

المفاهيم السيميائية الدلالية في أناشيد الجنود الشعبية: دراسة تحليلية على مستوى الكلمات

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## Semio- Semantic Concepts of Popular Soldier's Chants : An Analytical Study at the Level of Words

### Semio- Semantic Concepts of Popular Soldier's Chants : An Analytical Study at the Level of Words

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#### المخلص:

تستكشف هذه الورقة المجال السيميائي-الدلالي لأهازيج الجنود الشعبية (PSC)، حيث تُحلل المعاني المتعددة لهذه الأهازيج والأهمية الثقافية المتجذرة في هذه اللغة. تهدف الدراسة إلى الإجابة عن الأسئلة التالية: 1- ما هي الأغراض الاجتماعية لاستخدام PSC؟ 2- ما هي الأجهزة السيميائية-الدلالية التي تنقل المعنى في PSC؟ 3- ما هي أنواع المعاني المستخدمة في PSC؟ تسعى الدراسة لفهم كيفية استخدام PSC اجتماعياً، وتحديد الأجهزة الدلالية المستخدمة فيها. يُفترض وجود العديد من الأجهزة مثل الصورة، اللون، الإطار، وغيرها، بالإضافة إلى أنواع المعاني مثل المعاني المفاهيمية، العاطفية، والإيحائية. يقود تحليل البيانات المختارة إلى استنتاجات تفيد بأن PSC تُستخدم لتحقيق أغراض محددة، وتظهر كيف أن الجنود العراقيين يتمتعون بالشجاعة ويشعرون بالخوف من الموت في مواجهة العدو. كما تكشف الدراسة عن الأبعاد النفسية والاجتماعية التي تعكسها هذه الأهازيج، مما يسهم في تعزيز الهوية الثقافية ويعكس تجاربهم الحياتية. تسلط الورقة الضوء على تأثير هذه الأهازيج في تشكيل الوعي الجماعي للجنود والمجتمع، مما يفتح آفاقاً جديدة لفهم الثقافة الشعبية.

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### Abstract:

This paper investigates the semio-semantic field of Popular Soldier's Chants (PSC), analyzing the multifaceted meanings of these chants and the cultural importance which is embedded in this language. The study aims to answer these questions: 1- For what purposes have PSC socially been used? 2- What are the semio-semantic devices that convey meaning in PSC? 3- What are the types of meaning which used in PSC ?The study aims to find how PSC socially been used . It also aims to identify the semantic devices that are used .It is hypothesized that many devices have been used like ; image,color,framing...etc. and also types of meaning like conceptual, affective,connotative are used .The analysis of the selected data leads to the following conclusions : PSC are used to serve certain purposes. It reveals how Iraqi soldiers are brave and fear of die against the enemy.

### 1-1Introduction:

Semio-semantic field integrates the principles of semiotics (the study of signs and symbols) and semantics (the study of meaning in language) to show how words and symbols are combined to convey complex meanings. This approach which is discussed by scholars such as Barthes (1964) and Eco (1976), considers both the literal and symbolic dimensions of language, revealing how language can trigger broader social, cultural, and emotional associations in addition to its basic definitions. In Popular Soldier's Chants (PSC), a semio-semantic analysis shows how these chants communicate not only direct messages but also cultural identities, and values. By using PSC through a semio-semantic aspect, researchers can better understand the multifaceted meanings which are hold by these chants through social and military life. These chants are more than just songs ,they help soldiers feel united and express shared experiences. In Iraq, PSC holds a special place, as these chants reflect the country's values, and the challenges that soldiers face. This study reviews the role of these chants in building group identity, and the specific techniques used to convey meanings, showing how PSC contributes to a strong sense of identity among Iraqi soldiers.

### 2-2Methodology

#### 2-2-1Leech's(1981) Model of Analysis in Semantics

Leech's model of semantic analysis (1981) gives an approach to understand the different layers of meaning in language, which is effective for analyzing expressions like Popular Soldier's Chants after a war. Leech distinguishes between several types of meanings that reflect the emotional, social, and symbolic messages in soldier's chants in addition to their literal content. Linguists such as Crystal (1985), Lyons (1977),





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and Yule (1996) have emphasized the importance of semantic meanings to understand cultural and social implications in texts like historical or war-related contexts.

### 2-2-2 Modal of Analysis

There are seven types of meaning in Leech’s modal. Three of them are tackled by the researcher according to the data of analysis. These three types of meaning are conceptual, connotative, and affective which provide a perspective on soldier’s chants. They reveal not only the surface content but also the powerful reflections of soldiers’ experiences post-war.

#### 1. Conceptual Meaning

Conceptual meaning gives the basic, literal content of words, serving as the foundation for understanding the descriptions of soldier’s chants. Leech (1981, p. 9) explains that conceptual meaning is important in establishing a clear and shared understanding of words which leads to recognize factual references of events, actions, or objects in chants.

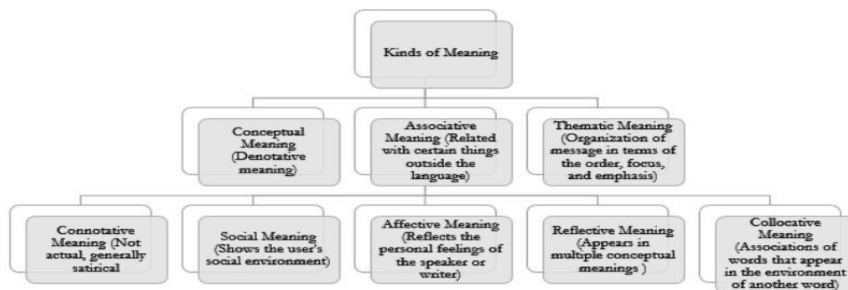
#### 2. Connotative Meaning

Connotative meaning includes the associations and emotions which are conveyed by words . This type of meaning is related to soldier's chants, seizing cultural and emotional layers. Yule (1996, p. 61) emphasizes that connotative meaning is basic for exploring cultural and emotional contexts, shedding light on the collective identity which is implied in these chants.

#### 3. Affective Meaning

Affective meaning conveys the speaker's emotions or attitudes, which is important in revealing the psychological effect of war expressed through chants. Words in soldier’s chants communicate brave or pride, reflecting the soldiers’ emotional landscape. Leech (1981, p. 24) and Lyons (1977, p. 74) both suggest that affective meaning helps to explain the personal expressions and the role of these chants in soldiers’ lives and their communities.

Fig (1) : Leech’s (1981:23) modal of semantic analysis



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Each type of meaning in Leech's model adds a different layer to language analysis, making it an important tool for examining texts like soldier's chants that reflect personal and collective experiences. By applying Leech's model, the researcher can get a more comprehensive understanding of how soldier's chants convey historical realities, emotions, and values central to the soldiers' identities and their societal impact post-war.

### 2-2-3 Kress and van Leeuwen's (2006) Social Semiotics

Kress and van Leeuwen's model of Social Semiotics, explained in *Reading Images: The Grammar of Visual Design* (2006), gives a framework for understanding how meaning is constructed through different modes of communication, including language, images, and sounds. Social Semiotics is related to the study of Popular Soldier's Chants, it allows for analyzing the chants' social and cultural meanings concentrating on how these chants create shared identity, solidarity, and express post-war experiences.

### 2-2-4 The Model of Analysis

#### 1. Image

The image gives a social semiotic approach to convey meaning via visual communication (Kress and van Leeuwen, 2005: 1). The image contains of the following elements:

1- *Sign placement*: it refers to the positioning of depicted individuals within a visual space conveying certain information. The place of participants, whether it be on the left, right, center, margin, top, or bottom, directly influences the interpretation attributed to them. According to Kress (2010: 33), the place of a sign is essential in conveying the most important informational of the image.

2- *Given and New*: The frameworks of Given and New emphasize the importance of the information.

3- *Visual Modality*: According to Kress and van Leeuwen (2006: 89), visuals can have different levels of modality. They can be either high modality or low modality. High modality in visuals refers to the individuals appear resembling their actual appearance. Low modality refers to a state in which persons appear unrealistic.

4- *Framing*: Framing is a tool that can affect the recipients' comprehension. It is employed when there is a need to indicate separation or connection between groups (Kress & van Leeuwen, 1996: 214). Different techniques can be used to achieve framing, including the use of frame lines, the presence of color or shape, or the deliberate absence of color.







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*5-Power and Angle:* A low angle in images reveals the dominance of the individuals being portrayed over the viewers. Kress & van Leeuwen (2006, 140) state that low angles typically convey a sense of superiority and triumph. On the other hand, high angles tend to portray them as trapped in an insurmountable determinism.

### 2. Word

Words are linked to a sign's signifier and function as a visual communication tool. According to Hodge and Kress (1988: 8), the choice of color or compositional structures in visual communication can be comparable to the choice of word classes and phrase structures in language.

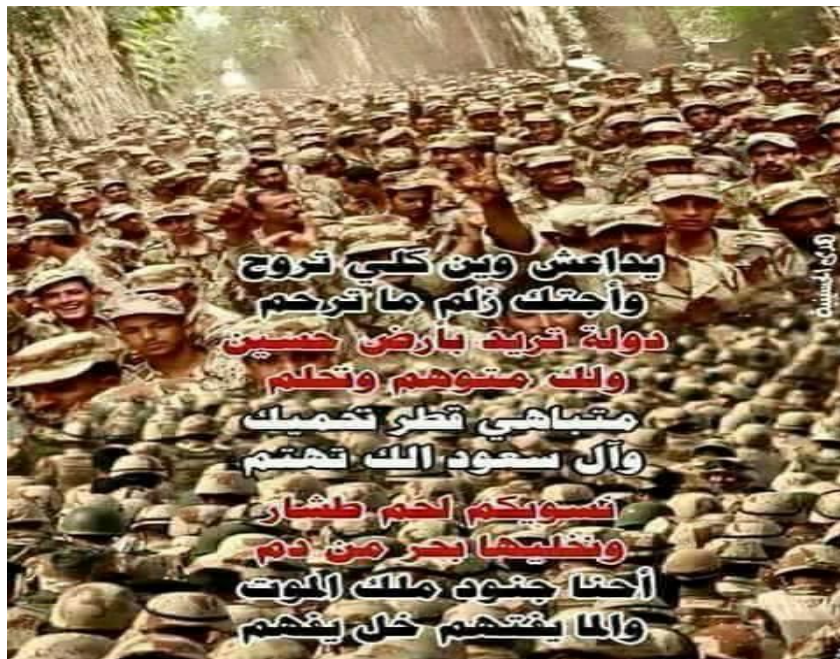
#### 1. Language Choice:

Formal or informal language may be used. In marketing messages, the formal language uses unusual syntax to express meaning. For conveying meaning, complex language structures and specialized vocabulary are used.

*2.Color* According to Kress and van Leeuwen (2006: 229), color is mostly connected to feelings. The effectiveness of messages can be greatly affected by the use of color. Colors are nonverbal signals that frequently attract the recipients' attention right away. Color is used to represent people, places, and things, as well as groups of people, places, things, and more general ideas.

#### 2-3Data of Analysis

#### Image NO. 1.



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### Leech's(1981) Model of Analysis:

#### 1-Conceptual Meaning:

This picture reflects the unity and willingness of Iraqi soldiers to protect the homeland, and a readiness to face enemies without fear. The use of chant-style language strengthens the emotive impact like (*ahna jundiun malik almawt...walma yaftuhim khala yufham* *احنا جنود ملك الموت...والما* *يفتهم خل يفهم*). This message reflects courage, pride, and solidarity among the soldiers.

#### 2-Connotative meaning:

This picture reflects the cultural identity and the use of poetic Arabic language to evoke a deep connection to their identity. This can reinforce the emotional and symbolic meaning of the soldiers' mission within the specific cultural and historical context like (*dawlat turid bi'ard husayn ...wlak mutawahim watahlum* *دولة تريد بأرض حسين...وا لك متوهم وتحلم*).

#### 3-Affective meaning:

The soldier's use fear , warning, and powerful language .They use imagery to evoke a sense of threatening. The phrases used convey warning , challenge, or a sense of fear and caution in those who might oppose the soldiers' cause like (*nusawikum lahm tashaar ... wanukhaliyha bihr min dam* *نسويكم لحم طشار... ونخليها بحر من دم*).

Image NO. 2.



**Connotative Meaning:** Beyond its accurate portrayal, this picture of Iraqi soldiers in military attire has cultural and symbolic meaning. With its emphasis on bravery and a readiness to face death (*baed eindana zalam tatanafas almawt watashuqu wajh alshams liman taqatal* *بعد عدنا زلم تتنفس الموت وتشك وجه الشمس لمن تقا تل*) the text evokes concepts of bravery, strength, and sacrifice that are particularly relevant in Iraqi military and cultural contexts. In a symbolic sense, it presents soldiers as guardians who personify the strength and endurance of the nation.





Popular military chants, in which soldiers are frequently recognized as heroes for protecting their country, depend heavily on this symbolism.

**2. Affective Meaning:** Strong emotional reactions are created by the image and the text, including pride, admiration, and a sense of unity among viewers. By portraying soldiers as heroic leaders, it encourages sentiments of respect and emotional solidarity among individuals with connections to the armed forces or the country. Here, the affective meaning is essential because it appeals to the audience's collective feelings, strengthening the image's ability to arouse feelings of duty and patriotism. This emotional component fits very nicely with the goal of soldier chants, which is to raise spirits and pay respect to the sacrifices made by members of the armed forces.

**Image NO. 3.**



**1. Conceptual Meaning:** From a conceptual standpoint, the picture shows soldiers fighting, each carrying a weapon and making precise movements. Phrases like *ها ياموت لا تشتبه هذا اني. دور بالجثث دفان تلكاني* (*ha yamut latashtabih hadha ani dawr bialjuthath dafaan tilkaniun*) which conceptually express the soldiers' preparedness to face danger, add to the text's literal meaning. This supports the straightforward and literal message of the soldier's courage in the face of death. Since the image and text's actual content survival, bravery, and soldiers' mentalities during combat are addressed, conceptual meaning is acceptable in this instance.

**2 Affective Meaning:** This image also has a powerful affective connotation since it inspires feelings of bravery, defiance, and the refusal to give in to fear. A challenge to death itself is embodied in the text's wording (*ها ياموت لا تشتبه هذا اني*) which evokes a strong psychological resilience in viewers. Inspiring viewers and generating a sense of unity and respect for those who bravely confront death, this affective aspect is essential because it evokes pride and affection for the warriors.



**Image NO. 4.**



**1. Connotative Meaning:** With the lead figure making gestures that suggest resolve and perhaps challenge, this artwork connotatively depicts soldiers in a proud, defiant position. Beyond the literal, this arouses feelings of loyalty, a sense of duty and respect for those who defend their homeland. This phrase's meaning *taraa* (تري تراب الحشد يرهم شكر للشاي) (*turab alhashd yarhum shukri lilsharay*) supports the soldiers' duty to defend their country, which is a recurring motif in well-known soldier chants.

**2. Affective Meaning:** This image also has a strong affective meaning because it evokes sentiments of thankfulness and pride. Together with the message, the soldiers' demeanor and posture inspire a sense of unity and respect for their courage and commitment. The goal of this emotional layer is to evoke strong feelings in viewers, such as admiration and respect for the soldiers. Because it intensifies the intended emotional response of support and honor towards individuals serving in the military, the affective meaning is appropriate in this context.

**Kress and van Leeuwen’s (2006) Social Semiotics**

**Image NO. 1.**





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### 1-Placement of Signs

Many soldiers appear in this image . They reflect their unity . One of them raises his hand as a sign of victory.

### 2-Given and New

This image is considered as *Given* because it reflects the situation of the Iraqi's soldiers in their country. The *new* is the unlimited number of soldiers who defend their country.

### 3-Visual Modality

The picture reflects the situation of soldiers expressing their happiness with victory.

### 4-Framing

This picture reflects framing because there is no separation between the soldier. They exemplify one unity.

### 5-Power and Angle

This picture is filled with power when look at it directly from any angle. The soldiers are strong and powerful.

### 6-Words(formal and informal language)

The language which is used in this picture is informal like ( نسويكم لحم ونخليها بحر من دم nusawikum lahm tashar....wnikhliha bihr min dam ). It is a type of folk poetry .

### 7-Color

The colors of the palm trees and the soldiers' clothes are mixed together. The palm trees refer to how Iraq country famous with it . The color of soldiers clothes refer to their unity even in their clothes.

Image NO. 2.



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### 1-Placement of Signs

In this picture, the soldiers appear in a state of alert and preparation against the enemy. One of the soldiers hold a wireless device in his hand to call for alert and preparation.

### 2-Given and New

This image is considered as *Given* because it gives the impression that Iraqi soldiers are ready in each time to fight against the enemy. The *new* is the readiness to die to protect the country.

### 3-Visual Modality

The picture reflects the situation of soldiers expressing their readiness to war.

### 4-Framing

This picture reflects framing because there is no separation between the soldier. They exemplify one unity.

### 5-Power and Angle

This picture is filled with energy when look at it directly from any angle. The soldiers are strong ,powerful and ready to fight..

### 6-Words(formal and informal language)

The language which is used in this picture is informal like ( بعد عنا زلم baed eindana zalam tatanafas almawt watashuqu wajhuk alshams liman taqatal). I t is the language which is used in victories.

### 7-Color

Colors of soldier's clothes reflect their energy, strength, and powerful.

Image NO. 3.



### 1-Placement of Signs

In this picture, three soldiers appear in a ready situation. One of them carrying a heavy gun and ready to shoot. They hide among the plants to set up a trap for the enemy.





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### 2-Given and New

This image is considered as *Given* because it gives the impression that Iraqi soldiers are ready in each time to fight against the enemy. The *new* is the soldier holds heavy gun despite enemy aircraft flying overhead.

### 3-Visual Modality

The picture reflects the situation of soldiers who fight the enemy.

### 4-Framing

This picture reflects framing because there is no separation between the soldier. They exemplify one unity.

### 5-Power and Angle

This picture is filled with energy when look at it directly from any angle. The soldiers are strong ,powerful and ready to fight..

### 6-Words(formal and informal language)

The language which is used in this picture is informal like (ها ياموت لا تشتبه ها ياموت لا تشتبه) **ha ya mawt la tashtabih hadhani dawr bialjuthath dafaan tilqani**). It is the language which is used in victories. It reflects the bravery of Iraqi soldiers.

### 7-Color

The colors of the Iraqi army's clothing and the colors of the plants are the same, in order to deceive the enemy.

Image NO. 4.



### 1-Placement of Signs

In this picture, the soldiers express their happiness at the victory over the enemies. One of them raises his hand to express his pride in the victory.

### 2-Given and New

This image is considered as *Given* because it gives the impression that Iraqi soldiers are happy at the victory over the enemy. The *new* is the





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situation by which Iraqi soldiers celebrate their victory by raising their guns which reflects their celebration on the battlefield .

### 3-Visual Modality

The picture reflects the situation of soldiers who celebrate their victory.

### 4-Framing

This picture reflects framing because there is no separation between the soldier. They stand next to their tanks on the battlefield.

### 5-Power and Angle

This picture is filled with energy when look at it directly from any angle. The soldiers are strong ,powerful and celebrate by their victory.

### 6-Words(formal and informal language)

The language which is used in this picture is informal and carries beautiful implicit meanings like( taraa turab alhashd yarhum shukr lilshaay (ترى تراب الحشد يرهم شكر للشاي). Iraq will not be liberated without the Iraqi soldiers.

### 7-Color

The colors of the soldier's clothes blend with the color of the soil they walk on, reflecting that they are part of the homeland they are defending.

### 4-Conclusion

To sum up, a semio-semantic study of Popular Soldier's Chants (PSC) in Iraq shows how these chants are powerful representations of soldiers' solidarity, fortitude, and sense of self. A thorough understanding of PSC is possible by combining Leech's semantic model with Kress and van Leeuwen's framework of social semiotics, which enables scholars to examine both the literal and symbolic levels of meaning. Leech's semantic model: This makes it possible to comprehend the chants' literal content, cultural associations, and emotional depth by exposing layers of intellectual, connotative, and affective meaning. Van Leeuwen and Kress's social semiotics: This paradigm emphasizes solidarity and shared experiences by highlighting the ways that PSC's visual and verbal components collaborate to create cultural and social ties.

These chants serve as a cultural and emotional landmark among the military and larger community by highlighting troops' common cultural and social links and upholding core values like bravery, honor, and loyalty.that PSC are rich, varied depictions of Iraq's traditions and soldiers' real-life experiences, going beyond their function as inspirational chants. The analysis identifies three types of meaning from Leech's semantic model as central to PSC:**Conceptual meaning:** Reflecting the literal content of the chants.**Connotative meaning:** Capturing the cultural and associative undertones tied to Iraq's traditions and military experiences.**Affective meaning:** Conveying the emotional depth that





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inspires morale and a sense of identity among soldiers. This analysis of PSC helps us understand how language and symbols combine to uphold the fundamental principles of bravery, honor, and loyalty, making these chants a significant cultural and emotional landmark for soldiers and their communities.

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