarab fi Ɂiṭiʃṭ yɑ ṣabijah Ɂabōkī riḍī walla nīzidoh mijah	حجلك ضرب في الطشت يا صبيه أبوكي رضي ولا نزيده ميه
ħaglik ḍarab fi Ɂiṭiʃṭ yɑ mōzah Ɂabōkī riḍī walla noroħloh Ɂilxīmah	حجلك ضرب في الطشت يا موزه أبوكي رضي ولا نروح له الخيمة
ħaglik ḍarab fi Ɂiṭiʃṭ yɑ ʕagbɑnī Ɂabōkī riḍī walla nɑgīloh tɑnī	حجلك ضرب في الطشت يا عجباني أبوكي رضي ولا ناجي له تاني

Fadl (2002: 151- 152)

English Literal Translation

O, the young girl, whom I admire, your anklet hit the washtub.
Is your father satisfied or should we increase the dowry again?

O, young girl your anklet hit the washtub.
Is your father satisfied or should we add one hundred pounds?

O, banana, your anklet hit the washtub.
Is your father satisfied or should I go to his tent?

O, the young girl, whom I admire, your anklet hit the washtub.
Is your father satisfied or should I go to him again?

The previous folksong is structured of four couplets; each consists of two rhyming lines. The song is one-sided communication. It is directed

by the young man to his potential fiancée. The previous folksong delineates what attracts a man in the UEF community to a young girl, i.e. the sound of her anklet upon hitting the washtub, her young age, and her slender body.

The *fiancee schema* is delineated in the vocatives /yā ʕagbānī/, i.e. "O, the young girl whom I admire", /yā ṣabijah/, i.e. "O, young girl", and in /yā mōzah/, i.e. "O, banana". The young girl is admired for being young and for having a slender body just like the banana. The Egyptian cultural metaphor appears in the assertive speech act /ħaglik ḍarab fi ʔiṭiʃt yā mōzah/, i.e. "O, banana, your anklet hit the washtub". The young girl is conceptualized as a banana. The conceptualization of the young girl as a fruit reflects the mental image about the young girl as an object that is bought by the dowry for pleasure.

The *strategy schema* appears in the alternative solutions presented by the fiancé to gain the approval of the young girl's father. Among the suggested strategies by the fiancé is increasing the dowry. This is clear in the directive speech acts of questioning /ʔabōkī riḍī walla nizīdoh tānī/, i.e. 'Is your father satisfied or should we increase the dowry again" and in /ʔabōkī riḍī walla nizīdoh mijah/, i.e. 'Is your father satisfied or should we add one hundred pounds". The cultural implicature is that the young man is determined on marrying the young girl. The second strategy presented by the fiancé is to meet the young girl's father again. This is clarified in the directive speech acts of questioning /ʔabōkī riḍī walla noroħloh ʔilxīmah/, i.e. 'Is your father satisfied or should I go to his tent" and in /ʔabōkī riḍī walla nāgīloh tānī/, i.e. "Is your father satisfied or should I go to him again".

The Egyptian cultural categorization appears in /ħaglik/, i.e. anklet; /ʔiṭiʃt/, i.e. the washtub; and /ʔilximah/ i.e. the tent. The anklet is a piece of jewelry used by the Egyptian woman in the UEF community for adornment. It is usually made of gold, silver and sometimes iron according to the wealth of the fiancé. Ishmael and Muhammad (2022: 289) state that some small bills and bowls are hanging from the anklet. Therefore, a resonant sound is heard during the girl's movement. The sound attracts the attention of the passersby. The second cultural category is /ʔiṭiʃt/ i.e. the washtub. It is a rounded container made of copper used in a variety of chores such as washing and making dough.

The 'tent' as an Egyptian cultural category is aforementioned in folksong (2).

Folksong (4)

Transcription	The Arabic Original Text
jōmah ʔixṭobilī fi banāt ʔomdit Binbān wixaṭabt lak wirahant lak ʔilkirdān	يمه اخطبي لي في بنات عمده بنبان وخطبت لك ورهنت لك الكردان
jōmah ʔixṭobilī fi banāt ʔomdit ʔilbalad wixaṭabt lak wirahant lak ʔilħalag	يمه اخطبي لي في بنات عمده البلد وخطبت لك ورهنت لك الحلق
jōmah ʔixṭobilī fi banāt ʃix ʔilbalad wixaṭabt lak wirahant lak ʔidahab	يمه اخطبي لي في بنات شيخ البلد وخطبت لك ورهنت لك الدهب
	Fadl (2002: 155-156)

English Literal Translation

Oh My Mother. Engage on my behalf one of the daughters of Binbān mayor
I engaged on your behalf and mortgaged the necklace for your sake.
Oh My Mother. Engage on my behalf one of the daughters of village mayor
I engaged on your behalf and mortgaged the earrings for your sake.
Oh My Mother. Engage on my behalf one of the daughters of village Sheikh
I engaged on your behalf and mortgaged the gold for your sake.

The previous folksong is structured of three couplets, only the first couplet rhymes. The previous folksong presents a dialogue between a young man and his mother. The young man is asking his mother to engage one of the daughters of Binbān mayor, the village mayor, or the Sheikh of the village. The mother's answer reveals her support and help of her son by engaging on his behalf and mortgaging her necklace, earrings, and gold for his sake.

The *fiance schema* appears in the directive speech act of request /jōmah ʔixṭobilī/, i.e. "Oh My Mother. Engage on my behalf" used three times. In the UEF community, the young man has the right to ask his mother to engage on his behalf. The *fact schema* appears in /ʔomdit Binbān /, i.e. "Binbān mayor". Binbān is a village affiliated to Darawa

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center in Aswan governorate. The *conceptual schema* appears in /ʔomdit ʔilbalad/, i.e. "village mayor" and in / ʃix ʔilbalad /, i.e. "village Sheikh". In the past, every village in Upper Egypt had a mayor and a Sheikh. The mayor is the highest official in the village, always a male responsible for law enforcement. The Sheikh is the highest religious post in the village, always a male responsible for religious issues. The young man's use of the directive speech acts of request in /yomah ʔixṭobilī fi banāt ʔomdit Binbān… banāt ʔomdit ʔilbalad… banāt ʃix ʔilbalad/ reveals the importance of the political and religious positions as the executive authorities in the Egyptian village. Providing /ʔomdit Binbān/, i.e. "Binbān mayor" before /ʃix ʔilbalad/, i.e. "village Sheikh" reveals the preference for political power over religious one as a marriage relation.

The *mother schema* appears in the social role ascribed to the mother of the young man. In the UEF community, the mother is entitled to engage on behalf of her son. She visits the house of the intended girl to express her son's desire to betroth her. In addition, the mother financially supports her son. This is represented in the assertive speech acts /wirahant lak ʔilkirdān …wirahant lak ʔilħalag… wirahant lak ʔidahab/, i.e. "I mortgaged the necklace… the earrings… the gold for your sake". The Egyptian cultural implicature is that the dowry of the daughter of the mayor or the Sheikh is one of high and expensive cost since the mother mortgages /ʔilkirdān/, i.e. "the necklace", /ʔilħalag/, i.e. "the earrings", and /ʔidahab/, i.e. "the gold" for the sake of her son's engagement.

The Egyptian cultural categorization appears in the semantic field of jewelry i.e. /ʔilkirdān/, which is a necklace made of golden layers worn by the women in Upper Egypt, /ʔilħalag/, i.e. "the earrings", and /ʔidahab/, i.e. "the gold". The lexeme /ʔidahab/, i.e. "the gold" is a hypernym of all the jewelry used by the Egyptian women. It has the connotations of wealthy and precious property. The semantic field of the official ranks distinctive of the Egyptian village in the UEF community appears in /ʔomdit ʔilbalad/, i.e. "village mayor" and in / ʃix ʔilbalad /, i.e. "village Sheikh". The use of the village mayor is a total synonym of Binbān mayor.

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Folksong (5)

Transcription	The Arabic Original Text
jɑ jōmah ʔixṭobī lī bint bīḍah wi ʃaʕrahɑ ṭōlī wixaṭabt līk jɑ miħamad bas ʔin ʕaṭōhɑ lī wi miħamad jigōl bint bīḍah wi ʃaʕrahɑ ṭōlī	يا يومه اخطبي لي بنت بيضه وشعرها طولي وخطبت ليك يا محمد بس ان عطوها لي ومحمد يقول بنت بيضه وشعرها طولي Fadl (156: 2002)

English Literal Translation

Oh My Mother. Engage on my behalf.

White skinned longhaired young girl whose hair is as long as my height.

O, Muhammad, I engaged on your behalf if her family give her to me.

And Muhammad says a white skinned long-haired young girl whose hair is as long as my height.

The previous folksong is structured of a stanza of four rhyming lines, i.e. /lī/ and /ṭōlī/. It presents a dialogue between a young man called Muhammad and his mother. He asks his mother to engage on his behalf. He specifies a number of physical features that he desires in his future bride.

The *fiance schema* appears in the social self ascribed to the young man. He has the right to ask his mother to engage on his behalf. This is clear in the directive speech act of requesting /jɑ jōmah ʔixṭobī lī/, i.e. "Oh My Mother. Engage on my behalf". The white *bride schema* appears in the assertive speech act /bint bīḍah wi ʃaʕrahɑ ṭōlī /, i.e. "a white skinned long-haired young girl whose hair is as long as my height". The folksong reveals that the white skin and the long hair are the desired physical beauty features by men in the UEF community. The *caring mother schema* is reflected in the assertive speech act /wixaṭabt līk/, i.e. "I engaged on your behalf"

The *father schema* appears in the assertive speech act /bas ʔin ʕaṭōhɑ lī/, i.e. "if her family give her to me". The mother asserts that the engagement is achieved only after her father's approval. In the UEF community, the appropriate sequence of the engagement events is the visit of the fiancé's mother to the young girl's family and waiting for the

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approval of the young girl's father as clarified in the conditional structure. The Egyptian cultural metaphor appears in the present tense verb "give". The girl is conceptualized as an object that is given. The prepositional phrase / lī /, i.e. "to me" reflects that the young man and his mother possess the young girl after the marriage is completed.

The Egyptian cultural categorization appears in the adjectives /bīḍah wiʃaʕrahā ṭōlī/ i.e. "white skinned and long-haired girl". These are the desirable physical beauty features for the fiancé in the UEF community. The exaggeration element appears in the equative adjective "whose hair is as long as my height". Semantically, /bīḍah/, i.e. "white" has connotations of innocence, purity, virginity, weakness, and kindness. In addition, the preference of the white color stems from the common belief in the UEF community that the white-skinned girl is of noble descent. This is because in Upper Egypt environment the sun is scorching, therefore having a white skin means that the young girl belongs to a wealthy family. Poor rural families send their young girls to work in the fields under the scorching sun. For the positive adjective "long-haired", it has the connotations of fertility, good health, and, consequently, abundance in birthbearing, which is a matter of pride in the UEF community. Long hair is one of the attractive features in the future bride for a young man in the UEF community. Finally, the cultural category of the proper name "Mohammed" reveals the religious influence on the collective mentality of the UEF community, i.e. the the prophet of the Islamic religion.

Group (2): Folksongs in the the CF Community
   Folksong (1)

Transcription	The Arabic Original Text
jɑ̄ lōlijah jɑ̄ lōlijah ʔilʕirsɑ̄n mistanijah	يا لوليه يا لوليه العرسان مستنيه
wilxoṭɑ̄b ʔalf wi mijah	والخطاب ألف وميه
taxdī moħɑmī ?	تاخذي محامي؟
la la la dah ħajɑ̄tī maʕɑ̄h tibqɑ̄ ʔaḍijah	لا لا لا ده حياتي معاه تبقى قضية
taxdī doktōr?	تاخدي دكتور؟
la la la dah ħajɑ̄tī maʕɑ̄h tibqɑ̄ ʕamalijah	لا لا لا ده حياتي معاه تبقى عملية
taxdī mohandis?	تاخدي مهندس؟
la la la dah ħajɑ̄tī maʕɑ̄h tibqɑ̄ handasijah	لا لا لا ده حياتي معاه تبقى هندسية
	Ghanem(89 :2005)
English Literal Translation	
O, pearl. O, pearl, the grooms are waiting,	
and the fiancés are one thousand and a hundred.	
Do you agree to marry a lawyer?	
No no no my life will turn to be a case	
Do you agree to marry a doctor?	
No no my life will turn to be a surgical operation	
Do you agree to marry engineer?	
No no no my life will turn to be geometric shapes	

The previous folksong is structured of eight lines. The first two lines rhyme and the rest are in question-answer form where the answers rhyme, i.e. /ʔaḍijah /, /ʕamalijah/, and /handasijah/.   The folksong represents a dialogue between a matchmaker and a young girl. The matchmaker presents three fiancés mentioned by their occupations.

The *fiancee schema* and the Egyptian cultural metaphor appears in the expressive speech act of complimenting in /jɑ̄ lōlijah jɑ̄ lōlijah/ i.e. "O, pearl. O, pearl". The young girl is conceptualized as "a pearl", i.e. an object obtained from pearl oyster. Similar to the pearl's existence within a shell, so the young girl is in her father's house. In addition, similar to the rarity and worth of the pearl, so the young girl. The young girl's conceptualization as a pearl is a reference to the beauty and whiteness as physical beauty features of the young girl. The cultural implicature is that many men hope to engage the young girl because of her physical beauty. Similarly, the *fiancee schema* appears in the expressive speech act of complimenting in /ʔilʕirsɑ̄n mistanijah …wilxoṭɑ̄b ʔalf wi mijah/ i.e. "the

grooms are waiting … and the fiancés are one thousand and a hundred". The cultural implicature is that the young girl enjoys a great beauty and an attractive personality. The lexemes /ʔilʕirsᾱn /, i.e. "the grooms" and / wilxoṭᾱb /, i.e. "and the fiancés" are total synonyms used to express the great number of men who want to marry the girl.

The *matchmaker schema* is shown in the directive speech acts of questioning in /taxdī moħᾱmī ? /, i.e. Do you agree to marry a lawyer?"; /taxdī doktōr?/, i.e. "Do you agree to marry a doctor?"; and in /taxdī mohandis?/, i.e. "Do you agree to marry engineer?" . The matchmaker presents the young girl with three different fiancés, i.e. a lawyer, a doctor, and an engineer. The matchmaker is one of the common jobs in the Egyptian culture. She is a woman of acquaintance of the families of her neighborhood. Her job was to tell a young girl about a variety of men who want to marry. Her representation revolved around information related to the appearance, the job, the wealth, and the properties of the fiance. She was taking an amount of money from the young man and the young girl's family in return for this job.

The PERSON SCHEMA of the lawyer appears in the expressive speech act of refusing /la la la dah ħajᾱtī maʕᾱh tibqᾱ ʔaḍijah/, i.e. "No no no my life will turn to be a case". The girl is afraid that if she marries a lawyer, her life will become a case of law. In the expressive speech act of refusing / la la la dah ħajᾱtī maʕᾱh tibqᾱ ʕamalijah/, i.e. "no no no my life will turn to be a surgical operation", the PERSON SCHEMA of the doctor is reflected. The girl fears that if she marries a doctor, her life will turn into a surgical operation. In the expressive speech act of refusing / la la la dah ħajᾱtī maʕᾱh tibqᾱ handasijah/ i.e. "no no no my life will turn to be a geometric shape", the person schema of the engineer is expressed. The girl is afraid that if she marries an engineer, her life will become a strict sharp life. The implicature is that in the Cairene Folk community, the young girl enjoys the right to accept or refuse a marriage proposal.

Folksong (2)

Transcription	The Arabic Original Text
jɑ̄ ʕarīs ʃīl ʔiṣīnijah	يا عريس شيل الصينيه
wiṣob ʔiʃɑ̄j līk wilijɑ̄h	وصب الشاي ليك وليه
dī ʕarostak fi bīt ʔabōhɑ̄	دي عروستك في بيت ابوها
wi ʔarbaʕah bijzefōhɑ̄	وأربعه بيزفوها
wiʕarishɑ̄ bijqōl hɑ̄tohɑ̄	وعريسها بيقول هاتوها
tinawar ʔidonjɑ̄ ʕalajɑ̄h	تنور الدنيا عليه
howwɑ̄ ʔillī xaṭabhɑ̄	هو اللي خطبها
howwɑ̄ ʔillī naʔɑ̄hɑ̄	هو اللي نقاها
wirɑ̄ħ liʔabōhɑ̄ wiqɑ̄l loh	وراح لأبوها
majit fi hawɑ̄hɑ̄	وقال له ميت في هواها

Ghanem (2005: 92)

English Literal Translation
O, groom bring the tray
and pour the tea for you and me
Your bride is in her father's house
And four are giving her away to her matrimonial house
And her groom says bring her
To enlighten my life

He who betrothed her
He who selected her
And went to her father
and told him I am dead in her love

The previous folksong is structured of two stanzas. The first stanza is structured of six lines where the first, the second and the sixth line rhyme, i.e. /ʔiṣīnijah/, /wilijɑ̄h/ and /ʕalajɑ̄h/. The second, the third and the fourth lines rhyme, i.e. /ʔabōhɑ̄/, /bijzefōhɑ̄/, and /hɑ̄tohɑ̄/. The two stanzas are thematically unrelated, i.e. the first stanza is one-way communication between a matchmaker and a young man who demands her to engage on his behalf. The matchmaker is informing the young man of the approval of the young girl's family then she describes his love for

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his fiancée. The second stanza is sung by unspecified third person narrator. It revolves around the stages of the engagment, namely /xaṭabhɑ̄/ "betrothed her", /naʔɑ̄hɑ̄/ "selected her", /wirɑ̄ħ liʔabōhɑ̄/ "went to her father", and /wiqɑ̄l loh/ i.e. "told him".

The *matchmaker schema* instantiated in the directive speech act of requesting in the imperatives , i.e. /ʃīl/ i.e. "bring" and /wiṣob/ i.e. "pour" in /jɑ̄ ʕarīs ʃīl ʔiṣīnijah ...wiṣob ʔiʃɑj līk wilijɑ̄h/, i.e. "O, groom bring the tray and pour the tea for you and me". Although the matchmaker is the guest of the young man, she requests him to bring the tray and pour the tea in two glasses for both of them. The Egyptian cultural implicature is that the matchmaker wants the groom to welcome her and pay her a sum of money because she has good news for him, i.e. the girl's family approved the young man's proposal to engage their daughter.

The *father schema* appears in the assertive speech act /dī ʕarostak fi bīt ʔabōhɑ̄/, i.e. "your bride is in her father's house". In Cairene Folk community, the father's house is the place where the young girl lives before marriage. In addition, the *father schema* appears in the assertive speech act /wirɑ̄ħ liʔabōhɑ̄ wiqɑ̄l loh /, i.e. "and went to her father and told him". The father is revealed as the guardian of the young girl, the one who should be intended to ask for the engagement permission.

The *fiancee schema* instantiated in the assertive speech acts /wi ʔarbaʕah bijzefōhɑ̄ wiʕarishɑ̄ bijqōl hɑ̄tohɑ̄ tinawar ʔildonjɑ̄ ʕalajɑ̄h /, i.e. "And four are giving her away to her matrimonial house... and her groom says bring her... To enlighten my life". The assertives reflect the young girl as the receiver of the action: /bijzefōhɑ̄/, i.e. "giving her away", /hɑ̄tohɑ̄/, i.e. "bring her", /xaṭabhɑ̄ /, i.e. "engaged her", and / naʔɑ̄hɑ̄/, i.e. "selected her". The *procedure schema* appears in the order of the verbs /naqɑ̄hɑ̄/, i.e. "selected" and /wirɑ̄ħ/, i.e. "went to". Selection of a young girl then visiting the young girl's father to get his permission is the customary order of the engagement event.

The Egyptian cultural categorization appears in /ʔiṣīnijah/, i.e. "the tray". It is a tool used to carry beverages and foods to welcome guests. It is used as a metonym for welcoming a guest in Egyptian culture. In addition, /ʔiʃɑj/, i.e. "the tea" is another cultural category and a metonym for welcoming a guest. In the Egyptian culture, the tea is the customary beverage used to welcome guests. In /wi ʔarbaʕah bijzefōhɑ̄/, the numerical "four" in relation to the engagement event refers to

Ezzaffah where two girls carry the tail of the bride's wedding dress and two other girls precede the bride and carry lighted candles. The numerical "four" has positive connotations of goodness, blessings, and good news.

The Egyptian cultural metaphor appears in the assertive speech act /hɑ̄tōhɑ̄ tinawar ʔidonjɑ̄ ʕalajɑ̄h/, i.e. "bring her to enlighten my life". The young girl is conceptualized as the sun. Just as the sun enlightens so, the bride rejoices and delights her husband. In addition, directive speech act in /hɑ̄tohɑ̄/, i.e. "bring her" reflects the Egyptian cultural metaphor where the young girl is conceptualized as an object that is brought to the groom. The *fiance schema* and the Egyptian cultural metaphor appears in the assertive speech act /majit fi hawɑ̄hɑ̄/, i.e. "I am dead in her love". The young man is conceptualized as the dead. Just as the dead is weak-willed and spineless, so the young man in his love to his future fiancée.

Folksong (3)

Transcription	The Arabic Original Text
anɑ̄ ʔilbint ʔilbanɑ̄tī	انا البنت البناتي
ʔilnɑ̄s bitiħlif biħajɑ̄tī	الناس بتحلف بحياتي
anɑ̄ ṭalʕah ʃɑ̄ṭrah liʕamɑ̄tī	انا طالعه شاطره لعماتي
jɑ̄mɑ̄ jɑ̄ hawɑ̄jɑ̄	يا اما يا هوايا
qolt lak mɑ̄ taxodʃ ʔilbīḍ	قلت لك ما تاخدش البيض
hajiʕmilōk ʃoxlilah fī ʔilʔīd	هيعملوك شخليله في الايد
wijiħbisōk fi ʔilxon ṭibīḍ	ويحبسوك في الخن تبيض
jɑ̄mɑ̄ jɑ̄ hawɑ̄jɑ̄	ياما يا هوايا
	Ghanem (2005: 99)
English Literal Translation	
I am Elbanaty young girl	
People swear with my life	
I am smart like my paternal aunts	
Oh My Mother. Oh my love	
I told you do not betroth among the whites	
They are going to make you a rattle	
And lock you in the nest to lay eggs	
Oh My Mother. Oh my love	

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The previous folksong is divided into two stanzas with the same refrain, i.e. /jɑ̄mɑ̄ jɑ̄ hawɑ̄jɑ̄/, i.e. "Oh My Mother. Oh my love." In each stanza, the first three lines rhyme. In the first stanza, /ʔilbanɑ̄tī/, /biħajɑ̄tī/, and /liʕamɑ̄tī/ rhyme. It is about a young girl who boasts about her young age, her beauty, and her smart skills in house keeping. In the second stanza, /ʔilbīḍ/, /ʔilʔīd/, and /ṭibīḍ/ rhyme. It revolves around an advice directed by the speaker to the fiancé, i.e. if he marries a white skinned young girl, he will turn to be a week person.

The *fiancee schema* instantiated in the expressive speech act of boasting in /anɑ̄ ʔilbint ʔilbanɑ̄tī/, i.e. "I am Elbanaty young girl". The girl boasts about being young. The Egyptian cultural metaphor appears in conceptualizing the young girl as Elbanaty grapes or Sultana grapes, a well-known type of grapes characterized by sweet, seedless, small grapes. In Egypt, it is known as /ʔilʕinab ʔilbanɑ̄tī/. The Egyptian cultural implicature is that the girl is desired by the fiancés just like Elbanaty grapes is preferred by the Egyptians.

In addition, the expressive speech act of boasting appears in /ʔilnɑ̄s bitiħlif biħajɑ̄tī/, i.e. "People swear with my life", where the girl boasts of her personality as an attractive one. In Egyptian culture, to swear with someone's life means that this person has a strong committed and respectful personality. The cultural implicature is that the young girl has a good respectable personality that makes people use her name in their oaths. Moreover, in the assertive speech act /anɑ̄ ṭalʕah ʃɑ̄ṭrah liʕamɑ̄tī/, i.e. "I am smart like my paternal aunts", the cultural implicature is that the young girl is proud of being smart in housekeeping like her paternal aunts. Taking the paternal aunts rather than the maternal ones as a model example of being smart homemaker is a reflection of the dominating role of the father in the Egyptian family.

The *mother schema* appears in the expressive speech act of love in /jɑ̄mɑ̄ jɑ̄ hawɑ̄jɑ̄/, i.e. "Oh My Mother. Oh my love". The implicature is that the young girl is in love. The mother is revealed as the closest person to whom the young girl can reveal her secrets.

The *white bride schema* appears in the directive speech act of requesting in /mɑ̄ taxodʃ/, i.e. "do not betroth". Using the plural noun /ʔilbīḍ /, i.e. "the whites" reveals all white young girls as having the same personality traits, i.e. controlling and commanding their husbands. This is exposed in the assertive speech act in /hajiʕmilōk ʃoxlilah fī ʔilʔīd/, i.e.

"They are going to make you a baby rattle". The Egyptian cultural metaphor appears in conceptualizing the young man who marries a white young girl as a baby rattle used to attract baby's attention. The assertive speech act in /wijiħbisōk fi ʔilxon ṭibīḍ/, i.e. "And lock you in the nest to lay eggs" reflects the Egyptian cultural metaphor, i.e. the young man who marries a white young girl is conceptualized as a bird imprisoned in a cage. The Egyptian cultural implicature is that he will become a weak person lacking determination. Certainly, the second stanza of the previous folksong will not be sung if the bride is white.

Folksong (4)

Transcription	The Arabic Original Text
mɑ̄ torōħ baʔɑ̄ mɑ̄ ʔaxat nawɑ̄ritnɑ̄ bint ʔilʔaṣīlah bint ʃix ʔilħɑ̄rɑ̄	ما تروح بقى ما اخدت نوارتنا بنت الأصيلة بنت شيخ الحارة
mɑ̄ torōħ baʔɑ̄ mɑ̄ ʔaxat bint sit ʔilħɑ̄rɑ̄ bint ʔilaṣīlah bint ʃix ʔilħɑ̄rɑ̄	ما تروح بقى ما أ خدت بنت ست الحارة بنت الأصيلة بنت شيخ الحارة
hɑ̄t ʔilʃabkah wilɑ̄bisnī wi ʔiwʕɑ̄ ṣobɑ̄ʕak jilmisnī dah ʔabōjɑ̄ ẓɑ̄biṭ jiħbisnī	هات الشبكة ولبسني واوعى صباعك بلمسني ده أبويا ظابط يحبسني
	Ghanem (110: 2005)

English Literal Translation
Go away, it's enough
That you have taken our primrose
The daughter of the noble woman and the Sheikh of the lane

Go away, it's enough
That you have taken the daughter of the noble woman in the lane.
The daughter of the noble woman and the Sheikh of the lane

Bring Ashabkah and place it on me
And do not touch me
 My father is an officer, he will detain me

The previous folksong is structured of three stanzas. The first two stanzas rhyme in /baʔɑ̄/, /nawɑ̄ritnɑ̄/, and /ʔilħɑ̄rɑ̄/. They share the same refrain /bint ʔilʔaṣīlah bint ʃix ʔilħɑ̄rɑ̄/. They are one-sided

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communication directed by one of the young girl's relatives to the fiancé of the young girl. He is blamed for the young girl's moving to his house in the future as his wife. The third stanza rhymes in /wilɑ̄bisnī/, /jilmisnī/ and /jiħbisnī/. It is one-sided communication directed by the fiancée to her fiancé. She demands him to buy the Ashabkah, i.e. the wedding gift.

The *fiancee schema* instantiated in /mɑ̄ torōħ baʔɑ̄ …mɑ̄ ʔaxat nawɑ̄ritnɑ̄ /, i.e. "Go away, it's enough…that you have taken our primrose". The indirect expressive speech act of deploring appears in the imperative "go away…it's enough". The speaker regrets the girl's future movement from her father's house to her husband's house. The Egyptian cultural metaphor appears in /mɑ̄ ʔaxat nawɑ̄ritnɑ̄/, i.e. "That you have taken our primrose". The young girl is conceptualized as the primrose, i.e. beautiful, delicate, and renewed.

The *conceptual schema* appears in the assertive speech act /bint ʔilʔaṣīlah bint ʃīx ʔilħɑ̄rɑ̄ /, i.e. "The daughter of the noble woman and the Sheikh of the lane". The conceptual information appears in the fact that in the past it was customary that every lane has a Sheikh. According to Ammar (2013: 24-25), *the village sheikh* was considered as a respected figure of authority. He was chosen from among the richest peasants in the village. He was the cornerstone of the Egyptian countryside since he was responsible for settling disputes that arise between the villagers and distributing lands to the farmers every year. He was also responsible for maintaining security in the village. This job has remained in certain families, i.e. become hereditary. Ziyadeh (2017:150) mentions more duties of the village Sheikh such as gathering taxes and solving disputes. *The Sheikh of the lane* was considered as a political authority and power in the Egyptian culture in the 18th century. He is different from *the Sheikh of the mosque* who was only a religious authority. Similarly, *conceptual schema* appears in the assertive speech act /mɑ̄ ʔaxat bint sit ʔilħɑ̄rɑ̄ /, i.e. "That you have taken the daughter of the noble woman in the lane". The noble woman refers to the wife of the Sheikh of the lane. The *conceptual schema* expresses the fact that the girl is engaged for her noble descent.

In the third stanza, the *fiancee schema* appears in the expressive speech act of warning in / wi ʔiwʕɑ̄ ṣobɑ̄ʕak jilmisnī /, i.e. "and do not touch me". This is a reflection of the conservative treatment between the engaged couples in the CF community. The *person schema* appears in the

assertive speech act /dah ʔabōjɑ̄ z̧ɑ̄biṭ jiħbisnī/ , i.e. "My father is an officer, he will detain me". The future verb / jiħbisnī /, i.e. " will detain me" refers to one of the duties of the officer in the Egyptian society.

The Egyptian cultural categorization appears in the position of the police officer as an authority and one of social prestige. In addition, the cultural category of Ashabkah, i.e. the wedding gift appears in the directive speech act of request in /hɑ̄t ʔilʃabkah wilɑ̄bisn/, i.e. "Bring Ashabkah and place it on me". The young girl is asking her fiancé to buy the wedding gift for her and to place it on her in the engagement celebration. Moreover, the cultural category of the concept of the noble descent appears in the assertive speech act in / bint ʔilʔaṣīlah bint ʃix ʔilħɑ̄rɑ̄ /, i.e. "The daughter of the noble woman and the Sheikh of the lane".

Folksong (5)

Transcription	The Arabic Original Text
ʔifraħī jɑ̄dī ʔilʔōḑah gajɑ̄kī ʔarōsah bīḑah	افرحي يادي الاوضه جياكي عروسه بيضه
ʔifraħī jɑ̄dī ʔilmanḑarah gajɑ̄kī ʔarōsah sokarah	افرحي يادي المندره جياكي عروسه سكره
jɑ̄ līlah bīḑah firiħt līk jɑ̄ ʔaxojɑ̄ jɑ̄ ʕoʔd lōlī mikalifoh ʔabōjɑ̄	يا ليله بيضا فرحت ليك يا أخويا يا عقد لولي مكلفه ابويا Ghanem (2005: 115)
English Literal Translation O, room rejoice A white bride will come to you O, mandara rejoice A sweetie bride will come to you O, my brother, it's a white night I am happy for you O, pearl necklace that my father made	

The previous folksong is structured of three couplets, each structured of two lines that rhyme: /ʔilʔōḑah/ rhymes with /bīḑah/; /ʔilmanḑarah/ rhymes with /sokarah/, and /ʔaxojɑ̄/ rhymes with /ʔabōjɑ̄/. The previous folksong represents one-sided communication between the groom's brother as the vocative /jɑ̄ ʔaxojɑ̄/, i.e. "O, my brother" reveals

and two inanimate objects i.e. "the room" and "the mandarah" in the groom's house. The groom's brother is announcing the arrival of a beautiful white bride then he congratulates his brother and refers to his father as the one who incurred the marriage expenses.

The *conceptual schema* appears in the directives /ʔifraħī jɑ̃dī ʔilʔōḍah … ʔifraħī jɑ̃dī ʔil manḍarah", i.e. "O, room rejoice…O, mandara rejoice". The groom's brother is welcoming the arrival of his sister-in-law. The conceptual information is the existence of a room, which is a metonym for the bedroom and a mandarah, which is the reception room in the houses in the CF community.

The *white bride schema* appears in the assertive speech act /gajɑ̃kī ʔarōsah bīḍah/, i.e. "a white bride will come to you". In the CF community, the white color has connotations of beauty, freshness, and happiness. The *father schema* as the one who provides the marriage expenses appears in the assertive speech act /jɑ̃ ʕoqd lōlī mikalifoh ʔabōjɑ̃/, i.e. "O, pearl necklace that my father made". In Egyptian culture, the groom's father pays the expenses of his son's marriage. In the past, early marriage was a customary habit; therefore, a young man was financially unable to marry. The father used to provide financial help, such as paying the dowry and providing matrimonial house for his son. Moreover, the *brother schema* appear in the wedding congratulation /firiħt līk/, i.e. "I am happy for you" as the common saying used to congratulate the bride and the groom.

The Egyptian cultural categorization appears in the semantic field of kinship terms /ʔaxojɑ̃/ and /ʔabōjɑ̃/, i.e. my brother and my father respectively. The family relations are illustrated as a source of intimacy and support, i.e. the happiness of the groom's brother and the father's financial support. In addition, the Egyptian cultural categorization appears in in the semantic field of the house terms:/ ʔilʔōḍah /, i.e. "room" as a metonym for bedroom and /mandara/, i.e. the customary place to receive guests in the Egyptian houses in the past. Furthermore, Egyptian cultural category appears in the idiomatic expression /jɑ̃ līlah bīḍah/, i.e. "it's a white night" which is used to express happiness and good news. In Almaani dictionary, a "white night" refers to a night where the full moon appears in the sky and a person cannot sleep and still awake all the night. The cultural implicature is that the groom's brother is very happy to the point of staying awake all the night.

The Egyptian cultural metaphor and the *fiancee schema* appear in the assertive speech act in /gajãkī Ɂarōsah sokarah/, i.e. "A sweetie bride will come to you". The young girl is conceptualized as food of sweet taste. Both are bought, i.e. either by money or by dowry. In addition, the Egyptian cultural metaphor appears in /jã ʕoqd lōlī mikalifoh Ɂabōjã/, i.e. "O, pearl necklace that my father made" in which the young girl is conceptualized as a pearl necklace. Both are revealed as precious and valuable objects.

Results and Discussion

The following section presents the frequency tables of the speech acts and *schemas* in the folksongs under analysis. In Group (1), assertive, directive, and expressive speech acts are observed. Table (1) illustrates the frequency of each kind:

Table (1) the Frequency of Speech Acts in Group (1)

The Kinds of Speech Act	The Frequency
Assertives	8 (23%)
Directives	16 (46%)
Expressives	11 (31%)
Total	35 (100%)

Table (1) reveals the directive speech act as the most frequent type in group (1) with a percentage of 46%. Thus is attributed to the personality of the man in Upper Egyptian Folk areas as demanding personality. He demands the engagement mediators and his mother to engage on his behalf. It is followed with the expressive speech act with a percentage of 31%. This is attributed to the nature of the engagement event as including emotional expression of love and passion. Finally, the assertive speech act has a percentage of 23%. This is attributed to being used to declare the approval of the young girl's father after a long period and to inform the young man of mortgaging the jewels for his sake and engaging on his behalf.

Table (2) the Frequency of Using the Kinds of Directive Speech Acts in the Folkssngs in Group (1)

Kinds of Directives Speech Acts	The Frequency
Requesting	10 (62.5%)
Questing	6 (37.5%)
Total	16 (100%)

Table (2) reveals the frequency of the directive speech act in Group (1). The directive speech act of requesting has a percentage of 62.5 %. This is attributed to being used by the young man to request either the engagement mediators or his mother to engage on his behalf. The directive speech act of questioning has a percentage of 37.5 %. This is ascribed to being used by the young man to ask the young girl about her name, her father's existence in the tent, and the possibility of increasing the dowry as a motivator to her father to approve the engagement.

Table (3) the Frequency of Using the Kinds of Expressive Speech Acts in the Folkssngs in Group (1)

Kinds of Expressive Speech Acts	The Frequency
Complimenting	6 (55%)
Complaining	3 (27 %)
Boasting	2 (18 %)
Total	11 (100%)

Table (3) reveals the frequency of the expressive speech acts in group (1). The most recurrent type is the expressive speech act of complimenting with percentage of 55%. This is because of being used by the young man to compliment his future fiancée for her noble descent and for her physical beauty. The expressive speech act of complimenting is followed with the expressive speech act of complaining with a percentage of 27 %. This is attributed to being used by the young man to complain to his future fiancée of the long period her father spent in pondering about the issue of the engagement. Finally, the speech act of boasting has a percentage of 18 %. This is attributed to being used by the young girl to talk proudly about her self as golden rings in jewelry box.

In group (1), the speech acts reflect a variety of *egyptian cultural schemas*. They are illustrated in table (4)

Table (4) Categorizing the Frequency of *the Egyptian cultural schemas* in Relation to the Used Speech Acts in Group (1)

	Assertives	Directives	Expressives	Total
fiancé schema	3	15	7	25
fiancée schema	6	0	9	15
white bride schema	0	2	0	2
father schema	4	6	2	12
brother schema	0	1	0	1
caring mother schema	4	4	0	9
grandmother schema	1	0	0	1
conceptual schema	0	3	0	3
person schema	1	0	0	1
strategy schema	0	9	0	8

Table (4) illustrates the *schema* frequency in group (1) in relation to the *speech acts*. the *fiance schema* has the highest occurrence with frequency of 25 times. It is mainly expressed by the directives in 15 times, the expressives in 7 times and the assertives in 3 times. This is attributed to the male domination in the UEF community. The *fiancee schema* has a frequency of 15 times. It is mainly reflected by the expressives in 9 times and the assertives in 6 times. This is attributed to being an essential constituent in the engagement event. The *father schema* has frequency of 12 times. It is mainly reflected by the directives in 6 times, the assertives in 4 times, and finally the expressives in 2 times. This is because of the customs and traditions rooted in the UEF community regarding the father being the utmost authority in his daughter's affairs. The *caring mother schema* has frequency of 9 times. It is equally reflected by the assertives and the directives in 4 times. This is because of considering the mother as the one who has the right to betroth on behalf of her son and mortgage her jewels for his sake in UEF community. THE *strategy schema* has frequency of 8 times. It is mainly expressed by the directives. This is attributed to the alternatives suggested by the young man to betroth the young girl. Other observed *schemas* in group (1) with few occurrences are the *conceptual schema* used 3 times, the *white bride schema* used twice and the *brother schema*, *grandmother schema*, and the *person schema* used once.

In group (2), assertive, directive, and expressive speech acts are observed. Table (5) illustrates the frequency of each kind:

Table (5) the Frequency of Speech Acts in Group (2)

The Kinds of Speech Act	The Frequency
Assertives	6 (14 %)
Directives	11 (26%)
Expressives	25 (60%)
Total	42 (100%)

Table (5) reveals the frequency of the observed speech acts in group (2). The expressive speech act has the highest frequency with percentage of 60%. This is attributed to the freedom of emotional expression in the CF community. The second frequency of speech acts is of the directives with a percentage of 26%. This is because of the matchmaker's questioning of the young girl about her opinion of three fiances of different jobs. This is a reflection of the freedom that a young girl enjoys in the CF community. The least occurrence is of the assertives with a percentage of 14 %. This is attributed to being used by the matchmaker to inform the young man of his bride's existence in her father's house and to describe the regular steps of engaging a girl in the CF community.

Table (6) the Frequency of Using the Kinds of Directive Speech Acts in the Songs in Group (2)

Kinds of Directives Speech Acts	The Frequency
Requesting	4 (37 %)
Questioning	3 (27 %)
Advicing	1 (9%)
Warning	3 (27%)
Total	11 (100%)

Table (6) reveals the frequency of the directive speech acts in group (2). The highest frequency is of the requesting speech act with a percentage of 37 %. This is because of being used by the matchmaker to request the young man to bring the tray and pour the tea, i.e. the Egyptian cultural implicature of good news. In addition, the requesting speech act is used by the young man to request bringing his bride to his house, i.e. the Egyptian cultural categorization of *ezzaffah event*. Moreover, the requesting speech act is used by the young girl to request her fiancé to buy the wedding golden gift, i.e. the Egyptian cultural categorization of *ashabkah*. The warning and the questioning speech acts

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have equal frequency of 27 %. The warning speech act is attributed to being used to warn the young man of marrying a white girl while the questioning speech act is attributed to being used by the matchmaker to ask the young girl about her opinion of marrying different fiances of different jobs. The least occurrence is of the advising speech act with a percentage of 9 %. This is because of being used to advise the young man of not marrying a white girl.

Table (7) the Frequency of Using the Kinds of Expressive Speech Acts in the Songs in Group (2)

Kinds of Expressive Speech Acts	The Frequency
Complimenting	8 (32%)
Boasting	3 (12 %)
Love	3 (12 %)
Welcoming	3 (12 %)
Refusing	3 (12 %)
Deploring	2 (8 %)
Congratulating	1 (4 %)
Complaining	2 (8 %)
Total	25 (100%)

Table (7) illustrates the frequency of expressive speech acts in group (2). The highest frequency is of the complimenting speech act with a percentage of 32 % owing to being used to compliment the young girl for her physical beauty and noble descent. The boasting, the love, the welcoming, and the refusing speech acts have equal percentage of 12%. The boasting speech act is attributed to the young girl's proud talking of herself as having physical beauty, attractive personality, and good skill in housekeeping while the welcoming speech act is attributed to being used by the groom to welcome his bride. The speech act of love is attributed to being used by the young man to express his fondness of his fiancée while the refusing speech act is attributed to being used by the young girl to refuse marriage proposals of different fiances of different jobs. The deploring and the complaining speech acts have an equal frequency of 8% owing to the regret of the girl's movement to her matrimonial house and the complaint of lovesickness. The least occurrence is of the congratulating speech act with percentage of 4 % owing to being used by the groom's brother to congratulate the groom of the wedding.

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Table (8) Categorizing the Frequency of the Egyptian Cultural Schemas in Relation to the Used Speech Acts in Group (2)

Schema Type	Assertives	Directives	Expressives	Total
fiancé schema	4	5	4	13
fiancée schema	2	3	15	20
white bride schema	0	3	1	4
father schema	3	0	1	4
brother schema	0	0	1	1
caring mother schema	0	0	2	2
matchmaker schema	2	6	2	10
procedure schema	4	1	0	5
conceptual schema	0	0	4	4
person schema	1	3	3	7

Table (8) reveals the relation between the *egyptian cultural schema* frequency and the *speech acts* in group (2). The same speech act can express more then one *cultural schema*. The *fiancee schema* has the highest frequency, i.e. 20 times. It is realized mainly by the expressives in 15 times, followed with the directives in 3 times, and finally the assertives twice. This is attributed to the freedom that a young girl enjoys in the CF community. The second most frequent *schema* is the *fiance schema* with frequency of 13 times. It is realized by the directives in 5 times and equally by the expressives and the assertives in 4 times. This is attributed to being an essential constituent in the engagement event. The *matchmaker schema* has frequency of 10 times. It is realized by the directives in 6 times and equally by the expressives and the assertives twice. This is because of the great role of the matchmaker in the CF community. The *person schema* has total occurrence of 6 times, i.e. realized equally by the directives and the expressive in 3 times and once by the assertives. It is a reflection of the education and civilization in the CF community. The *procedure schema* is realized by the assertives in 4 times and the directives once. This is attributed to the regular steps of the engagement in the CF community. The *white bride schema*, the *father schema*, and the *conceptual schema* have equal frequency of 4 times. They are different in the way of realization. The *white bride schema* is realized by the directives in 3 times then the expressives once. It reflects the white skin as a desired beauty feature in the potential fiancée. The

father schema is realized by the assertives in 3 times and by the expressives once. It is an expression of the father as the guardian of his daughter in the CF community. The *conceptual schema* is realized only by the expressives in 4 times. It is attributed to the conceptual information, i.e. the village sheikh and his wife in every lane in the CF community. The least occurrence is of the *caring mother schema* realized twice owned by the mother as a trustworthy and caring person and the *brother schema* realized once by the expressives owned by the brother as a benevolent person.

Table (9): Frequency of *cultural schema* in the Discourse of Folksong

schema type	Group 1	Group 2
fiancé schema	25	13
fiancée schema	15	20
white bride schema	2	4
father schema	12	4
brother schema	1	1
caring mother schema	9	2
grandmother schema	1	0
matchmaker schema	0	10
procedure schema	0	5
conceptual schema	3	4
person schema	1	7
strategy schema	8	0
Total	77	70

Table (9) reveals the most frequent *schemas* in the two groups under investigation. The folksong discourse in the UEF community expresses more *cultural schemas* than the CF folksong discourse with frequency of 77 > 70. This is attributed to the nature of the UEF community as a conservative community with well-established constant customs and traditions. The most recurrent *schema* in group (1) is the *fiance schema* in 25 times followed by the *fiancee schema* in 15 times while the most recurrent *schema* in group (2) is the *fiancee schema* in 20 times followed with the *fiance schema* in 13 times. This is attributed to the male dominance in the UEF community and the freedom of the young girl in the CF community.

Some *schemas* are used more frequently in group (1) than in group (2) such as the *father schema* (12 > 4) and the *mother schema* (9 > 2). This is attributed to preserving the stereotypical family pattern in UEF community before the emergence of women's liberation movements led

by Qasim Amin. Qasim Amin, authored books such as Women's Liberation (1899) and The New Woman (1901) in which he supports the education of Egyptian women and criticized veiling and sex segregation.

.   Some *schemas* are used more frequently in group (2) than in group (1) such as the *conceptual schema* (4 > 3), the *person schema* (7 > 1), and the *white bride schema* (4 > 2). The *conceptual schema* frequent use in the discourse of CF community is justified by the focus given to the mental concepts in the CF folksong discourse to the political posts and the house parts in the Cairene Folk community. The *person schema* frequent use in the discourse of the CF community is justified by the variety of mentioned jobs. The *white bride schema* frequent use is attributed to flirting the white girl at times and warning against her at other times.

Some *schemas* are absent in group (1) such as the *matchmaker schema* and the *procedure schema* while others are absent in group (2) such as the *grandmother schema* and the *strategy schema*. The *matchmaker schema* frequent use in the discourse of CF community is owned to the influencing role of the matchmaker in the engagement event in the CF community. The *procedure schema* frequent use in the discourse of the CF community is attributed to the emphasis on the engagement steps in the CF folksong discourse, i.e. "selected", "went to her father" and in "told him". The *grandmother schema* frequent use in the discourse of UEF community is attributed to the in influence of the grandmother in the extended family in the UEF community. The *strategy schema* frequent use in the discourse of UEF community is attributed to the alternatives presented by the young man to engage the young girl. This is a reflection of the stereotypical character of the man in the UEF community as a determined and strong-willed personality.

Conclusion

Based on the qualitative and quantitative analysis of the data under investigation, the discourse of Egyptian folksongs in the UEF community and the CF community focuses on different Egyptian values and traditions. These values and traditions are communicated by variety of *cultural schemas*, *cultural categories*, *cultural metaphors*, and *cultural speech acts*.

The macro-structure of the Egyptian folksong in the UEF community appears as a dialogue between a mother and her son, a young man and the engagement mediators, and between a young man

and his potential fiancée. Conversely, the macro-structure of the Egyptian folksong in the CF community appears as a dialogue between a matchmaker and a young girl, one of the girl's relatives and the fiancé, the young girl and her fiancé, and between unspecified speaker and the invitees.

The highest frequency of speech acts in the discourse of folksongs in the UEF community is the directive speech act. This is attributed to the cultural belief in the UEF community that emotional expression is a weakness and therefore a taboo. The UEF community is characterized by a conservative nature where emotional suppression is taken to be a sign of strong personality. Accordingly, the tone of the folksong discourse of the UEF community is characterized by being serious, imperative, and emotionless. Conversely, in the CF community, the expressive speech act has the highest frequency. This is attributed to the freedom of emotional expression in the CF community. Therefore, the tone of the discourse of the CF community is characterized by being joyful, lighthearted, emotional, and happy.

The discourse of folksong in the two communities under investigation share the directive speech acts of questioning and requesting. In the discourse of folksongs in the UEF community, the questioning speech act is used by the young man to ask his fiancee about her name, about the location of her father to get his approval of the engagement, and about increasing the dowry to motivate the father to agree on the engagement. The ignorance of the young man of his fiancé's name reveals the social prestige of the girl's family as the standard of the fiancée selection. In addition, the yes-no question of increasing the dowry to motivate the father to agree is a reference to the fact that the father is the one who is paid the dowry. In the UEF folksong, discourse the girl is delineated as a property of her father. Conversely, in the discourse of folksongs of the CF community, the directive speech act of questioning is used only by the matchmaker in a yes-no question to reflect the girl's free will of accepting or refusing a marriage proposal.

Regarding the directive speech act of requesting, it is used more frequently in the discourse of folksongs of the UEF community than the discourse of the CF community. In the folksong discourse of the UEF community, the speech act of request is used by the young man to demand the engagement mediators to get the approval of the girl's

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father, to increase the dowry, and to get the approval of the girl's brother. This is a reflection of the cultural tradition of Alsiyaaq in the UEF community. They are more than one person who engage on behalf of the young man. The young man's request of the engagement mediators to increase the dowry is an emphasis on considering the young girl as a property of her father. Similarly, the young man's request of his mother to engage on his behalf is an emphasis on the concept of mediation in engagement issue. Instead of the direct request by the young man to the girl's father to engage his daughter, the young man resorts to the engagement mediators or his mother to engage on his behalf.

Similarly, the notion of mediation is reflected in the discourse of folksongs in the CF community. It appears in the matchmaker's request of the young man to bring the tray and to pour the tea, i.e. the Egyptian cultural implicature of accepting a marriage proposal. A cultural outsider of the Egyptian culture would never realize that the directive speech act of requesting the tray and the tea is a cultural implicature that the girl's family approved the engagement. In addition, the mediation in marriage is reflected in the groom's request of unspecified addressee to bring his bride to his matrimonial house to enlighten his life. The unique use of the expressive speech act of requesting in the discourse of folksongs of the CF community is the young girl's request of her fiancé to buy Ashabkah. It is a reflection of the freedon enjoyed by the young girl in the CF community.

Some types of directive speech act are specific to the folksong discourse of one cultural community rather than another. Warning and advising are specific to the folksong discourse of the CF community. The warning speech act is used by the fiancée to warn her fiancé of touching her when placing Ashabkah on her or her father will detain her. It reflects the conservative treatment between the engaged couples in the CF community and the paternal authority of the father. Finally, the advising speech act is used by unspecified speaker to advice the young man not to marry among the white girls. White girls are depicted as domineering wives.

The folksong discourse in the two cultural communities under investigation differ in the focus. The potential fiancée is complimented in the folksong discourse of the UEF community by decribing the men in her family as brave and noble. Conversely, in the CF community, the girl is complimented for herself, her strong personality, and her excellent skills

in housekeeping. The folksong discourse in the two cultural communities under investigation is similar in complimenting the girl for her noble descent and for her physical beauty. Both compliment the girl's physical beauty more than her noble descent. In the discourse of folksongs of the UEF community, the complimenting speech act is used by the fiancé to compliment his fiancée for her noble descent and for her physical beauty.

Conversely, the speech act of complimenting in the discourse of folksong in the CF community is used by the matchmaker, one of the girl's relatives, and the groom's brother. The matchmaker compliments the girl for being desired by a huge number of fiancés. The cultural implicature is that she enjoys a physical beauty and an attractive personality. The girl's relative compliments her for her noble descent and her physical beauty as a primrose. Finally, the groom's brother compliments the bride, i.e. his sister-in-law for her physical beauty as sweet food and a necklace of pearls.

The expressive speech act of boasting is shared between the folksong discourses of the two speech communities under investigation. In the folksong discourse of the UEF community, the girl talks proudly of herself as golden rings in jewels box that rejoices her buyer and saddens her seller. On the contrary, in the folksong discourse of the CF community, the girl talks proudly of her beauty and describe herself as Sultana grapes, the sweetest type of grapes. In addition, she talks proudly of her smart personality that makes people use her name in their oaths. The Egyptian cultural implicature is that the girl enjoys an attractive, descent, and respected personality. Finally, the girl talks proudly of her good skills in housekeeping just like her paternal aunts. Using the paternal aunts rather than the maternal ones as a model example reflects the dominating role of the father in the Egyptian family.

Some types of expressive speech acts are specific to the folksong discourse of the UEF community, namely the complaining speech act. It revolves around the young man's complaint to his fiancé of the long time her father spent in pondering about their engagement. On the contrary, refusing, welcoming, love, deploring, and congratulating speech acts are specific to the folksong discourse of the CF community. The speech act of refusal is used by the young girl to refuse the marriage proposals of the lawyer, the doctor, and the engineer. This is a reflection of the freedom of choice that a girl enjoys in the CF community. The expressive speech act

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of welcoming is used by the young man to welcome his fiancée and to describe her as the celestial object i.e. the sun. In addition, the fiancé's brother uses the welcoming speech act to welcome the bride's future coming to her matrimonial house. The expressive speech act of deploring is used to regret the girl's movement from her father's house to her husband's house. The expressive speech act of congratulating appears in the congratulation of the groom's brother. This is a reflection of the strong familial relations and the marriage ceremony as a joyful occasion in the Egyptian culture.

The assertive speech act in the folksong discourse of the UEF community revolves around the father's approval of his daughter's engagement as a must and the mother's right to engage on behalf of her son. Conversely, in the discourse of folksongs in the CF community, the assertive speech act revolves around the bride's movement from her father's house to her husband's house in a celebration known as Ezzaffah. In addition, the engagement procedures of selecting the fiancée, visiting her father, and asking for his permission are communicated via the assertive speech act. The similarity between the folksong discours in the two cultural communities under investigation is the father's approval of his daughter's engagement as a must.

The *fiancé schema* is the most recurrent type in the folksong discourse of the UEF community. It reflects the dominating masculine role in the UEF community. On the contrary, the *fiancée schema* has the highest occurrence in the folksong discourse of the CF community. This is a reflection of the feminine influence in the CF community. The great variation in the frequency of the *father schema* and the *mother schema* between the folksong discourses of the two cultural communities under investigation is of great importance. It reflects the dominating role of the father as a guardian of his daughter and the mother as the one who can engage on behalf of her son in the UEF community. Conversely, the high occurrence of the *person schema* in the folksong discourse in the CF community reflects the CF community as an urban and civilized one where lawyers, doctors, engineers, and officers live.

Some *schemas* are specific to one cultural community rather than another. The *matchmaker schema* is specific to the CF community. This is attributed to the fact that the matchmaker did not appear in the UEF community and the engagement mediators achieved her role. In addition,

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the *grandmother schema* and the *strategy schema* are specific to the UEF community. This is attributed to the influencing role of the grandmother in the UEF extended family rather than in the CF community. The *strategy schema* reflects the alternatives that a man invents to get the approval of the girl's father.

The *brother schema* and the *conceptual schema* are shared between the discourses of the two cultural communities under investigation. While the approval of the brother is necessary in the UEF community, in the CF community the brother has no business in the engagement issue. He only congratulate the groom and the bride. The *conceptual schema* in the UEF community reveals the political authority, namely the mayor and the religious authority, namely the Sheikh as authorities in the UEF community. Similarly, the *conceptual schema* in the CF community reveals the social system namely Elhara, i.e. the lane and the political system, i.e. the Sheikh of Elhara.

In the folksong discourse of the UEF community, the Egyptian cultural categories are reflected in the semantic field of jewelry in /ħaglik/, i.e. "anklet", /ħalag/ , i.e. "earrings", and /xanāṣir/ , i.e. "rings". They are completely absent in the folksong discourse of the CF community. The young girl is admired because of the attractive resonant sound that stems from her anklet, which hit the / ʔiṭiʃṭ/, i.e. "the washtub", which is another culturally specific category. In addition, the folksong discourse of the UEF community is characterized by kinship terms such as /ʔabōī/, i.e. 'your father', /ʔaxōkī/ 'your brother', / jōmah /, i.e. 'my mother' and the plural form of the verb /roħō/ 'go' and 'consult' /ʃawrō/ as a reference to the engagement mediators in the culture of UEF community. Finally, the dowry has a great importance in the discourse of the UEF community. On the other hand, in the folksong discourse of the CF community, a variety of occupations are mentioned i.e. the lawyer, the doctor, the engineer and the officer which are completely absent in the folksong discourse of the UEF community. In the CF community, the mental image of the lawyer is a polemicist, the doctor is a serious person, and the engineer is an apathetic person.

Moreover, while *alsiyaaq* i.e. the engagement mediators is a culturally specific category in the folksong discourse of the UEF community, *the matchmaker* is the counterpart in the folksong discourse of the CF community. Whereas "*the tent*" is the place of residence in the

folksong discourse of the UEF community, *the room* and "the mandara" are the places of residence in the folksong discourse of the CF community. While the mother's mortgaging of her gold to engage on behalf of her son is revealed as a habit in the folksong discourse of the UEF community, the father's financial support of his son is the counterpart in the folksong discourse of the CF community.

Based on analyzing the cultural metaphor in the discourse under investigation, it has been proven that the girl in the UEF community conceptualize herself as golden rings in a jewelry box, i.e. a commodity that is kept, bought, and sold. This cultural metaphor reflects the concept of the girl's modesty and virginity in the UEF community. Conversely, the girl in the CF community conceptualize herself as Sultana grapes, i.e. a sweet fruit eaten for its delicious taste. The linguistic expression of the mental image of the girl in the UEF community and in the CF community appears in the cultural metaphor. Both cultural metaphors reflect the girl as inanimate object either as a commodity or as a consumed fruit. The difference is in being covered and kept within a box in the cultural metaphor of the UEF community or being explicit, visible, and seen in the cultural metaphor of the CF community. Based on the metaphorical analysis, in the UEF community, an excellent girl is humble, shy, and unknown to the common. Conversely, in the CF community, an excellent girl is ostentatious, confident, and famous for her strong personality.

In the discourse of the UEF community, metaphorical variation based on gender dimension appears in the man's conceptualization of the girl as a banana, as a queen, and as a girl in fairy tales whose hair is as long as the length of the fiancé. Conversely, in the discourse of the CF community, the man conceptualizes the girl as the sun and the groom's brother conceptualizes the bride as a necklace of pearls and a sweetened food. In both communities under investigation, these cultural metaphors refer to the physical beauty of the girl either by the comparative adjective in the UEF community or by the positive adjective in the CF community. The difference appears in conceptualizing the girl as invisible fruit i.e. the banana that is kept within a cover in the UEF community and as a visible object either the sun or the necklace of pearls in the CF community. This is a reflection of the hijab, i.e. the head covering and the niqāb, i.e. the face coving that spread in the UEF community in the past.

The way women conceptualize men appears only in the discourse of the CF community. This is illustrated in the matchmaker's conceptualization of the man as 'dead' regarding his love for his potential fiancée. This is attributed to the cultural belief that the torments of love lead to death. In addition, the man who marries a white girl is conceptualized as an imprisoned bird and as a rattle toy. This is attributed to the cultural belief that a rattle toy has no use but to attract babies' attention by its sound and an imprisoned bird has no will nor an ability to fly. Similarly, the way women conceptualize women appears only in the discourse of the CF community. This is clear in the matchmaker's conceptualization of the girl as a pearl or as a primrose. In both cases, the source domains are visible beautiful objects, which keep with the way men conceptualize women in the discourse of the CF community.

In the discourse of the Egyptian folksongs in the UEF community, the most recurrent source domains regarding the fiancée are the banana, the queen, the golden rings in jewelry box, and the girl in fairy tales. Conversely, in the discourse of Egyptian folksongs in the CF community, the most recurrent source domains regarding the fiancée are the pearl, the primrose, the necklace of pearls, the sun, the sweetened food, and the Sultana grapes. Concerning the fiancé, he is conceptualized only in the discourse of Egyptian folksongs in the CF community as the dead, the imprisoned bird, and the rattle toy.

This research paper is limited to the analysis of 10 Egyptian folksongs of the engagement ceremony; potential areas for future research are the analysis of a larger group to generalize the findings of the current study and representative group of other Egyptian cultural communities such as the Alexandrian community and the Suez Canal community. In addition, this research paper raises concerns about other types of Egyptian folksongs such as the religious folksongs and the national folksongs. Moreover, while Sharifian (2017) approach for cultural linguistic analysis is the only applied approach in this study, applying other approaches for cultural linguistic analysis could be exploited to strengthen and empower the findings of the current study. Finally, future research on Egyptian folksong analysis could create a corpus of Egyptian folksongs and accordingly circulate the Egyptian culture worldwide.

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Appendix (1)

(1) The IPA transcription symbols of consonants used in the phonetic analysis of the Egyptian Folksongs:

Arabic Grapheme	Phonetic symbol	Arabic Grapheme	Phonetic symbol
أ	ʔ	ض	ḍ
ب	b	ط	ṭ
ت	t	ظ	Ẓ
ث	θ	ع	ʕ
ج	dʒ	غ	ɣ
ح	ħ	ف	f
خ	X	ق	q
د	d	ك	k
ذ	ð	ل	l
ر	r	م	m
ز	z	ن	n
س	s	هـ	h
ش	ʃ	و	w
ص	ṣ	ي	j

(2) The IPA transcription symbols of vowels used in the phonetic analysis of the Egyptian Folksongs:

Phonetic symbol	Arabic Grapheme	Phonetic symbol
ɑ	ا	ᾱ
i	ي	ī
o	و	ō