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« Linguistics »

**A Critical Discourse Analysis  
of the Use of English in Algerian Songs**  
**The Case of Three Songs by each of  
*Nabila Dali* and *Amazigh Kateb***

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environment. Mainly the study opts for the Algerian singers: Nabila Dali and Amazigh Kateb. Their songs attempt to break the linguistic tradition by singing in languages other than Berber and Arabic. The objective of the study is to investigate the reasons why Nabila Dali and Amazigh Kateb opt for the choice of English in their song lyrics. For such an objective, an analysis will be conducted on six songs; three ones by each singer, with the view to find out what are the hidden beliefs, and also try to reveal the purposes in their choice of English.

The researcher raises two main questions: 1) What are the incentives of using English in Nabila Dali and Amazigh Kateb's songs? 2) To what extent do English songs impact the Algerian social environment? To make it manageable, two hypotheses are suggested: 1) Political ideologies and globalization are the main reasons inciting the singers to choose English for the composition of their lyrics. 2) Despite its notable infiltration into the Algerian sphere, English use has less impact on the sound environment because it is used besides other languages (Arabic, Berber, and French).

This work adopts the theoretical framework labelled Critical Discourse Analysis (CDA), as illustrated by Norman Fairclough's approach. For practical reasons, it focuses exclusively on the textual and sociocultural dimensions of the approach. The selected corpus is elaborated through consulting websites and Youtube channels of the singers. The corpus includes six songs: "Mistaken", "The Man" and "My Dream" by Nabila Dali, and "I WannaTcheefly", "Do you Remember?" and "Charla-Town". The data are examined through qualitative and quantitative analysis.

The study is a three-chapter body. The first chapter presents the Algerian Linguistic landscape and musical environment. The second one presents an overview of Critical Discourse Analysis. The last chapter is devoted to analyzing the songs, the results and discussions.

# **Chapter One**

English in the Algerian  
Musical Context

## **Introduction**

This chapter is the first theoretical part of the study. Its purpose is to present the main scope and theoretical foundations of the research. This chapter, also, is an overview of the key concepts that will be mentioned throughout our research. As it helps readers with a better understanding in the analytical part. It comprises four main concepts. The first sets the link between the globalization of exchanges at world level and English as a global language. The second reviews the emergence and the spread of English in Algeria which historically and politically does not belong to the British colonial sphere. It is followed by introducing the domain of Linguistic Landscape (LL) in its wider scope. The last part provides a general idea about music in Algeria, its spirit, mood, and culture; as it provides a brief anthropological background of music in Algeria.

### **1. Globalization and English as a Global Language**

With the phenomenon of globalization, the world is living an increase in relations of people, culture and economy. The term, globalization, generally refers to the transnational circulation of ideas, languages, and popular cultures in different countries around the globe (Corrêa de Almeida Pasinato, 2008). Norman Fairclough, a professor of linguistics at Lancaster University and one of the founders of Critical Discourse Analysis, sees globalization as those changes which happen in the external world (2006, p.3) i.e. the movement toward internationally common economic, financial, societal and communication integration (Nilson, 2010, cited in Haj Ali Irani and Noruzi, 2011). The term "Globalization" was coined in 1970's, yet its true existence, according to some scholars, is more ancient and goes back to the post World War II (Corrêade Almeida Pasinato, 2008). One of the main results of this phenomenon was the demand for an international language, therefore, "towards the 20th century, English became a truly global language and since then it has kept its

privilege” (Ciprianová and Vančo, 2010, p.123). Notably, English and Globalization go hand in hand, and this to attain common communication, business and politics around the world (Corrêa de Almeida Pasinato, 2008).

Approximately 400 million people speak English as their first language, about 400 million as their second language, and around 600-700 million people speak English as a foreign language which makes a total of more than one billion users of English in the globe (Crystal, 2006, p.424). Thus, “beyond the shadow of doubt has English become the major Lingua Franca and has achieved a higher level of international significance” (Ciprianoá and Vančo, 2010, p.123). Moreover, at the level of international values, English is one of the most used languages in international organizations as it is the case in the United Nations Organization (UNO) and ENTROPOL (Corrêa de Almeida Pasinato, 2008).

The spread of English worldwide has obvious effects on the choice of language use within a particular community as it favors the use of a language over another. Nonetheless, it is worth noting with Crystal (2003), that it is not the number of the speakers of a particular language, "its intrinsic structural properties", "the size of its vocabulary", "its great literature", or its "association with a great culture or religion" which define a language as a global language, but rather it has to do with who the speakers of this language are. That is, a language becomes international due to the power of its people (political, military and economic power). This perfectly applies to English since it is the native language of the dominant country in the world (the United States of America) what causes, in fact, the reconstitution of structural and cultural inequality between English and other languages (Phillipson, 1992). In this context, Skutanabb-Kangas introduced the term "Linguicism" to refer to a kind of "Linguistic Racism" which is “a process by which unequal division of power is produced and maintained according to a division of groups on the basis of language they speak” (cited in Ricento, 2000, pp.112-113) which Phillipson (1992) referred to as "Linguistic



Imperialism" later on. Pennycook (1994, cited in Mair, 2003) argues that though the usefulness of English as the language of the global contact: it still has this role of the language of miscommunication reflecting inequality and injustice in relation to other languages.

Starting from the 17th century, English has been the dominant language, around the world, though some other languages (Chinese, Spanish) have more speakers. Nowadays, in English as Foreign Language (EFL) contexts, it is not learned only through formal classroom contexts, but rather through “informal use of English especially in the form of code-switching” (Preisler, 1999 cited in Mair, 2003, p.11). That is, English is found everywhere, and has gained different types of users around world. For this reason, it can be said that English has no owner. It belongs to those who make use of it, and as Phillipson (1992) punctuates a person who does not know English is in a very concrete sense "disadvantaged". The aforementioned passages on English as a global language imply that such language occurs in all communities but in different situations. Algeria, as an Arab and North African country witnesses some impacts of the globalization.

## **2. The Situation of English in Algeria**

Ait Si Selmi (2005, p.23 cited in Fodil, 2017) describes Algeria as a multilingual country having three main competitor languages: Arabic, Tamazight, and French. Interestingly, with its infiltration over the last few decades, English has, in its turn, become a new competitor in Algeria. This view is also shared by Belmihoub (2012, p.5) who states that “Algeria's linguistic situation has always been a complex one [...] five languages have been involved in one way or another since 1962: Algerian Arabic, Berber, Modern Standard Arabic [MSA], French and later (1980's- 1990's) English.”

The appearance of English in Algeria goes back to the Second World War after the landing of American parachutists in Algiers which during that period, was used as a military

base for the American troops (Fodil, 2017). This was an opportunity for locals to start learning their first English words linked to mundane exchanges with the parachutists. As a result, a set of English words imposed themselves in the Algerian dialects and streets such as business, dollar, cigarette, etc. (Fodil, 2017).

Despite the recent increasing interest in English, its use remains limited in the Algerian context (Belmihoub, 2012). In the domain of media, for instance TV channels, MSA is dominant with one in Berber (*TV 4*) and another in French (Canal Algérie) channel, due to political restrictions and the policy of Arabization whereas “English is far from being a dominant language in Algerian television” (Belmihoub, 2012, p.36). The same process is applied for radio stations. Nonetheless, these stations recently saw the re-emergence of English in some of its programs. As for the written press, the use of English remains marginal as well. Notably, some articles in particular newspapers (such as *Ennahar*) are published in English online, as well as, few magazines namely “*Inelectronics Magazine* and *50/Fifty Magazine*” published in English and sponsored by *Sc lumberger* and *Holpeland Institute* respectively (Belmihoub, 2012, p.36).

Globally speaking, English is more extensively used in the field of business because of the economic incentives linked to the American, British and French companies' investments in hydrocarbons (the Algerian first and major source of income). Still in the field of business, Algerian marketers perceive the English language as a prestigious language though their little knowledge of it. This is reflected in the increasing practice which consists for shop owners to label their shops in English. Fodil (2017) observed that the number of shops labelled in English has doubled in only three years.

## 2.1 Algerians' Attitudes toward English

In an attempt to chart Algerians' attitudes, Benrabah (2013) distributed questionnaires with direct closed-ended questions for students in three urban cities: Oran, Saïda, and Ghazaouet. One of the questions investigated language rivalry between French and English in Algerian. In fact, three statements were proposed: 1) English will replace French in Algeria, 2) scientific subjects should be taught in English, and 3) to opt for English without excluding French. The answers have demonstrated that Algerian students rejected both the first and second statements where 49.6% of the students were against the replacement of English to the French language in the country, and 62.3% refused English as the medium of instruction of scientific subjects. As for the third statement, a total of 76.4% of the students agreed about it. Interestingly, in another question, Barnaba listed 10 possibilities of the language(s) allowing to live and to prosper in Algeria and elsewhere. 58.6% of the respondents opted for the choice of Arabic, English, and French. These statistics, in fact, show that English is not strongly welcomed by Algerians; however, this does not exclude “the positive evaluation of the linguistic pluralism which favors additive bilingualism/ multilingualism [that] seems to be contestant in the three North African countries” (Benrabah, 2013, p.81).

Through how Algerians behave or react towards the use of English in their social and cultural contexts, one can build an assumption about the case of English in Algeria inside their ground of language(s), that is the linguistic landscape.

## 3. Linguistic Landscape

One may ask about the need of mentioning this notion, the Linguistic Landscape (LL). Checking such notion in a given community widens the understanding of the researcher about the real dominant language, the language of power, and the language of identity. Those

aspects help the researcher interpret the incentives for using a mixture of languages in songs for instance.

This new area of study has been developed in recent years as a field of interest and cooperation among applied linguists, sociolinguists, sociologists, psychologists, cultural geographers and several others. Their common interest is the demonstration of the LL as the scene where the public space is symbolically constructed (Shohamy et al., 2010; Ben-Rafael et al., 2006). The concept was first elaborated by Landry and Bourhis in their seminal work on ethnolinguistic vitality and signage in Canada (1997). They define it as “the visibility and salience of languages on public and commercial signs in a given territory or region” (1997, p.25). Landry and Bourhis provide another definition, widely used by researchers while dealing with the same topic as did Gorter (2006); Ben–Rafael (2006); Fodil (2017) ...etc., as follows:

The language of public road signs, advertising billboards, street names, commercial shop signs, and public signs on government buildings combines to form the linguistic landscape of a given territory, region, or urban agglomeration. (1997, p.25)

In other words, any visual linguistic sign in public spaces serves in the formation of the linguistic landscape of a given territory or region. Indeed, many other definitions were attributed to LL. Rowland (2012, p.503) for instance, considers LL as:

[A]n ideologically load space shaped by both local and global forces and displaying a full range of communicative modalities. [...] it serves real-world purposes; it is constantly changing; and it is accessible to all.

The same idea is found in Pietikäinen, et al. (2011, p.279) who, for their part, argue that LL is “a discursively constructed public space, which results from human action and is

thus subject to various kinds of political and ideological logics and innovations.” Both definitions discussed an important point concerning the fact that the language used in public spaces is due to human action aiming to influence human actions i.e. this choice is controlled by particular ideologies and external forces intending to influence other people and bring them to their part.

#### **4. Music**

The Oxford English Dictionary defines music as "sounds in melodic or harmonic combination, whether produced by voice or instruments," or as a set of sound notations meant to be sung or played on instruments. Superficially speaking, it appears that music is “what comes out of the speakers when we play a CD on our stereo. It's what we hear on the radio. Music is singers singing and musicians playing. Music is a sound that we enjoy hearing” (Dorrell, 2005, p.18). However, music is much deeper than that; it is about poets' ideas corresponding to laws of human logic and life (Marhamah, 2014). Music is the language of emotions (Machlish, 1955 cited in Marhamah, 2014) through which singers express their feelings and create emotions on their listeners (Marhamah, 2014; Dorrell, 2005). Therefore, music “is something that people create and something that people respond to” (Dorrell, 2005, p.19). Notably, music is universal and allows each culture include its part of identity (Ounnoughene, 2015)

##### **4.1 Lyrics as Speech**

Just as it is the case with a poem, a short story, an essay, etc., a song can be used as a text (Griffiee, 1992 cited in Marhamah, 2014). Lyrics can be compared to speech since they have their specific audience, context, genres of music, messages, and the time in which they were composed (Gallee, 2016). In this context, Griffiee (1992, p.3 cited in Marhamah, 2014, p.21) compared song to speech and poetry:

Both songs and speech are vocally produced, are linguistically meaningful and have melody. Actually, we do not realize when we are speaking, we create melody in our speech, and for example the melody is up when we are asking or angry. [...] both songs and poetry use words to convey meaning, both are usually written down before publication, both can be put to music and both can be listened to.

According to Griffée, then, normal speech has a melody which has to do with prosody, and that both songs and poetry have a lot to share. People pretend that these lyrics reflect personal experiences of singers based on "social conventions" (Fairclough, 2001). This is applied for the current study that aims to reveal these different social conventions and ideologies that lay behind the song lyrics reflecting the personal experiences of the Maghrebi singers.

#### **4.2 Anthropological Lenses on Algerian Music**

A number of researchers shed light on Maghrebi musicology due to its richness. The Andalous type is said to be one of its first and real basis of Maghrebi music. Its foundation is largely attributed to the Great Ziriyâb under the name of "Muwashahat" (Aous, 2006; Ounnoughene, 2015) who transmitted it to the Muslims living in Cordoba, Seville, and Grenade. Once defeated in 1492, these Muslims were forced to leave their territories, and some of them came to settle in North Africa (Maghreb) bringing with them this music genre that soon become what is known as Arabo-Andalous music (Aous, 2006). Since then, it has become the pride of this area (Ounnoughene, 2015). It was acknowledged in the international meeting in Tlemcen (2011) that this music genre is still living and found expression in different cities of the Maghreb namely Fés in Morocco; Tlemcen, Algiers, and Constantine in Algeria; and Tunis in Tunisia.

In addition to the Arabo-Andalous, Chaâbi (people's music) has a considerable place in the Maghrebi Music mainly in Algeria. This genre started to get its popularity in the 1950's and just after the independence dealing with themes such as exile, loss, betrayal, love, etc. (Kenyon, 2008). Among its greatest singers, the Algerian Elhadj Mohammed El-Anka widely, known as the father of Chaâbi. He came with this music genre to poor people when music at that period in Algeria was only meant for rich people -classical music- (Kenyon, 2008). Along with El-Anka, many other legendary figures marked their names in Chaâbi or „the blues of the Casbah“ among whom we may mention El Hadj M'Rizek, El-Hadj Hachemi Guerrouabi, Boudjemaa El Ankis, and Dahmane El-Harrachi, etc.

Another music genre, Rai music whose emergence goes back to the French colonization reached its climax a few decades ago. Rai is “a popular music produced originally in urban western Algeria” (Langois, 1996, p.259). During the French invasion, western Algeria especially Oran (the little Paris) received a great number of settlers from Europe which made it a multiethnic city. Such diversity led to the emergence of a wide range of artists and music genres among them Rai (Noor Al-Deen, 2005). During the first decades of its emergence, this music genre was not recognized by the State and its institutions (Boumedini and Dadoua-Hadria, 2010); therefore, it has only been “associated with discrete social domains, single-sex wedding parties, night-clubs and brothels” (Langois, 1996, p.260). However, by 1980’s “Rai has undergone considerable change since transition from wedding parties and intimate night-clubs of Oran to open-air concerts and MTV” (Boumedini and Dadoua-Hadria, 2010). It has soon reached the neighboring countries mainly Morocco, and today, it has become internationally recognized especially with the songs of its King Cheb Khaled.

Berber music is another important genre of the Maghrebi music (mainly Algeria and Morocco). This genre consists in the musical tradition of the Berbers who are the first native

inhabitants of this area; they refer to themselves "Amazigh" (pl. Imazighen) (Crawford and Hoffman, 2000). It varies in its types of music of which we may mention traditional and modern Kabyle, Chawi, Mezabi, Idheballen, Ahwach, modern Algerian, etc. Though it has existed since the mid-19<sup>th</sup> century in Algeria, the real emergence of Berber music goes back to the 1930's with Cheikh Nouredine and his followers in the domain namely Slimane Azem, Cheikh El Hasnaoui, Cheikh Arav Bouizgaren, and many other emigrant singers. By the 1970's, the business in music in different Berber varieties was blooming. With his song "A Vava Inouva", Idir succeeded to bring an international attention to the Berber music, and so did recently the Moroccan Hindi Zahra (Berber singer) who produced remarkable songs in English. Idir gave an international audience to the new type of music labelled Modern Music, and this success paved the way to a manifold of more or less successful groups that made of Berber music a significant contributor to the promotion and dissemination of Berber culture. (Ounnoughene, 2015)

Since its early time, Maghrebi music saw a juxtaposition of different languages including Berber, Turkish, Arabic, French, and Spanish. This fabric of languages, to which English made its part few decades ago, has an aesthetic value that can be compared to embroidery (Matroz in Arabic) (Elbaz, 2010). This collage of languages, interestingly, became part of the artistic treasury of modern Mediterranean society.

## **Conclusion**

This chapter has reviewed four main concepts of the research. First, it has presented an overview concerning globalization and English as being the current global language. Then, it has reviewed the situation of English: its emergence and spread in Algeria with the general attitudes of the inhabitants towards this language. Then, the Algerian music, and a correlated lyrics and speech have been presented, before dealing with a form of evolution of music in the



Algerian sphere which served as basic from which our corpus was drawn. The following chapter of the study is the second theoretical part that will present the linguistic tool of Critical Discourse Analysis.

# **Chapter Two**

## **Critical Discourse Analysis**

## **Introduction**

The present chapter introduces the discipline and the tool of the study. It is an overview on the conception of Critical Discourse Analysis (CDA) as well as its significance and usefulness in text analysis. The chapter starts by definitions related to the discipline, moves to a brief historical background, highlights the main approaches and frameworks in this field of study and finishes with providing a sufficient emphasis on Norman Fairclough's model of CDA. By the end of this chapter, the reader will have a clearer image on how such tool of text analysis operates.

### **1. Critical Discourse Analysis (CDA)**

In this part, definitions of CDA are provided as well as historical background. Further, the main principles of CDA are shown. Since ideology characterizes this discipline, there will be some space to explain it and show its relevance to such field of language studies. The main three approaches to CDA are also explained, and the last one is highlighted for the purpose of using it in the practical part.

#### **1.1 Definition**

Ruth Wodak states that 'discourse' is used "in a variety of humanities and social science disciplines, including the applied branches of linguistics" and that led to "considerable semantic fuzziness and terminological flexibility" (2009, p.7); however, CDA studies discourses and contexts in the public sphere. In other words, it analyzes the relation between discourse and socio-cultural developments in cross-cultural domains allowing to highlight the traces of cultural and ideological meanings. According to Van Dijk (2001), CDA is multidisciplinary in nature; it is a type of discourse analysis that primarily studies how social

power abuse, dominance, and inequality are reflected discourses taking into account the social and political context. (p.352)

CDA is considered as a theory and a method because of its ability to adopt various theoretical standpoints and because of the variety of uses to which it has been applied. Wodak(2009) argues that CDA goes beyond the analysis of linguistic features to the analysis of daily life communication in different domains. It takes into consideration both spoken and written discourses as a social practice and considers the relationship between discourse and social practice as being dialectical. (p. 7)

In the late 1970, CDA, as an area of language study rapidly started developing regarding discourse as ‘a form as social practice’ (Fairclough & Wodak, 1997, p.258). It is named Critical Discourse Analysis as it takes consideration of the context of language use to be crucial to discourse; moreover, it takes an interest in the relation between language and power (Wodak, 2001). Also, Caroline Coffin (2001, p.99) defined CDA as “an approach to language analysis which concerns itself with issues of language, power and ideology”. It is also well appropriate here to consider van Dijk's definition (2001):

Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. (p.352)

CDA was introduced by Roger Fowler, Gunther Kress, Bob Hodge and Tony Trew, language and control (1979), and later developed by Norman Fairclough (1989) in the UK,

Ruth Wodak (1989) in Austria, and van Dijk (1993) in the Netherlands. Wodak (2010) talked about CDA stating that:

CDA can be defined as a problem-orientated interdisciplinary research programme, subsuming a variety of approaches, each with different theoretical models, research methods, and agendas. What unites all approaches is a shared interest in the semiotic dimensions of power, injustice, and political-economic, social, or cultural change in society. (p.302)

What Wodak stated shows the concern of CDA with social problems, not necessarily with language or language use, but rather with the linguistic character of social and cultural processes, identities, powers and structures.

In addition, in order to reveal all about an ideology that a discourse underlies, CDA is the right choice since it is like performing an autopsy to the discourse, be it spoken or written (Rashidi & Souzandehfar, 2010, p.55). As an important branch of DA, CDA focuses on talking ways in relation to thinking ways, and highlights “the traces of cultural and ideological meaning in spoken and written texts” (O’Halloran 2005, p.1946). Also, for Fairclough (2003, p.24), social events, represented in texts, social practices, represented in discourse orders, and social structures, represented in languages, all realize the dialectic nature of the language-society relation.

However, as far as discourse is embedded within sociopolitical and socio-cultural contexts, a larger number of such contexts is included in CDA. Hence, the linguistic analysis' fieldwork is broadened by CDA. Further, the macro-analysis stages deal with naturalized discourse, from being common sense and acceptable to the deep process of making the ideological bases of the discourse clearer (Fairclough 1995). Indeed, politics is the most fitting social field that invites CDA to do its job. Ideological fights are demonstrated in

parliaments, political debates, and presidential campaigns. That is expected since, as van Dijk (2004, p.11) claims, “it is eminently here that different and opposed groups, power, struggle and interests are at stake. In order to be able to compete, political groups need to be ideologically conscious and organized.”

## 1.2 Historical Background

CDA has diverse roots starting from the Frankfurt School Critical Theory to Halliday's Systematic-Functional Linguistics (SFL) (Huckin, Andrus &Clary-Lemon, 2012, p.108). Indeed, CDA is said to have its parental roots in Critical Linguistics (CL) which emerged during the 1970's (Van Dijk, 2001). Both CDA and CL share common features. For instance, both analyze critically discourse, and both assert that all discourses are ideological with „*no arbitrariness of signs*“ (Hammersley, 1997 cited in Tan and Renugah, 2015). This means that there is always an ideology that influences the writer's or speaker's choice of words (Fowler, 1991 cited in Tan and Renugah, 2015). In addition to SFL and CL, Marxism and Foucault's social theory of examining ideologies and power relations are also the driving forces behind cotemporary CDA, especially, as conceptualized by Fairclough.

CDA is founded on two assertions: all discourse reflects ideologies in a way or another, and that those ideologies are hidden and viewed as reproduced for the benefit of the groups in power in society (Fairclough, 2001). Therefore, one of the main aims of CDA is to uncover the opaqueness and power relationships, that is “[to] systematically explore the opaque relationship of causality and determine between a) discursive practices, events, and texts, and b) wider social and cultural structures, relations, and processes.” (Fairclough, 1995: p.132).

### 1.3 Ideology in CDA

The main target of CDA is to check ideas, reasons and thoughts to be implemented. What critical discourse analysts are concerned with is all of those items that are combined as one in what is known by an ideology. The term "ideology" has a direct link with political issue as it represents a set of beliefs or principles, one on which a political system, party or organization is based. Scholars in the field of language, however, often tend to extend the concept of ideology beyond the political area and define it in a rather politically neutralized sense as "a set of ideas, which organize our lives and help us understand the relation to our environment" (Calzada-Pérez, 2003, p.5).

According to Alaghbary et al. (2015, p.2), the term „ideology“ was first used by the French philosopher Destutt de Tracy in the 18th C. Since then, it has been adopted in various disciplines as cognitive and social psychology, sociology and discourse analysis for different perspectives which makes it impossible to give to the term "ideology" a single adequate definition (Eagleton 1991 cited in Alaghbary et al., 2015). For Macherey (2008) the term ideology refers to 'the word, 'the idea', 'the thing'. Eagleton defines ideologies as “ideas and beliefs (whether true or false) which symbolize the conditions and life experiences of a specific, socially significant group or class” (Macherey. 2008, p.2). Fairclough (2003), in his definition, connects ideology to power in relations, as he states:

Ideologies are representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation. They may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles). Analysis of texts [...] is an important aspect of ideological analysis and critique (p.28)

## 2. Approaches to CDA

Indeed, throughout the progress and development of CDA, some major frameworks have been built to be adopted while analyzing a linguistic practice. Those models are made by famous linguists, and only three major ones are listed below with explanations.

### 2.1 Teun Van Dijk's Sociocognitive Model

Van Dijk's approach (2001) has three parts: social analysis concerned with the examination of context or what is referred to as the "overall societal structures"; discourse analysis concerned with the text itself (its syntax, lexicon, local semantics, topics schematic structures, etc.); and cognitive analysis which actually makes his approach different from others in the field of CDA. Van Dijk (2001) believes that socio-cognition (social cognition and personal cognition) connects between society and discourse i.e. it serves as mediator. Van Dijk defines social cognition as "the system of mental representations and processes of group members" (Seyholislami, 2001, p.4). It is worthy to know that „mental representations“ are often related to the "US versus THEM" relations where the discourse includes positive self-representation and negative other-representation (Van Dijk, 2001).

### 2.2 Ruth Wodak and her Sociological and Historical Approach

At the Vienna School of Critical Discourse Analysis, Wodak along with her colleagues made diverse studies in different institutional settings including courtrooms, schools, and hospitals to analyze the institutional relations and discourse barriers. They carried out a research on various social issues of which we mention sexism, racism, and anti-Semitism. The latter led to the rise of an approach labelled "*Discourse Historical Method*" in 1990 (Sheyholislami, 2001). This approach showed that historical background information influences the structure, function and context of the utterances (Wodak et.al, 1990 cited in



Sheyholisami, 2001). Indeed, Wodak and Ludwig (1999) see that both language and social processes influence each other. Consequently, this led to the distinction of three main characteristics of discourse. The first is that discourse reflecting always power and ideologies. The second is that discourse is historically connected to current or previous events. The third is that the interpretation of discourse depends on "positions, respective context and levels of information" of the interpreter or analyst. (pp.12-13).

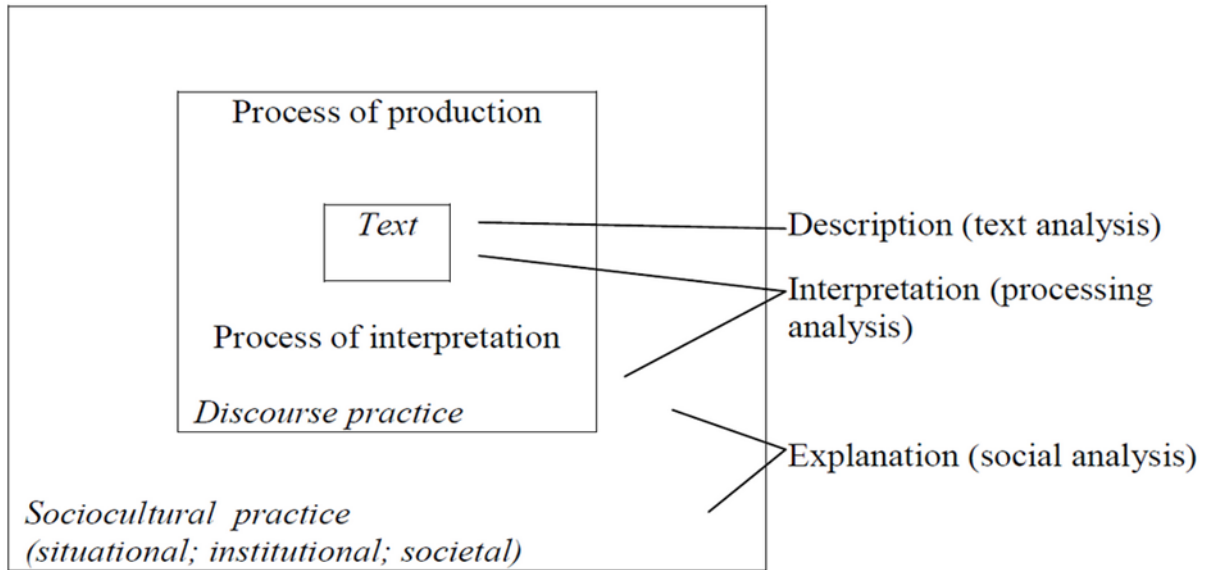
### **2.3 The Analytical Framework: Fairclough's Social Theory of Discourse**

The third main approach, on which, in fact, this study will focus, is elaborated by Fairclough, another influential figure of CDA. His study was influenced by many former theorists such as Halliday with his Systemic-Functional Grammar (SFG), Foucault, Gramsci, Habermas, and many others (Sheyholisami, 2001). Fairclough claims that the main aim of his work (early called Critical Language Study -CLS-) is to raise awareness to the dominance of one group of people over another group through language use (2001, p.3).

Fairclough (2001) believes that language is a crucial part of the social life, and the relation between language and society is a dialectical one (language is influenced by society, and society is shaped by language). This dialectical relation, in fact, is realized by the presence of three main factors: social events (texts), social practices (orders of discourse) and social structures (languages). Greatly inspired by Foucault's ideas, Fairclough (2001) defines the relationship between power and language (social power and ideology). For him, the way people produce and interpret language is ultimately affected and controlled by power. As an evidence for that, he claims that the way people produce and interpret language is affected by their experiences of the world, and experiences are affected by social organization, which, in turn, is affected and controlled by power (p.21).

Fairclough conceptualized his three-dimensional analytical framework for the analysis of any communicative text and discourse. His model of CDA divides discourse into three distinct aspects (as illustrated in the figure 1 below): the physical text either spoken or written, the discourse practice, and the sociocultural practice.

- Text: the first level of analysis is the descriptive level. It is related to the linguistic analysis in terms of grammar, vocabulary, semantics, sound system, and cohesion above the sentence level (Sheyholislami, 2001, p.7). This key concept will be discussed in the following section (the following title where the textual analysis of Fairclough is explained) as our research will heavily focus on it. (in the last chapter)
- Discourse practice: this dimension is related to the production (composition), distribution (readership/ audience), and consumption (the manner of interpretation) of the text. It is also related to the comparison of a group of similar texts, thus, leading to the rise of the notions of intertextuality (Fairclough, 1992), and intertextual analysis (Fairclough, 1995).
- Sociocultural practice: this dimension has to do with the relationship between discourse and social and cultural reality. It is concerned with social structures that influence the discourse practice i.e. “it is concerned with the relationship between [discourse practice] and social context - with the social determination of the processes of production and interpretation, and their social effects” (Fairclough, 2001, p.22)



**Figure 1.: The Three-Dimension CDA Model of Fairclough (Fairclough, 1995, p.98)**

### 2.3.1 Text and Textual Analysis

As previously explained, textual analysis is concerned with the analysis of linguistic features; however, language has a great number of features which makes its analysis really complex. Therefore, Fairclough (2001) has divided them into three main categories: vocabulary, grammar, and textual structure. As already mentioned previously, regardless of the last category, this work will focus only on vocabulary and grammar. Fairclough (2001, p.93) argues that these three categories (vocabulary, grammar, and textual structure) are related to the social reality by means of three types of value. Experiential value concerned with the text producer's experience of the natural and social world (contents, beliefs and knowledge). Relational value concerned with the social relationships which are enacted via the text in the discourse. Expressive value concerned with the producer's evaluation of the reality (attitudes towards subjects and social identities).

- Vocabulary: the analysis of the lexis of texts goes through asking questions such as to what experiential, relational, or expressive values do words have? (Fairclough, 2001).

This category clearly shows how ideological representations of the world are encoded in vocabulary. Experiential value is related to some significant stylistic devices such as synonyms, hyponyms, antonyms, and metaphors which may reflect ideological values (Fairclough: 2001). Relational value focuses on how word-choice (formality, politeness, etc.) helps create and reflect social relationships between participants. As for the expressive value of words, it focuses on persuasive language, which signals the attitudes, towards a particular aspect in the text, therefore, bringing an ideological significance (Fairclough, 2001). Generally, there are either positive or negative expressive values. As an illustration for this, the case of the representation of the self and the other in texts (US versus THEM) where the positive values are attributed to US whereas the negative values are attributed to THEM (Van Dijk, 1988).

- Grammar: just as it is the case of vocabulary, the analysis of grammatical structures involves the research on the experiential, relational, and expressive values as well. The experiential values have to do with 1) the types of process and participants mainly agency; 2) sentence connections i.e. the role of connectors in linking sentences, and coordination and subordination in complex sentences (Fairclough, 2001). As for the relational values, they focus on modes of sentences (declarative, grammatical question, and imperative), modality, and the use of pronouns. They determine the participants' positions and the different relations between them. The expressive values, on their part, are concerned with the use of expressive modality which is different from relational modality (Fairclough, 2001).

**Conclusion**

The present chapter has presented the discipline of Critical Discourse Analysis. It has also introduced its historical development as a linguistic tool. After showing the three main models of CDA in the world, the researcher closes with a detailed review to Fairclough's model of CDA. That would show the usefulness of such approach as it prepares a ground for the reader for the following chapter. The latter will depend on the framework of Norman Fairclough in the Critical Discourse Analysis of some songs by Algerian singers.

# **Chapter Three**

## Data Analysis & Findings

## Introduction

This empirical chapter is devoted to the analysis of the gathered data related to Algerian song lyrics in English. The chapter starts by describing the corpus of the study, then it analyses qualitatively and quantitatively the English lyrics in the corpus relying on Fairclough's model of CDA. The textual analysis is based on two main categories: vocabulary related to the terminology used to express different themes, and grammar consisting in the analysis of the types of process and participants in terms of agency, sentence moods, modality and pronouns.

### 1. Data Collection

The current study investigates the presence of English in the Algerian Linguistic Landscape (LL), more precisely musical LL, and also the ideologies and external factors inciting singers for such a choice of language. In order to investigate this presence of English in such LL, six songs performed by both Algerian singers: Nabila Dali and Amazigh Kateb, three by each, were gathered from the website of "paroles-musique.com", To analyze the lyrics of the selected songs, two main categories were established: vocabulary and grammar which, in turn, were subcategorized relying on the theoretical framework of Norman Fairclough.

### 2. Data Analysis

The table below shows the main themes discussed in the six songs. Some extractions and illustrations from all songs will later be provided.

<b>Themes</b>	Songs of Amazigh Kateb	Songs of Nabila Dali
<b>Love</b>	-I wanna tcheefly	- Mistaken

<b>Politics</b>	-Do you remember? - Charla-Town	
<b>Freedom</b>		- The Man - My Dream

**Table 1. The Themes of the songs**

The corpus of the study includes four languages: French, Berber, Algerian Arabic and English. The latter is found and shared in all the items of the corpus (the six songs). The second table below indicates the languages used in the lyrics of each song.

<b>Singer</b>	<b>Song</b>	<b>Language(s) used in lyrics</b>
Amazigh Kateb	I wanna tcheefly	English, French and Algerian Arabic.
	Do you remember?	English and Algerian Arabic.
	Charla-Town	English and French.
Nabila Dali	The Man	English and Berber.
	Mistaken	English and French.
	My Dream	English and Berber.

**Table 2. The Languages used in the songs' lyrics**

## **2.1 Textual Analysis of the Songs**

### **2.1.1 Vocabulary**

In order to analyze the vocabulary, the songs have been classified according to the themes they treated. The vocabulary, then, was analyzed relying on some lexical aspects proposed by Norman Fairclough in his textual analysis namely: *synonyms*, *antonyms*, *hyponyms*, *euphemistic expressions*, and *metaphors* as reflecting experiential values; *formal*



and *informal language* as reflecting relational values; and *negative* or *positive expressive values* as reflecting attitudes toward a certain aspect in the text (the lyrics).

### 2.1.1.1 The theme of love

	<b>I Wanna Tcheefly</b>	<b>Mistaken</b>
<b>Hyponyms</b>	Fruity/ sensual / simple	
<b>Metaphors</b>	Criminal body / criminal eyes.	You've taken me for granted
<b>Negative Expressive values</b>	Criminal, she's a call to the people	Must be misunderstanding / you got me so mistaken
<b>Positive Expressive values</b>	Sensual, simple, she's a woman/ Shining like a sun light	You've taken me for granted

**Table 3. The Lexical types involved in the theme of 'Love' in the Song Lyrics.**

The analysis of the songs dealing with the theme of love revealed that carnal love is dominant because the major lexical aspects identified, as table 3 shows, namely: *hyponymy* consisting in the presentation of some vocabulary related to love; *metaphors* that the singers used to make connection between humans and nature to express a specific idea; and *negative* and *positive expressive values* to express certain attitudes toward specific aspects in the songs.

### 2.1.1.2 The theme of politics

	<b>Do You Remember?</b>	<b>Charla-Town</b>
<b>Hyponyms</b>	Alzheimer	Liars / vampires

<b>Negative Expressive values</b>	I don't remember.	Don't believe the liars.
<b>Euphemistic expressions</b>	I don't want to remember.	Don't believe the liars, the super radio TV vampires

**Table 4. The Lexical types involved in the theme of 'Politics' in the Song Lyrics.**

The theme of politics focuses on identity, religious dominance in institutions, the situation in Palestine. The main lexical aspects identified are those reflecting relational and expressive values. Table 4 shows that the language used is less formal and more offensive with only negative expressive values. The other aspect is the euphemistic expressions i.e. indirect expressions the singer uses to replace harsh words and phrases. The theme of politics in the corpus is tackled only by the male singer, Amazigh Kateb, and that will be discussed later.

#### 2.1.1.3 The theme of freedom

	<b>My Dream</b>	<b>The Man</b>
<b>Hyponyms</b>	My dream / dreams	Fly / change/
<b>Metaphors</b>	you could read my mind / You'd see what my dreams are made of	Fly like a bird/ To get off the beaten track/ make my soul shine
<b>Negative Expressive values</b>	There would be no need to lie	And away from the crowd/ Stop the time passing/ I left my life behind/ My soul was so confined

<b>Positive Expressive values</b>	Let my dream come true	change my state of mind/ I've gotta keep moving, happily travelling
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**Table 5. The Lexical types involved in the theme of 'Freedom' in the Song Lyrics.**

Table 5 above indicates that three lexical aspects are recognized. The first lexical type is hyponyms related to the notion of "freedom". The second one is the occurring metaphors. The third is the expressive values including both negative and positive ones. In the corpus, the female singer, Nabila Dali, tackled the theme of freedom, and the relevant explanation of the relation between the themes and the gender will be later discussed.

## 2.1.2 Grammar

### 2.1.2.1 Structures of sentences

The analysis of the lyrics reveals that all the three types of sentence (SVO, SV, and SVC) are present, yet in imbalanced proportions. Hence, we find that the SVO type is the most used followed by the SVC type, then the SV type as the least used. Notably, almost all the participants of these types of sentence are animate (generally replaced by personal pronouns); few inanimate participants were introduced, only in the SVC and SV types. Table 6 below provides some illustrations.

<b>Songs Titles</b>	<b>SV</b>	<b>SVC</b>	<b>SVO</b>
<b>I Wanna Cheefly</b>		she's a call to the people/ she's a woman	I tell you/ (she) hot kills me/ (you) see the creature/ I wanna a big smile
<b>Charla-Town</b>			(you) don't believe the liars

<b>Do You Remember?</b>	I don't remember/ I remember		I don't want to remember
<b>The Man</b>	And (I)fly	That was what I had to find/ My soul was so confined/ my soul is blown away/ I've been lost	I wanted to go <u>a</u> way?/ I wanted to see the world/ Feel the wind/ I saw this stranger guy/ He wanted to guide my way/ He wanted to lead me/ I left my life behind
<b>Mistaken</b>		(it) must be a misunderstanding	You've taken me for granted/ You got me so mistaken/
<b>My Dream</b>		my dream come true/ you could see in my eyes/ there would be no need to lie	You could read my mind/ You'd see what my dreams are

**Table 6. The Structural Types of Sentence in the Song Lyrics**

It is noticeable that the "SVO" is the most frequent structure in the data as many instances extracted are shown into the table. However, the SV structure is the least occurring one. Most of the agents (subjects) in all the structures are personal pronouns, and that will lead us later to discuss the identities and ideologies through the socio-cultural analysis.

#### **2.1.2.2 Modes of Sentences**

After the clauses have been identified, they have been classified into three categories relying on Fairclough's three modes of sentences or sentence moods:

- 1) the declarative sentence which consists in a subject and a finite (verb),

2) the interrogative or grammatical question which consists in a finite and a subject to which we distinguish two types: wh-questions and yes/no questions, and

3) the imperative sentence which consists in a finite without a subject.

These sentences demonstrate relational values in the sense that they show the position of each participant in the text. It is worth mentioning that the singers or songs' writers have varied in the way they have used these three moods. Therefore, after the analysis, it is found that the most dominant mood is the declarative one whereas the interrogative is the least frequent. Table 7 below provides some extracts from the songs' lyrics illustrating the three modes of sentence.

<b>Songs' titles</b>	<b>Declarative</b>	<b>Imperative</b>	<b>Interrogative</b>
<b>I Wanna Cheefly</b>	I wanna tcheefly/ she's a call to the people	Shut up and see the creature	
<b>Charla-Town</b>		Don't believe the liars	
<b>Do You Remember?</b>	I don't remember/ I remember		Do you remember?
<b>The Man</b>	I wanted to go way/ That was what I had to find/ I saw this stranger guy/ He wanted to guide my way	tell me who am I/ make my soul shine	Who is the real me?
<b>Mistaken</b>	Must be a misunderstanding/ You got me so mistaken	No!	

<b>My Dream</b>	you could see in my eyes/ you could read my mind	Let my dream come true	
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**Table 7. The Modes of Sentences in the Song Lyrics**

Through the table above, it is noticed that the most frequent mode is the declarative one, whereas the imperatives exist almost once in a song. However, the interrogative mode is the less frequent one as it appears twice in the whole corpus.

### 2.1.2.3 Modality

Through the analysis of the song lyrics, the notion of modality is found in almost all the songs. A large number of sentences are identified to have different modal verbs of the English language. Some examples are provided below in Table 8 where the modal verbs are classified from the most used to the least used

<b>Songs' titles</b>	<b>Sentences with Modal Verbs</b>
<b>The Man</b>	what I <b>had to</b> find/ I <b>can</b> see that my soul is blown away/ they' <b>ll</b> wait for me/ The goal I <b>had to</b> achieve, the things I <b>had to</b> do
<b>My Dream</b>	you <b>could</b> see in my eyes/ you <b>could</b> read my mind You' <b>d</b> see what my dreams are made of / there <b>would</b> be no need
<b>Mistaken</b>	<b>Must</b> be a misunderstanding

**Table 8. The Use of Modal Verbs in Song Lyrics**

It is remarkable that Amazigh Kateb's songs include no modal verbs. The modals (identified in bold) are frequent in Nabila Dali's songs. The found modal verbs are: 'had to',

'could', 'would', 'will', 'can' and 'must'. 'Can' and 'could' are in the low degree of modality; 'will' and 'would' in the medium degree; and 'had to' and 'must' in the high degree.

#### **2.1.2.4 Pronouns**

The use of pronouns, in some cases, may reveal the relations that relate between the speaker/writer and the listener/reader. The pronouns are important in the analysis because they indicate the relational values on different sorts. The "we" and "you" pronouns that hold the fact of "exclusion" and "inclusion" (more details are going to be provided in the sociocultural analysis). Throughout the songs understudy, those pronouns carrying such values have been identified. For instance, the pronoun 'I' occurs twelve times in Dali's "The Man"; whereas in all Kateb's songs, it occurs twice in one song (I WannaTcheefly). Both "Mistaken" and "My Dream", 'you' is mentioned eight times. Interestingly, the pronoun 'he' appears five times and only in "The Man"; and 'she' appears twice in "I WannaTcheefly".

#### **2.2 Sociocultural Analysis**

For the historical reasons justifying the dominance of Arabic and French, it is obvious that the presence of English in Algerian territories remains unusual. Nonetheless its unexpected infiltration increases today more than ever before in certain domains more than others. Without doubt, it has reached the musical sphere. Taking advantage from the availability of the Internet which provides them with a much larger audience since the latter would also comprise Algerian, Maghrebi and non-Maghrebi listeners. Algerian singers who use English in their songs are investing the English language as a practical vehicle to reach a greater audience.

As presented in the textual analysis, singers vary in their use of English in the song lyrics. On different occasions, English is used besides another language. However, coming to

practice in society, Arabic and French take more advantage. Another case is worth mentioning, and this concerns lyrics written totally in English for one song (The Man), and it included only the word 'ruh' that means 'go' in Berber. The issue of the variety of languages used is due to the influence of the native and colonial cultures in Algeria on the singers' choices. The same issue helps the singers who combine English with other languages in their songs to attract a bigger number of audiences and fans because the latter rarely have a good command of English. Hence; including another language, to which they (audience) seem familiar, is a practical way to make them understand better what they are listening to.

Singers are totally aware of the insufficient knowledge in English of their audience which may affect the comprehension of their products. However, this does not prevent them from opting for the choice of this language. In fact, the language that social actors choose to use has always to do with their actions. In this context, the singers' choice for English has to do with the message they want to convey in their songs for their audience being specific or general. As already mentioned in chapter one, English is currently the language of the globe and the language that is most used all over the world. Therefore, singing in English could be a useful way of getting their message heard, world-widely recognized and why not discussed. In the following section, more details and explanations will be discussed.

### **3. Findings and discussions**

The analysis of the song lyrics related to vocabulary revealed that three main themes were repeatedly discussed namely love, politics, and freedom. In our corpus, the main types being identified are hyponyms, metaphors, and as heavily used expressive values being either negative or positive depending on the theme. Interestingly, the Maghrebi society, and the Algerians particularly, are known for their reservation and strict traditions. Indeed, as already mentioned in the introduction, there are some topics that are not allowed to deal with even



among members of the family. Carnal love, in fact, is part of those topics. Algerians find it quite inappropriate and even shameful to speak about carnal love at home or worse in public space. However, Algerian singers, like Nabila Dali and Amazigh Kateb, have transgressed this tradition and come out of their silence both in their local dialects and in foreign languages. Singers in Berber or Arabic before Rai music often resorted to metaphors, euphemisms and other devices, but the singers concerned here prefer resorting to English.

With the necessity of getting rid of this oppression imposed on them, some singers started to sing about love in public, as did other singers in any other part of the planet. Strategically, Algerian singers used English as a way to make the reveal heard and recognized not only by their local society but by the whole world. In addition, the singer uses metaphors to increase the poetic scope of her challenge. A metaphor is a means of representing one aspect of experience in terms of another, for that Nabila Dali uses words in relation to the natural world in "The Man" to make reference to the whole society she challenges for her carnal love.

In contrast to the theme of love, the theme of politics is discussed in an offensive way. That is, using more informal language with only negative expressive values and including sometimes euphemistic expressions. CDA sees that social processes as dynamic and discourse as historically produced and interpreted which cannot be analyzed without making reference to the past. There are topics related to politics in the songs under study like identity, civil war, and Palestinian Issue. In fact, each has its own history and significance in the Algerian socio-historical context. Concerning identity, it was mentioned in the first chapter that Berber is the oldest language in North Africa, yet due to different colonial invasions, this language and its native speakers are marginalized and considered as minorities. It was not until recently that Berber was recognized as an official language.

However, coming to practice, it still has a long way to go before it reaches this status effectively. This, in fact, led singers from Berber ethnic groups to claim their right for a specific identity. In her two songs "The Man" and "Mistaken", for instance, Nabila Dali, a young Kabyle singer, deals with the issue of identity. In the former (The Man), she tells her story about her origins she wanted to find. For instance, in some of the lines she says: "Then I saw this stranger guy; In front of the mountain high; Sir tell me who am I and please make my soul shine; He said to me "ruh, ruh, ruh"; He wanted to guide my way". In the fourth stanza, Nabila Dali included the Berber expression "Ruh" meaning "Go". In fact, this expression was not randomly included. It is a euphemistic expression to implicitly say that her origins are Berber not Arabic. In the latter (Mistaken), she shows resistance to the governmental authorities imposing on them Arabization.

The situation in Palestine is a case that the whole world is aware of. Since decades Palestine is under the control of Israel, yet not much is done to find a solution or help. Therefore, this made Algerian singers upset especially that Palestine in general and Jerusalem in particular represents a holy place for Muslims, hence, it must be retrieved. In his song "Charla-Town", Amazigh Kateb uses euphemistic expressions where he replaces or tries to hide certain words and expressions which may prove embarrassing for particular listeners and can be considered as being harsh or unpleasant to prove less responsibility in what he is saying. Among these expressions "the third world is a stupid and America is a mackerel"; an ironic sentence aiming to say that America has taken control over the world, and if there is one to be blamed for the Third-World's actual situation (being stupid), it would be America. He also uses very informal language and negative expressive values as he treats the UN and the Arab world as "charlatans" and characterizes the princes of the Middle-East nations as being "small". He considers them all as being "liars", "man eaters" and "vampires".

According to Fairclough (2001), the use of such lexical aspects provides information about the relationship between the addresser and the addressee. Therefore, from what has been mentioned above, it is obvious that the relation between the singers and those governmental poles is not that stable and satisfactory for both sides. Ideologically speaking, the singers are calling for change in the systems. Furthermore, among those to whom Amazigh Kateb addresses his song, the "UN" and "America", hence, it is not surprising to find him using English as a mediated language in the song lyrics to make them well receive and interpret his claim.

It is worth noting that the theme of freedom combines together all the themes above. That is the reason that led singers to resort to sing for freedom as did Nabila Dali in her song "My Dream" when she says "let my dream come true". She is, in fact, calling the forces to give her the chance and freedom to realize her childhood dream (this has to do with politics). Algerians are living in a great pressure and oppression from both governmental and social restrictions. Therefore, from an ideological perspective, singers call for freedom.

Taken together all what has been discussed about all themes, the Algerian singers, Amazigh Kateb and Nabila Dali use English for the ideological aim of denouncing inequality and inferiority between people, also the dominance of some institutions and cultural systems, for instance, the issue of religion dominance above institutions and language policy. In point of fact, it is explicitly said by the singers in their song lyrics that they want to get free and reach a unity between all people thanks to music. Accordingly, they explicitly use English as another means and a common language for communication to attain that goal.

## **Conclusion**

This chapter has critically analyzed six songs by two Algerian singers and discussed the findings of the study. First, a textual analysis and a socio-cultural analysis have been

provided. Then the presence of English in the songs has been discussed. The findings related to the themes and ideologies have been presented relaying on Fairclough's lexical aspects mainly hyponyms, euphemistic expressions, metaphors, formal/informal language, and positive/negative expressive values. The discussion has been made at all levels to show the how and why the singers used English to implicitly and explicitly articulate their ideologies.

## General Conclusion

The present study has investigated the presence of English in the Algerian songs focusing mainly on three songs by Nabila Dali and three others by Amazigh Kateb. The dissertation has set two main objectives. It aimed at investigating the different ideologies and external influences which motivated the singers to choose English for their songs. Also, it aimed at revealing the extent to which English has impacted on the Algerian LL by putting emphasis on the musical public sphere where it is heard.

In doing so, the study has adopted CDA approach to explore in depth and reveal those ideologies that were implicitly conveyed relying more precisely on Fairclough's framework of CDA. Six songs have been critically analyzed. The analysis of the songs started at the levels of vocabulary then grammar as it further moved to the sociocultural analysis. Based on the outcomes and discussion, it is found that the Algerian singers, Amazigh Kateb and Nabila Dali, employ English with, at least, one other language which seems to be more familiar for the Algerian audience namely Arabic, Berber, or French. This, in fact, shows how English is unusual and less frequent in the Algerian environment. Singers make use of other languages along English because of their total awareness about the little knowledge of the local inhabitants for this language. Nonetheless, this does not exclude the fact that English is constantly gaining ground in Algeria.

The findings demonstrated that the singers have tackled subjects related to their personal experiences. These subjects are not, in fact, limited to politics and identity. Indeed, the singers have dealt with love stories, gender and freedom. From the standpoint of the critical analysis of the lyrics, it has been noticed that the singers were not satisfied with what is happening in their social environment be it local (as already seen with the theme of love) or international (as seen in the theme of politics). Apart from their call for change, the singers

have also the desire to broaden their messages and address them to particularly targeted people from all over the world. For this reason, Nabila Dali and Amazigh Kateb have taken advantage from English status as the global language which is mostly understood and spoken around the world. They have used it in their own way as a means to ensure that the message will be received and recognized by the targeted audience.

It is recommended for future research, for who may be interested in conducting research on the present topic, to widen the corpus more so as to provide more generalizations. Furthermore, the present dissertation has dealt with one Maghrebi -and Arabic- nation; including other Maghrebi or Arabic countries would make the study more prominent and the results more reliable. It is also hoped that further studies around the same topic would pay more attention to other areas where English is steadily gaining ground in Algeria, like the world of advertising, the press, poetry, and the business at large.

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## Appendices

<b>Amazigh Kateb Songs</b>		
<p><b>I wanna tcheefly (2009)</b></p> <p>I tell ya 2x tcheefly</p> <p>A criminal fruity girl Criminal eyes Criminal body with your bada king size (2x)</p> <p>Criminal c'est pas bimbo banale C'est pas beauté fatale C'est un scandale Criminal, she's a call to the people Sensual, simple, she's a woman symbole</p> <p>Elle est comme les hommes ils aiment Et c'est sur elle que les... hommes zooment Que les hommes zooment sur elle en état de zoomission</p> <p>I wanna tcheefly, I wanna tcheefly, I wanna tcheeflylylylyly...2x</p> <p>Ey legdem guelou belli eezin mawzoun 3la mizen chine Shining like a sun light lalalyly Hot kills me shut shut shut up And see the creature *****</p> <p>Grib bassina lemzia mrabbi hrach Wmen bekri mharrach L'estomac te3i mkemmech Bessah ki njou3 nekoul koullech Wenti hssebteni mtarwech Wena ghir guellil yena lmel ma 3andich Welli 3endi fettarbouch Amnini 9albi byad ghir kima khrouj men la douche En détail li moura la douche T'es la plus belle des papiches De toutes les papiches que je connais tu es la plus louche</p> <p>A criminal fruity girl Criminal eyes Criminal body with your bada king size (2x)</p> <p>I wanna tcheefly, I wanna tcheefly, I wanna</p>	<p><b>Do you remember? (2012)</b></p> <p>Do you remember x2 Do you remember x2 Do you remember, do you do you remember ... Ahhh i don't remember, y ana manich baghi natfakar ... Ahhh i don't remember, ya nssawni nssawni nssawni ... Ahhh i don't remember, y ana hakmatni l'alzheimer ...</p> <p>Ahhh ki kount sghair w ma aâliya tathayar ... Ki nakhrouj nesshar, tgaleb aâliya l dzair ... Do you remember, do you do you remember ... Ahhh w bdit nekbar w nssaqssi aâla li sayar ... W bdit nessmar yaw nafham w netwadar ...</p> <p>Ahhh ch'hal w ana mchoumar w ngabar wach n'souguer ... Lahzem tzayar, l'qonta bdat fiya takhmer ahhh ...</p> <p>Ahhh l'marteau aâyani w ana aâyit m'mssamar ... W bdit nghamar, y ana koul ma nqamar nakhssar ahhh ...</p> <p>Ahhh i don't remember, i don't want to remember ahhh ... Ahhh i don't remember, ya nssawni nssawni nssawni ... Ahhh i don't remember, y ana hakmatni l'alzheimer ... Do you remember, ki kount f chanté t'hambar ahhh... W nass takhzar w nta bel bala tahfar .... Do you remember, ki kan zmen yatmassmar ahhh ... W jouaâ yaâssar, yaw lamaâlem ydassar ... Mabghach yssayass, yaw mabghach ybadar ahhh ... Drabtou b hami l rass, hata l fess tkassar ahhh ... Yes i remember, ki l beb</p>	<p><b>Charla-Town (2004)</b></p> <p>Well welcome welcome well Welcome to Charla-town Don't believe the liars The super radio tv vampires</p> <p>Pointés sur Baghdad et sur le sud Liban Dans ce Moyen -Orient quelques chars sont latents Latents les attentas du Hamas et du Hizbollah Et moi j'attends la Palestine depuis cinquante ans De retour, les vampires du processus de l'épée Ils viennent s'occuper des territoires occupés L'Intifada appelle le monde mais ça sonne occupé Ses enfants ne connaissent de la paix que vos traités maltraités</p> <p>Charlatan, attends un peu que j'te parle Charlatan, recule tes chars et va-t- en</p> <p>L'ONU depuis le début ce sont des charlatans Le monde arabe et ses petits princes aussi sont des charlatans Comme le Mossad ils brouillent des œufs à la sauce charlatan Dessine-moi un mouton avec les cornes, Charlatan L'épuration ethnique tu la pratiques, Charlatan Charla-t'en fais pas pour nous on va faire des enfants Fabricants de guerre, de kamikazes et de colons Qu'est ce que le TPI attend?</p> <p>Car c'est le sol de tout le monde ici C'est pas un solde de tout compte là Oui c'est la terre de Palestine ici Ici tout compte tout compte, icitout compte tout est compté</p> <p>Mangeurs d'hommes et de chair à</p>

<p>tcheeflylylyly...2x</p> <p>Ey faux barrage esthétique Kilouwet maquillage Ki kounti naturelle khir dork welliti à la page Welliti branché N9obti le panché J'aime surtout quand t'es punchy punchy Ki edowriha gommage c'est dommage 3lik Hyetek gue3 cosmétique Armi lhammayer welghobbayer Ndesintoxi fik Pose ton sac hanouna Viens dans mon hamac Détends-toi t'as ton bac T'as tout emballé à la fac</p> <p>I wanna tcheefly, I wanna tcheefly, I wanna tcheeflylylyly...2x</p> <p>I wanna a big smile, I wanna big smile, I wanna biga biga a biga biga a big smiilaaa Bech ki tji fi beli Ngoul hedik madama mamay A big smila Parce que telbssi merkhissa Ma tchenfich ya anissa Ta3ali li noumarissa Bidoun malabissa Ma tkounich 3akissa ma tkounich Ma tkounich habissa ya lpapicha</p> <p>A criminal fruity girl Criminal eyes Criminal body with your bada king size (2x)</p> <p>I wanna tcheefly, I wanna tcheefly, I wanna tcheeflylylyly...2x</p>	<p>aâliya tssakar ... Rmawni f cachou, jadarmiya wel aâskar ahhh ...</p> <p>Ahhh i don't remember, y ana manich baghi natfakar ... Ahhh i don't remember, ya nssawni nssawni nssawni ... Ahhh i don't remember, y ana hakmatni l'alzheimer ...</p>	<p>canon Donneurs de leçons et de coups de clairons Maîtres du monde et des environs Vos problèmes sont nos solutions</p> <p>Dans notre argot pas d'embargo Dans nos maisons pas de pain ni d'eau Le Tiers-Monde est un nigaud Et l'Amérique est un macro</p> <p>Un demi siècle de génocide palestinien Quel sémite a pu espérer ça Qui a pu rêver d'extermination massive, Sûrement pas celui qui a vécu la Shoah Qui c'est qui a mis en cage the lion of Juda Qui, avec les nazis a passé contrat Ce n'est pas le petit peuple, ce n'est pas toi et moi C'est les gros sous déguisés en diapora: bourgeois et</p> <p>Charlatan... refrain(2fois)</p> <p>Car c'est le sol de tout le monde ici C'est pas un solde de tout compte là Oui c'est la terre de Palestine ici Ici tout compte, ici tout compte Tout est compté...</p>
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### Nabila Dali Songs

<p><b>Mistaken 92016)</b> Où est ta proie? Qui est ta victime? Tu veux me manipuler Sans polémiquer Qui pourrait bien croire A tes histoires enfantines Tes syllabes acidulées Célibat ondulé Je cours, je cours</p>	<p><b>My Dream (2016)</b> Limmer ceffun yimdanen / Si seulement les gens se rappelaient I wussan i ten-yeğgan / Des jours passés Tirga-nni ten-ittmeslayen / Les rêves qui leur parlaient Asmi ay llan d igerdan / Quand ils étaient enfants</p>	<p><b>The Man (2016)</b> I wanted to go way I wanted to see the world Feel the wind blowing on my face and fly just like a bird To leave my life behind And change my state of mind Who is the real me ?</p>
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<p>Je te fuis sans un détour  Enfuis toi si c'est ton tour  Je cours, je cours  Je te fuis sans un détour  Si ton âme me joue des  tours  Must be a  misunderstanding  You've taken me for  granted  No!...no!...  No!...no!...  Must be a  misunderstanding  You got me so mistaken  No!...no!...  Âme de guerrière, et  langue aiguisée  Cesse de jouer, ça effraie  C'est voué à l'échec  Je peux guérir et te  mépriser  Bien ancrée dans mes  racines  Du côté amazigh  Je cours, je cours  Je te fuis sans un détour  Enfuis toi si c'est ton tour  Je cours, je cours  Je te fuis sans un détour  Si ton âme me joue des  tours  Must be a  misunderstanding  You've taken me for  granted  No!...no!..  No!...no!...  Must be a  misunderstanding  You got me so mistaken  No!...no!...  No!...no!...  No!...no!...  Must be a  misunderstanding  You got me so mistaken  No!...no!...</p>	<p>Asmi d tziri tteawazen /  Lorsqu'avec le clair de lune ils  veillaient  Asmi heddern i yitran / Lorsqu'avec  les étoiles ils  parlaient  Limmer ceffun yimdanen / Si  seulement les gens se  rappelaient  Ur yecqi wugur yellan / Les soucis  auraient eu moins  d'importance  Eğğet-iyi ad arguy (4) / Laissez-  moi rêver  Limmer tecfid a temzi / Si  seulement tu t'en rappelais,  ô jeunesse  I wussan yid-m nurga / Les jours  dont nous avons rêvés   Mekti-d tadukli-nni / Souviens-toi  de cette amitié-là  Asirem n yigerdan tuffra / De  l'espoir caché des enfants  Itran yuyen igenni / Les étoiles  couvrant le ciel  Ur ttun  seg-s kra / N'ont rien oublié de cela  Limmer tecfid a temzi / Si  seulement tu t'en rappelais,  ô jeunesse  I yasen-yellan di tirga / Ce dont ces  enfants rêvaient  Let my dream come true (4) /  Laisse mes rêves se réaliser  If only you could see in my eyes /  Si seulement tu pouvais  voir dans mes yeux  If only you could read my mind / Si  seulement tu pouvais  lire mon esprit  You'd see what my dreams are  made of / Tu verrais de quoi  mes rêves sont faits  Then there would be no need to lie /  Alors, il n'y aurait  pas besoin de mentir  CHORUS  Eğğet-iyi ad arguy (*4) / Laissez-moi  rêver</p>	<p>That was what I had to  find  To get off the beaten track  And away from the crowd  Stop the time passing if  only for a while  Then I saw this stranger  guy  In front of a mountain high  Sir tell me who am I and  please make my soul shine  He said to me “ruh, ruh,  ruh”  He wanted to guide my  way  He wanted to lead me to  The goal I had to achieve,  the things I had to do  I left my life behind  My soul was so confined  Who is the real me?  That was what I had to  find  Then I saw this stranger  guy  In front of a mountain high  Sir tell me who am I and  please make my soul shine  He said to me “ruh, ruh,  ruh”  Right here I can see that  my soul is blown away  I’ve gotta keep moving,  happily travelling  I’ve been lost in the  darkness with no company  I’m going to where my  heart belongs, they’ll wait  for me  Ah, “ruh”  He said to me “ruh, ruh,  ruh”.</p>
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