
FUNCTIONALITY OF TAUTOLOGY IN SOME SELECTED AMERICAN SONG LYRICS AND POEMS

Asst. Prof. Dr. Abbas Lutfi Hussein

Asst. Prof. Nadya Khairy Muhamed Said

Abstract

Although the term 'tautology' predicts negative connotation, it is often employed by poets and lyric writers to communicate more implied meanings. Through the use of tautological expressions, they exchange ideas, give more possibilities to readers to detect the meaning behind the tautological words and thus suggest details not openly communicated in the poem. Ten American song lyrics and ten American poems have been selected to be the data for the study. Data analysis is conducted on the basis of three steps: (i) identifying the type of tautology used, (ii) detecting the syntactic realization of the tautology and (iii) finding the functions of the use of tautology in these lyrics and poems. The study concludes that song lyrics and poems manipulate various types of tautologies in order to convey various types of meaning and to serve various functions with reference to their contexts. These functions are concerned with the eloquence and expressiveness of these lyrics and poems, including emphasizing a point, specifying attitudes, eliciting facts, and communicating the need to accept or resign oneself to something.

Key Words: Tautology, poems, song, lyrics,

0. Introduction

Indirectness is one of the strategies followed by poets and lyric writers in order to achieve certain purposes related to conveying more implied meanings or asserting certain ideas within the content and proposition of the poem or song lyric. One main strategy is done through the utilization of tautology. Although tautologies are viewed as idleness of articulation, repeating an item in a tautological expression may help poets and lyric writers to assert certain informative and aesthetic characteristics inherited in the item being repetitive, or sometimes to simplify the transition from one idea to another more easily and more effectively.

"Lyrics are a set of words that make up a song, usually consisting of verses and choruses. The meaning of lyrics can either be explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression" (Wikipedia, 2014:Internet). People listen to songs, or other kinds of music with text, constantly using messages found in the lyrics to get excited, to be soothed, to express love, to help with a task, to help them cry, or to solidify the most fundamental philosophies of their lives(Snead,1998:62).

Poetry and song lyrics both benefit from well-applied poetic devices, such as metaphor, simile, alliteration, hyperbole, personification, onomatopoeia. And both rely on effective use of descriptive imagery. However, a poem is designed to be read on the page—a lyric is designed to be sung by the human voice and heard with music.

"Although it sounds that tautology is only the repetition of words, arising from the reiteration of the same words; it is different from the replication or the redundancy arranged from the paraphrastic use of various different words

having the same meanings"(Waldoff, 2001: 122-125). Wierzbicka (1991:397) points out that tautological utterances are not factual sentences, that can barely be defined as true or false and can be considered as the tautology's language –specific meaning. This is considered as an important aspect in tautology.

The overall aim of this paper is to examine a variety of functions and forms of tautology as found in some selected English poems and song lyrics, focusing on contextual justification behind the use of tautology. The data of this study is collected from the following : *writing Hit Country Song Lyrics / e-Booklet* By Erick Kent / 2012 and *The New Poetry* By Alvarez (1988).

1. Tautology : General Remarks

When different words are used to deliver the same meaning, it is suggested that meanings of those phrases or lyrics are exceeding the expressive powers of those words (Keach, 2004: 27-35). Meaning of poetic words cannot be completely worn out only by repetition but it continues beyond them. Looking at this way, tautology seems to happen when language runs up against its own figurative restrictions. However, it is interesting to note that tautology does not only identify the limitations of language, but also marks the very potential of transcending those limitations.

"Tautology is a false statement which is vacuous because it represents self-evidently true. It is thus a case of redundancy in poetry. As semantic forms, tautologies become problematic because they provide no new information: they simply say "x" is "x" "

(Traugott , 1980:206).

In linguistics, tautologies are more generally conceived as statements that are true with regard to every possible situation . The linguistic standard example "war is war" is tautology in this sense because in all situations ,it will be true; however it is not a tautology in the sense of propositional calculus (Meibauer ,2008:441) . Tautology is is a function of context, for this reason, States (2000: 51-66) writes, "depending on where you choose to stand on the scales of sameness and difference and pertness and wholeness, you could as well argue that there is no such thing as tautology or that the whole world itself is a tautology. " Indeed, both claims have had considerable support in this study.

2.Poems and Song Lyrics

Lyrics often contain aesthetic elements as well as political , social ,and economic themes . These themes can communicate culturally significant messages. These messages can be implied through symbolism or metaphor or can be explicit (Wiki, 2014: Internet) . Mayer et al.,(2008:337) maintain that "song lyrics may differ to great extent from the documents often dealt with in traditional text of retrieval tasks such as searching the web or office documents ". That is, with its plain text content, song lyrics exhibit a certain structure, as they are organized in blocks of choruses and verses. In addition, lyrics might feature other specific properties, such as slang language Hip-Hop or Rap music or Rock songs

Poetry is a separate art form to lyric writing. Poetic devices such as assonance, alliteration, metaphors etc. are used, but whereas poetry is a stand-alone art, in song lyrics are only one factor in the song- the melody (just as important as the lyric, if not more so), the harmonic choices, the rhythm and texture are all part of the art.Music touches our hearts, lyrics and their words flow into our minds and thus they draw us into their own world.

It "grasps our imagination, emotions, and intellect with equal force regardless of our language backgrounds" (Holmes and Moulton, 2001: 2). Both poems and songs have to be rhythmic. Rhythm is what makes music as well as poetry. The flowing of words, the instruments smooth melody; all are a part of the greater meaning, poetry.

Another major difference between poetry and song is the message and the meaning they try to communicate. It is worth mentioning that the meaning and the message existed in songs that are composed nowadays , are direct and to the point . As a matter of fact , and on the part of the listener , there is no much analysis and thought needed in order to determine what the song contains . The utilization of a variety of different figurative forms of speech for the sake of conveying a particular message is often the case of poetry and poets (Kumar, 2010: Internet).

In a nutshell, both poems and lyrics need to capture a listener's imagination. Yet lyrics need to be easily caught through the ear. A song lyric filled with abstract words and dense, obscure phrases will simply be unintelligible to most listeners. Music is poetry. The difference between the two is so small that all poetry needs is either a vocalist or instruments.

3. Syntax of Tautology in English

A general account for the construction of tautological expressions has been made by Ward and Hirschberg(1991) and Autenrieth (1997) as to distinguish between disjunctions , conditionals , equatives , subordinate sentences , relative sentences , and coordination as major types of tautological expressions found in the literature of English Language:

A-Equative : a (will)be a

- 1- *Boys will be boys / A win is a win /that's just Manny will be Manny / when men were men .*

B-Disjunction: (either) p or not p

- 2- *Either they'll get it or they won't / You'll like it or you won't.*

C- Conditional: if p (then) p

- 3- *If we are late , we are late.*

D- Subordinate conjunction: when p , p

- 4- *When he gets mad, he gets mad / We'll get there when we get there.*

E- Headless Relative:p , who / what(ever) p

- 5- *There is no point in complaining. They are who they are and they write whatever they want.*

F-Coordination: a is a and b is b

- 6- *Work is work and holidayisholiday.*

4. Semantics of Tautology

Semantically, tautology is employed to perform various semantic functions. To identify the function of tautologies, Wierzbicka's (1987) classification is proposed as shown in the following types :

i. Acceptance / Resignation

Tautological expressions can be used to communicate the need to resign or accept oneself to something or to communicate that someone has resigned or accepted themselves to something . With this function , every type of tautology in English can be found , as in the following examples:

- 7- *If he's mad, he's mad. There's nothing you can do about it.*
- 8- *I said that I know exactly what I'd want in a male companion and either I'll find it or I won't, but if I don't I am 100% okay with that.*

ii. Denial of difference within category

Tautologies can be used to deny the importance of differences between members of a category. This can sometimes communicate that, for the present purposes, all members of a category are the same. This function is found with equatives, conditionals, and disjunctions, as shown in the following:

9- *You do it or you don't. No one ever cares why you couldn't do it. They only care if you did it.*

iii. Distinctness of categories

Tautologies can be used to highlight the distinctness of categories or individuals (from one another). This function is only found with equatives :

10- *And I promise I will never ask you to get your brother to do an interview with me – he's him and you're you, and I'm here because you caught my attention.*

iv. Obligation

Tautologies can be used to communicate that one must fulfill one's obligations. Only equatives are used in this way as in the following examples:

11- *A deal is a deal*

12- *A bet's a bet.*

v. Highlighting wysiwyg nature

Tautologies can be used to emphasize that with something or someone, what you see is what you get (wysiwyg). In general , this is by comparison to

someone else or to something which is considered as more complicated .
This comparison can be implicit :

13- A rat will be a rat, an ant an ant, they will continue to function the way they do without interrupting their genetic codes' program for living. But human beings can be more than just human.

vi. Evoking idealized stereotype/ extreme example

Tautology can be used to evoke an extreme example . This extreme example , sometimes can be seen as an idealized stereotype . This function is represented as : 'equative' , and 'subordinate conjunction' .

5 . Data Analysis

Twenty American song lyrics and poems (10 for each) have been chosen to be the data for this study. They are analyzed in terms of the identification of the types of tautology exploited focusing on their syntactic realizations and functions behind their use.

Lyric1:byBon Jovi

“ It is My Life ”

This ain't a song for the broken-hearted
Nosilent prayer for the faith-departed
I ain't gonna be just a face in the crowd
You're gonna hear my voice

I shout it out loud

[chorus]

It's my life

And it's now or never

Ain't gonna live forever

I just want to live while I'm alive

It's my life

My heart's an open highway

Frank said it I did it my way
Just wanna live while I'm alive
It's my life

Two tautological expressions are stated in this lyric. In the first part "*I shout it outloud*" ,is of an equative type. The speaker employs this tautology to give an emphasis that silent voices are going to be departed and there is an indication that the voice of the speaker is going to be heard by shouting out loud. "Loud " here is a module referring expression that adds something to our belief about "shouting". It is the focal word which specifies the intensity of the scream.

In the second part of this lyric, "*I just want to live while I am a live*" is a tautology which is expressed through a subordinate conjunction. There is a sense of resignation. According to the context, the speaker is trying to convey a fact of not living forever as he wishes but the fact of coming to terms with something that cannot be changed. The speaker is trying to depict a prior understanding of an argument, thinking that there is nothing further to say about the fact of being alive. The use of 'just' here is to emphasize the modest attitude that is specified by tautology.

Lyric 2:by Geddy Lee & Alex Lifeson

"Freewill"

A planet of playthings,
We dance on the strings
Of powers we cannot perceive
"The stars aren't aligned,
Or the gods are malign..."
Blame is better to give than receive.
There are those who think that life has nothing left to chance take,
A host of holy horrors to direct our aimless dance.

[Chorus]

You can choose a ready guide in some celestial voice.

If you choose not to decide, you still have made a choice.

You can choose from phantom fears and kindness that can kill;

I will choose a path that's clear

I will choose freewill.

Only one example of tautology is found in this song. The tautological meaning is expressed through a conditional sentence "*if you choose not to decide , you still have made a choice*". The function of this tautological sentence is to indicate acceptance and then resignation of a faith which is described as being beyond the control of the potential accepter. Conditionally, the truth here is 'deciding no choice' and refers to dealing with nothing but choice i.e., the use of "*if*" does not alter the reality that there is no choice. The adverb "*still*" in the second part of the conditional is manipulated as an understated claim for performance. In other words, through this tautological sentence, the writer wants to emphasize the religious idea that free will is not a gift but rather a choice; explaining that Man can attempt to evade the fact that he must choose, but that evasion is itself a choice. That is, he will choose to live his life and abide by his own rules.

Lyric 3: by Patrick Hernandez

"Born to be Alive"

We were born to be alive

We were born to be alive

Born, born to be alive

(Won't you be alive)

You see you were born

Born, born

(Born to be alive)

People ask me why
I never find a place to stop
And settle down, down, down
But I never wanted all those things
People need to justify
Their lives, lives, lives
You see you were

The type of this tautology (in the sentence *We were born to be alive*) is subordinate conjunction (rephrased as *We were born therefore we are alive*). This can be used to evoke an example which figures out a fact that we were born in order to live. The end of this song lyric explains that there is a justification for being alive because we were born to call for a fact that it is pre-destined. Here, the first idea of "birth" defines the second idea "to be alive" in a circular fashion which makes it uninformative. The writer asserts the idea of creation, that is, life is created to be lived by people. This idea is more accentuated by the manipulation of repetition (in the first three lines).

Lyric 4: by Thomas Mars

"Everything is Everything"

Things are gonna change
And not for better
Don't know what it means to me
But it's hopeless, hopeless
Gotta get you home
Could be with anyone
I think of what I've done

Oh, you know it all
Everything is everything

The more I talk about it, the less I do control

Everything, means everything

Can't understand a word, half of the stuff I'm sayin

"Everything is everything" and "everything , means everything "are contextdependent tautologies of equative type. The function of these tautological expressions is to convey an attitude of indulgence and acceptance i.e., it is just the way things are, so there is not much we can do about it. The speaker believes that there is nothing that can be added to our beliefs in general about the meaning of everything. Therefore, there is a rejection to an alternative here: the speaker utters "A is A" to state that an alternative "A is B" is not relevant to the exchange i.e., everything cannot be nothing because everything means everything. The poet sets out to reveal his condition of negative stability: there is no way to change things easily, we are compelled to follow certain rules of life , even unwillingly.

Lyric 5bySteve Booker

"Somebody's Out There"

All the fear of the future all the loneliness inside

When the moment of truth arrive hey you can run

but you can't hide Somebody's out there somewhere

Waiting for someone to come their way Somebody's out there somewhere

I will somehow be somebody's someoneSomeday hey yeah I can feel it inside me I've been holding on so long Something's telling me something's got to give

Cause the feeling's way too strong too strong Somebody's out there somewhere Waiting for someone to come their way ...

The sentence "*I will somehow be somebody's someone Someday*" is an example which is evoked by equative tautology. There is a stereotypical attribution of the category (being alone) concerned in a given situation. The writer implicates more than what is said by the use of this tautology i.e., figuring out the context of this lyric, the speaker tautologizes an idea of capability of explaining the operation of the mind at its deepest level. In other words, the writer makes use of this tautology to refer his irritated state of being alone – his loneliness has been extended and inbuilt inside him for long.

Lyric 6: by John Lennon

"All you Need is Love"

There is nothing you can do that can't be done

There is nothing you can sing that can't be sung

There is nothing you can make that can't be made

No one you can save that can't be saved,

All you need is love

The forms of these tautologies are relative sentences. By the use of tautology, the speaker affirms that there is no possibility of action. By exploring the deep meaning of this lyric song, the speaker arises an additional inference in order to make the stated meaning stronger as he thinks. The speaker employs double negations in all of these expressions of a certain activity without new information in order to indicate an attitude of acceptance and optimism: nothing can't be done / can't be sung / can't be made / can't be saved. Generally, the song is nonsensical in the way that the writer is describing nothing at all. By the use of tautologies, the writer tends

to show the denial of the state of being pessimistic through accepting the idea of being in love.

Lyric 7: by Hot Snakes(band)

"Plenty of All"

Let's go!

There's room for all

What else can you do

Nothing to work with nothing to lose

It is what it is

It ain't gonna improve

Nothing to work with

Nothing to lose take it or leave it

Do both if you choose

Tautology here is shown in "*It is what it is*". The form is headless relative sentence. The function of this tautology is to serve as a reminder of fact already known which "nothing to work and to lose" is. This tautological sentence indicates the need to accept oneself to something. The speaker in this lyric implicates that alternative interpretations should not be sought. Further, he is expressing an idea or attitude which can hardly be judged as true or false. This tautology is context dependent in its force. More elaborately, the poet wants to adjust himself to something which is he is not accustomed to, therefore, he is forced to accept it.

Lyric 8 :by Brown Bird

“Tautology Album Track Listing”

Who ha! Who ha!

Na Nanananananananananaaaa!

Have you ever been in love?

He's my best friend best of all best friends

Do you have a best friend too?

It tickles in my tummy he is so yummy yummy

Hey you should get a best friend too

who ha! Who ha!

Hello, baby, can I see a smile

I'm going to a party, and it's gonna be wild

Can I come, I am sitting alone

No, friends are never alone

that's right!

In this song lyric, tautology serves to indicate a point that emotion and repetition are considered to be inseparable. There is an emotional effect which is facilitated by the speaker. It reflects a fact that the speaker is suffering from being alone and then trying to hide his sufferings. Moreover, there is a clear account of how it is possible to mean more than what is said (best of all best friends). The writer here talks more about the best friend and this states an impassive attitude to the idea of friendship. This type of tautology is equative. This tautology designates the core of the son lyric 'friendship' which reflects the writer's sentiments and cravings through the repetition of the word 'best'.

Lyric 9:by Livingston, Jay and Evans , Ray

“Que Sera Sera Lyric”

When I was just a little girl
I asked my mother , what will I be ?
Will I be pretty , will I be rich?
Here's what she said to me
"Que Sera , Sera

Whatever will be will be

The future 's not ours to be
Que Sera Sera

What will be , will be"

Tautological expressions here are, "whatever will be will be" and "what will be will be" which indicate subordinate conjunctions. The function of these expressions is to refer to acceptance of the fate. There is a reflection of certain beliefs and self-characteristics of a particular type of a person (little girl) to evolve around the general concern about the future i.e., what lies ahead. The speaker adds no apparent useful information. This tautology is uninformative and conveys something like "don't worry". The purpose of this tautology is to affirm the idea that 'fate is fate' and that no one can escape his fate.

Lyric 10: by Nancy Sinatra

"The boots are made for walking"

You keep lyin' when you oughta be truthin'.
You keep losing when you oughta not bet.
You keep samin' when you oughta be a-changin'.
What's right is right, but you ain't been right yet.

Tautology here is indicated by subordination. The function of this tautological sentence "what is right is right" is to offer acceptance to a fact which cannot be changed. Tautology indicates a fate that will have its way and one has to accept it. The speaker revolves around a needless repetition of an idea in an emphatic sense i.e., arising from the reiteration of the same words. This tautology helps the poet to concentrate on the idea that 'right is right', a rule which one must obey.

Poem 1: by T.S. Eliot

"The Waste Land"

Turn in the door once and turn once only

We think of the key, each in his prison

Thinking of the key, each confirms a prison.

Tautology here "turn in the door and turn once only" is of coordination type. The poet is trying to communicate the need to accept oneself to a sort of knowledge at the cost of experience. In this tautology, the speaker refers to a close succession of an idea which is emphasized by 'only'. The poet shows a self-reflexive thought in this tautology which makes it rather than an expression of emotion. As if the poet, through this tautology, wanted to convey a message that one himself can determine his freedom.

Poem 2: by Robert Lowell

"My Edwards and the Spider"

**A very little thing, a little worm,
Or hourglass-blazoned spider, it is said,
Can kill a tiger. Will the dead**

**Hold up his mirror and affirm
 To the four winds the smell
 And flash of his authority? It's well
 If God who holds you to the pit of hell,
 Much as one holds a sider, will destroy,
 Baffle and dissipate your soul. As a small boy**

**But who can plumb the sinking of that soul?
 Josiah Hawley, picture yourself cast
 Into a brick-kin where the blast
 Fans your quick vitals to a cool –
 If measured by a glass,
 How long would it seem burning! Let there pass
 A minute, ten, ten trillion: but the blaze
 If infinite, eternal: this is death,
 To die and know it. This is the Black Widow**

Two examples of tautology have been shown in this poem : "*A very little thing, a little worm,*" and "*but the blaze is infinite, eternal: this is death*". These two tautologies are expressed through equative structures to create speculative and contemplative atmosphere out of an uninspired phenomenon in comparison with the aspects of nature of the spiders. Tautology is displayed through the manipulation of symbolism; that is the poet is teeming with the nature of human conditions which reflect the pessimistic attitude of the poetic voice towards existence. In short ,tautology is employed in this poem to highlight the idea of weakness and pity on creatures in general and how they all are held up by God.

Poem 3:by Wallace Stevens

"Human Arrangement"

In the sky , an imagined , wooden chair

Is the clear-point of an edifice?

Forced up from nothing , evening's chair

Blue –strutted curule , true-unreal,

The centre of transformations that

Transforms for transformation's self,

This tautology is a type of coordination. The poet here is trying to set up this forced transformation in defiance of the monotonous scene. There is a reflexive resignation tautology in which the poet is trying to depict the miracle of the process of transformation. The speaker is giving more than a required reality in this tautology. Through presenting various metaphorical images, he shows his disagreement to the general state of his life, and thus seeking for transformations.

Poem4 :by Richard Wilbur

“ The Beautiful Changes ”

The beautiful changes as a forest is changed

By a chameleon’s tuning his skin to it;

As a mantis, arranged

On a green leaf, grows

Into it, makes the leaf leafier, and proves

Any greenness is deeper than anyone knows.

Wilbur in this poem reveals his idea that beauty is nothing more than a fallacy by using equative tautology. The function of this tautological expression is to show acceptance to a reality that is how everything changes, including nature and humans. The poet divulges how he feels towards people who are influenced by the likes and dislikes of others. The tautological expression here explains that beauty is influenced by everything and it indicates a circular argument. That is, beauty is associated with spontaneous changes in nature.

Poem 5:by Wallace Stevens

"Memory's Landscape"

To say more than human things with human voice,

That cannot be; to say human things with more

Than human voice, that, also, cannot be;

To speak humanly from the height or from the depth

Of human things, that is acutest speech.

In this poem, Stevens introduces a universal idea which makes the hidden meaning of 'things' humanly relevant, humanly meaningful. The poet here tautologizes the concept of speaking humanly from the height or the depth of 'human things' by using headless relative expression. This poem shows the acceptance of a fact to show how objects are coloured by their surroundings. In other words, the poet wants to place the imaginer in 'universal nature'.

Poem 6:by Sylvia Plath

"Daddy"

You stand at the blackboard, daddy,

In the picture I have of you,

A cleft in your chin instead of your foot

But no less a devil for that, **no not**

Any less the black man who

In this poem, the writer employs an equative tautology to show resentment and denial of the male domination of women and to reveal a reaction against all bad things that the poet got from the past. In fact, this tautology is used to emphasize the regret and the angry attack which cannot be justifiable as something possible with a normal person in real life. Precisely, the tautological structure (**no not**) indirectly reveals the Daddy's carelessness and asserts the denial of being affected by fate and life burdens.

Poem 7:byThom Gunn

"A Mirror for Poets"

In street , in tavern , happening would cry

'I am myself , but part of something greater ,

Find poets what that is , do not pass by

For fell my fingers in your pia mater.

I am a cruelly insistent friend

You cannot smile at me and make an end'.

There is an equative tautology (*I am myself*) in the first part of the second line in this poem . The function of this tautology is acceptance — the poet never ceases to be himself — as it serves as a reminder of a fact already known: I am turning into myself. The poet conveys to the hearer a feeling of agreement to a reality that is shown by the existence of the reflexive himself.

The speaker wants to blatantly assert the idea that he is a part of this great world which cannot obliterate his existence.

Poem 8:by John Berryman

"From Homage to Mistress Bradstreet"

What is living from dying ?

Simon I must leave you so untidy

Monster you are killing me Be sure

I'll have you later Women do endure

I can can no longer

And it passes the wretched trap whelming and I am me

In this poem , Berryman uses a coordination tautology (*And it passes thewretched trap whelming and I am me*). The function of this expression is acceptance and the resignation to a sense of guilt, frustration and estrangement. The poet here figures out that tautology is meaningless as he implies that alternative interpretations should not be sought. In this poem, Berryman tautologizes the idea of temptation and frustration as he persistently asserts his being guilty and frustrated. In other words, this tautology shows the ability of the reproduction or the invention of the motion of human personality, free and determined, in one case feminine, in the other masculine. It creates a sense of repression, religious apostasy and temptation to adultery.

Poem9:by Robert Frost

"Tree at my window"

Tree at my window, window tree,

My sash is lowered when night comes on;

But let there never be curtain drawn
Between you and me.

There is a meaningless equative tautology in this poem. When Frost speaks about Nature, he actually speaks of Man behind the scene. Nature is used as an expression to bring about the actual image. The speaker is giving more than required by adding nothing: ' tree at my window , window tree' that is verbally stressed emphatic speech in this poem. The function of this tautological expression is to create a sense of obligation that is, respecting nature is something mandatory.

Poem 10/ by Anne Sexton

"Elizabeth Gone"

You lay in the crate of your last death,
But were not you, not finally you.
They have stuffed her cheeks , I said;
The clay hand, this mask of Elizabeth
Are not true. From within the satin
And the suede of this inhuman bed,
Something cried, *let me go let me go.*

In this poem, Sexton tautologizes the relationship between the poet and her mother , and the poet and her daughter by emphasizing the word "You" . Tautology recalls the past events in which the poet experienced with her mother. This equative tautology asserts the idea that life and death go hand in hand , while one takes a birth, it is necessary for the other to die.

6. Conclusion

An interesting thing about the language of English poems and song lyrics is that they do not always utilize the most direct means of conveying information. For certain purposes, American poems and song lyrics usually employ multiple words and utilize various structures to express the same sentiment, which is how tautologies work. This in turn suggests vividness and richness in the language of poems and lyrics.

The analysis of the twenty American song lyrics and poems has revealed that there are several types of tautologies used depending on the requirements of a situation. Despite the fact that tautology is considered as a major style error, American poets and lyric writers commonly utilize tautology as a powerful tool to emphasize a particular idea or draw readers' attention towards a certain aspect of life.

However, poets and lyric writers excessively use equative tautologies because they are structurally simple and can convey a certain meaning straightforwardly, such as acceptance of an idea or attitude, avoidance of direct contact, bringing readers into realities, laying a sort of obligation, adjusting someone to a sort of knowledge or to life conditions, and denial of the importance of something. Other types of tautologies are used differently; headless relatives are used to reflect the writers' tendency to be pithy and to avoid redundancy. Disjunctions, conditionals, coordinations and subordinate conjunctions are also used to convey meanings associated with the context of the song lyric or poem, such as the unavailability of something, persuading readers to accept a certain attitude, laying emphasis on a certain aspect of life, and assertion and affirmation of defiance.

Moreover, an interesting point to be raised here is that some titles of song lyrics in this paper are tautologies such as: "Born to be alive" , "Que

Sera Sera Lyric" , "The Boots are made for walking" , "Everything is Everything". These titles are not used for the purpose of emphasizing beliefs, indicating acceptance,or conveying a fact but to create "advertency" and "heedfulness".

References

- Autanrieth , T. (1997). "Tautologien and Tautologien". In E.Rolf (ed.) ,
Prakmatik Implikaturen und Sprechakte.Opladan: Westdeutscher
Verlag.
- Alvarez , A. (1986). *The New Poetry*. England: Penguin Books.
- Harnish, R. M. (1976). Logical Form and Implicature. In *An Integrated
Theory of Linguistic Ability*, ed. T. G. Bever, J. J. Katz, and T.
Langedoen, pp. 313-392. New York: Thomas Y. Crowell.
- Holmes, V.L. and Moulton, M.R. (2001) .*Writing Simple Poems*. Cambridge:
Cambridge University Press.
- Keach, W. (2004). *Arbitrary Power: Romanticism, Language, Politics*.
Princeton University Press, pp. 27-35.
- Kent , Erick (2012) .*WritingHitCountry Song Lyrics* . Undermountain Books
, LLC.
- Meibauer , Jorg (2008) .*Tautology as Presumptive Meaning* .John
Benjamins Publishing Company.
- Mayer, R., Robert Neumayer and Andreas Rauber (2008). "Rhyme and Style
Features for Musical Genre Classification by Song Lyric".
- Ofuani , Ogo A. (1990) "Sense and Nonsense: The Literary Significance of
Semantic Contradictions and Tautology in Okot p'Bitek's Song of
Lawino."Vol 35. <http://id.erudit.org/iderudit/003758ar>.
- Snead, James A. (1998) ."Repetition as a Figure of Black Culture." *The Jazz
Cadence of American Culture*. Ed. Robert G. O'Meally. New
York: Columbia University Press
- States, Bert . (2000) "Of Paradoxes and Tautologies". *The American Scholar*,
67(1), 51-66.
- Traugott, E ; Pratt, M.L (1980). *Linguistics for Students of Literature*, (New
York: Harcourt Brace Jovanovich.
- Waldoff, L. (2001). *Wordsworth in His Major Lyrics: The Art and
Psychology of Self-representation*. University of Missouri Press,
125.

Ward, Gregory L., & Julia Hirschberg (1991). A Pragmatic Analysis of Tautological Utterances. *Journal of Pragmatics* 15.507–520.

Wierzbicka, A. (1987). Boys will be boys: ‘Radical Semantics’ VS.. ‘Radical Pragmatics’. *Language* 63, 95 -114

Wierzbicka, A. (1991). *Cross-Cultural Pragmatics: The Semantics of Human Interaction*. New York: Mouton de Gruyete.

Wikipedia, the Free Encyclopedia. (2014) “Lyrics”
<http://en.wikipedia.org/wiki>

وظائف التكرار في بعض قصائد غنائية وقصائد شعرية امريكية مختاره

الباحثان: ا.م.د. عباس لطفي حسين

ا.م. نادية خيرى محمد سعيد

المستخلص

بلرغم من ان مصطلح التكرار يعطينا دلالة سلبية الا انه غالبا مايستخدمه الشعراء وكتاب القصائد الغنائية الشعبية لايبصال معان ضمنية اكثر. ومن خلال استخدام التعابير المكرره فان الشعراء والكتاب يتبادلون الافكار ويمنحون القراء امكانيات اكثر لاستقصاء المعنى لخلق الكلمات المكرره وهكذا يوحون بتفاصيل غير مفصوح عنها بشكل صريح في القصيده. ولاغراض الدراسة الحالية فقد اختيرت عشر قصائد شعرية امريكية وعشر قصائد مغناه امريكية على شكل بيانات للدراسة الحالية. وقد اجري تحليل البيانات اعتمادا على ثلاث خطوات:

- 1 - التعرف على نوع التكرار المستخدم .
 - 2 - استقصاء الادراك الاعرابي للتكرار .
 - 3 - معرفة الوظائف التي استخدم فيها هذا التكرار في القصائد الشعرية والقصائد المغناه.
- استنتجت الدراسة بان هنالك انواع مختلفة من التكرار تستخدم وتوظف في القصائد الشعرية والقصائد المغناه لغرض نقل وايصال دلالات مختلفة الانواع وذلك لتحقيق وظائف لها علاقة ببلاغة وتعبيرية هذه القصائد الشعرية والقصائد المغناه وتتضمن التركيز على نقطة ما, تحديد المواقف, استخراج الحقائق , وتواصل الحاجة لقبول او تخلي الفرد عن شئى ما.

About the Authors:

Asst. Prof.[Dr. Abbas Lutfi Hussein , Ph D , instructor in Al-Mustansiriya University, College of Arts , Department of English . Specializes in Applied Linguistics , teaching BA for 25 years and MA for more than 10 years , supervises 50 MA theses and 5 Ph D dissertations , participates in more than 120 viva vorsa.

Email:drabslutfi@yahoo.com

Asst. Prof. Nadya Khairy , M.A in English linguistics , instructor in Baghdad University , College of Education / Ibn Rush , Department of English . Specializes in Linguistics , teaching BA and M.A , participants in many conferences , workshops and courses .
nadya_khiere@yahoo.com

Email:nadya_khiere@yahoo.com