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English Section**



**Using Critical Discourse Analysis to Unveil the Ideology of Illegal Immigration in Algerian
Songs**

**A Dissertation Submitted to the Department of Foreign Languages in Partial Fulfillment
of the Requirements for the Master's Degree in Linguistics**

Submitted by:

Miss. BOULAZA Maroua Anissa

Miss. KOUADRIA Hanane

Supervised by:

Miss. SAHLI Naima

BOARD OF EXAMINERS

Chairman: Dr. BELARBI Khaled

Supervisor: Miss. SAHLI Naima

Examiner: Dr. BENABED Ammar

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*This research work is dedicated to the memory of my aunt, **Keltoum**, who promptly left us while I was about drafting this dissertation, asking the Almighty Allah to bless her soul and dwell her in his vast paradise.*

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List of Acronyms

AAVE: African American Vernacular English

ADA: Algerian Dialectal Arabic

CDA: Critical Discourse Analysis

CLS: Critical Language study

MSA: Modern Standard Arabic

SFL: Systematic- Functional
linguistics

Abstract

The present dissertation is intended to investigate the illegal immigration in Algerian society presented in Algerian Rai Music having two main objectives; the study aims first, to explore the hidden messages of these songs. Second, it aims to look at the ideologies defended by the singers. For this purpose, two(2) Algerians Rai music were gathered to serve as a corpus for the study. It relies on Fairclough's Critical discourse analysis approach. The analysis of the song lyrics was divided into two main parts at level of the textual analysis including vocabulary and grammar section then social practice relating the topic with the Algerian society. The study is qualitative in nature because it is concerned with qualitative phenomenon, therefore; the results are interpreted through a qualitative content analysis as an attempt trying to reveal the ideologies and messages hidden in the songs. The results of the present study show that the singers vary between three linguistics choices: Modern Standard Arabic, French language, and Algerian Dialectal Arabic for native and colonial reason and to convey the meaning to a certain category of people. The ideologies defended are illegal immigration and their beliefs of not belonging to the country. When relating these ideologies with Algerian context it is shown that these ideologies contradict the Islamic principles.

Key words: Illegal immigration, Rai Music, Lyrics, Ideology, Critical Discourse Analysis

الملخص

تهدف هذه المذكرة إلى دراسة الهجرة غير الشرعية في المجتمع الجزائري و بالتحديد في أغنية الراي الجزائرية. هذا المشروع يهدف إلى نقطتين رئيسيتين : أولها اكتشاف الرسائل الخفية في هذه الأغاني , ثانيا النظر في الأيديولوجيات المصانق والمدافع عنها من قبل المغني. لهذا الغرض حددت أغنيتين من الراي الجزائري وذلك لتكون بمثابة مجموعة للدراسة, هذه الأخيرة تعتمد على نهج نورمان فركلاف في التحليل النقدي للخطاب. تحليل كلمات الأغاني ينقسم إلى جزئين على مستوى تحليل النص حيث يشمل: تحليل الكلمات والقواعد اللغوية, كما تحلل هذه الدراسة كلمات الأغاني على مستوى الممارسات الاجتماعية, هذا المشروع وطبيعته هو عبارة عن بحث نوعي لأنه معني بظاهرة نوعية وبالتالي تركزت النتائج عبر تحليل المحتوى النوعي. كما حاولت للكشف عن الأيديولوجيات والرسائل الخفية في الأغنيتين. أظهرت النتائج أن المغني يجمع بين ثلاثا اختيارات لغوية: اللغة العربية الفصحى الحديثة, الفرنسية, و اللهجة الجزائرية. ويعود ذلك لعدة أسباب محلية و تاريخية , و يهدف المغني بهذه الإختيارات إلى نقل الرسالة لفئة محددة من المستمعين. كما أظهرت نتائج هذه الدراسة أن الأيديولوجيات المدافع عنها هي أيديولوجية الهجرة غير الشرعية و الإعتقاد بعدم الإلتزام لهذا الوطن , و عندما تربط هذه الأفكار مع المجتمع الجزائري تظهر أنها المعتقدات تناقض الأساسيات الإسلامية.

الكلمات المفتاحية: الهجرة غير الشرعية، كلمات الأغنية، الأيديولوجية، التحليل النقدي للخطاب.

Résumé

Ce mémoire vise à étudier l'immigration illégale dans la société algérienne présentée dans le Rai algérien. Ce projet a deux objectifs principaux : d'abord l'étude vise à explorer les raisons de varier les choix linguistiques et leur message caché. Deuxièmement, ce projet vise à examiner les idéologies défendues par les chanteurs. Deux musiques de Rai Algérien ont été rassemblées pour servir comme un corpus d'étude. Ce projet est basé sur l'approche d'analyse du discours critique de Fairclough. L'analyse des paroles des chansons a été divisée en deux parties principales. L'analyse aux niveaux textuels inclut une section de vocabulaire et une section de grammaire. Ensuite l'analyse au niveau sociale en reliant le sujet de ce projet avec la société algérienne. La recherche est qualitative parce qu'elle est concernée avec un phénomène qualitatif. Les résultats sont interprétés à travers une analyse du contenu qualitatif comme une tentative de révéler les idéologies et les messages cachés dans les chansons. Les résultats de ce projet montrent que les chanteurs varient entre trois(3) choix linguistiques : Arabe moderne standard, la langue Française, et le dialecte arabe algérien pour des raisons coloniales et natives. Et aussi pour bien transmettre le sens de message à une certaine catégorie de personnes. Les idéologies défendues sont: l'immigration illégale et leurs croyances à ne pas appartenir à ce pays(L'Algérie). En reliant ces idéologies au contexte algérien il s'est démontré que ces idéologies contredisent les principes islamiques

Mots clés : immigration illégale, musique de Rai, paroles, idéologie, l'analyse de discours critique

General introduction

Music is group of sound made either with instruments like piano or guitar or composed by voice and lyrics. Therefore, music contains meaning to convey and lyrics that help listeners to grasp the deep meaning. Songs are also a means to interact and develop the audience's sense of belonging to a given cultural context.

The creation of the song is not always for entertaining purposes, but it is also a way to support particular ideological messages and causes such as the illegal immigration, critics against governments, and critics to social phenomena. In Algerian Rai music for example the ideological perspective of the lyric composer has become popular and accepted by youth.

Algeria is known by its vast geographical surface. This fact leads it to be characterized by ethnic and cultural diversity. Algeria adopts its traditional musical diversity from Islamic Spain, Ottoman empire, the Eastern Arab countries (the Mashriq) Saharan and west Africa, Berbers, Bedouin and Europe. The Algerian musical diversity includes Andalusian music, Sha'abi music, Rai music and Rap music respectively.

The study attempts to scrutinize the Algerian singers: RedhaTaliani and the band of Ouled El Bahdja. Their songs try to bring to light socio-political issues that Algeria faced nowadays. The singers choose Algerian Dialectal Arabic, modern standard Arabic and some expressions from French language to express their ideas to specific category of people in society.

The objective of the study is to discover the linguistic choices made by the singers, the hidden messages behind those choices, and the ideology they defend in their songs. To reach these objectives, the researchers raise two main research questions:

- 1) What are the hidden messages of these songs?
- 2) What are the ideologies these singers promote to the Algerian youth?

The following hypotheses were formulated:

- 1) The main hidden message is that there is no hope for the Algerian youth in Algeria.
- 2) The ideology defended is that the youth should leave Algeria, even if it would be to immigrate illegally.

In fact, the main motivation to investigate is that this phenomena witness an increase from many years ago because of the sociopolitical and economic issues of the country. It had been studied by sociologist but not from discourse analysis. This pushes us to study it from socio-linguistic point of view relying on critical discourse analysis. In addition to this, we want to reveal what push youth to jeopardize their lives and immigrate illegally through analyzing two Rai songs critically.

This work pursues the theoretical frame work labeled Critical Discourse Analysis (CDA), as illustrated by Norman Fairclough's approach (2001). For practical reason it focuses exclusively on textual and sociocultural dimensions of the approach. The reason why we opt only for these dimension is that the aim of the present study is to sort ideologies of the singers by relating them to the society.

The selected corpus is elaborated through consulting websites and YouTube channels of the singers. The corpus includes two songs namely Babour El Louh by Ouled El Bahdja, and Ya El Bahri by RedhaTaliani. The data are examined through qualitative research since it is concerned with qualitative phenomena that take place in society.

The significance of our research lays in unveiling hidden messages of the discourse mainly songs by conducting critical discourse analysis of song lyrics. These songs tackled the critical issue of illegal immigration of youth in Algeria. This phenomenon has been studied by sociologists, but not from a discourse analysis. Therefore, this research study attempts to understand d the main reasons that have promoted illegal immigration among Algerian youth though they know that they would jeopardize their lives in the midst of the Mediterranean Sea.

The dissertation consists of general introduction, followed by the first chapter reviewed an overview about music in general with illustrating its elements, then relating music with emotions, society and politics taking into account the recurrent theme of songs. Also this section provides historical background of music starting from Andalusian music to what is known as Rap music.

The second one presents the theoretical frame work “Critical Discourse Analysis” and its pioneers namely Van Dijk, Wodak, and Fairclough. Moreover, the historical development of CDA, and Fairclough’s dimensions were tackled. In addition to this it contains the review of literature related to the topic understudy taking into account the aim of these previous research, the method followed, and the findings of them. One can mention that all previous works share the same point which is the ideologies hidden.

This will be followed by the last chapter in which the corpus is analyzed discussed then present the results following the selected theoretical framework based on the two dimension of Fairclough (2001) textual taking into account vocabulary(synonym, hyponym ,antonyms, negative and positive expressive value, and euphemistic expression). Concerning grammar; mode of the sentences, modals and structural type of sentences are discussed. Lastly the sociocultural analysis in which the songs understudy were joined with the society.

A general conclusion will attempt to provide general overview about the topic of the topic of this work, its objectives, the methods pursued, the summary of the discussion and result section providing answer for research question then checking the validity of the research hypothesis than lastly suggest some recommendation for further research in the study of area.

Chapter One:
An Overview on
Musicin the Algerian
Context

Introduction

This chapter presents the first theoretical part of the study. It is an overview of the key concepts that will be presented throughout our research. As it can help the reader with better understanding in the following part. It is composed of six main concepts. The first one gives an overview about music and sets its elements. The second reviews the value of music in society, politics and emotion. The third one shows the effect of music on consumers. Then it is followed by the recurrent themes of songs. The fifth part provides the history of song in Algeria. The last one sets the link between illegal immigration and music.

1.1. Definition of Music

Language can be defined as means of communication used by human being. Through language, people can exchange knowledge, beliefs, opinion, wishes, threats, commands, declaration, feelings and thanks. It is commonly known that language is considered as tool to express thoughts; these thoughts can be expressed through different media, for example: newspapers, books, novels, social media and even music. Gregory stated that (1997), "*in many societies, music is not an independent art form to be enjoyed for its own sake, but is an integral part of culture.*" That means that music is an inseparable part of people's daily life. Throughout different periods of time, people are surrounded by music ranging from singing nursery rhymes, humming traditional songs, and enjoying music in official ceremonies and less informal settings such as weddings. Hence, music is also a powerful medium that conveys various messages and communicate several ideas.

According to Harper (2001), the word music is coined in the mid 13thC. The term *musikeis* "*a pleading succession of sounds or combinations of sounds; the science of combining sounds in rhythmic, melodic, and (later) harmonic order.*" The word music is also

coined from the Greek word *mousikē*, meaning the (art of the Muses). In classical Greece, it referred to any art that is inspired by the Muses, particularly music and lyric poetry. Modern spelling of the word music started in 1630s.

Defining the term music depends on the cultural and social context. For instance, Samama and Clements (2017) claimed that “*music consists of vibration in the air that are observed by us and then interpreted as sounds.*” Blacking (1969) perceived music as patterns of sounds that are expressed in a given society that does not refuse this way of expression. Blacking (1973) also stated that music sound is made by human in organized way. When we hear the term “music” it seems that just it is for entertainment and expressing emotions and feelings. However; it can also touch other sides in life.

Schade Poulsen (1999) regarded that “*nonverbal message and meaning were alive in music and that a more profound and humanistic understanding of social life could be discovered in it.*” This quote about the real essence of music highlights the fact that music is deeper than just the mere fact of expressing feelings and emotions. Therefore, music can be used both; as entertainment and a strong means that is capable of transmitting other messages such as social issues, political, economic and humane ones respectively.

1.2. The Elements of Music

Music consists of fundamental elements, which are rhythm, dynamics, melody, harmony, tone colour, texture and musical form. These later were explained by Schmidt-jones (2013) as follow:

1.2.1. Rhythm

Rhythm can be defined as sounds’ arrangements as they move through time or time’s organization in music. It includes essential elements:

- a) Duration: it is about the period or how long a song or a silence lasts
- b) Tempo: it is the speed of the rhythm if it is large, slow, fast...

1.2.2. Dynamics

Dynamics is related to the tone of music (quite or slow); signs that show the listener how music has to be played.

1.2.3. Harmony

Harmony is the act of combining sounds of different pitch it is also known as pitch's virtualization. Harmony is the sounding of two or more pitches at the same time.

1.2.4. Melody

Melody is the element that is concerned with the horizontal presentation of pitch or the order or the plan of musical piece. In other words it is about intonation.

1.2.5. Timber

Timber is what makes listeners able to identify a sound and which instruments produce this sound. In other words the way each instrument sounds. The different tonal techniques used on an instrument. The combination of instruments and/or voices can produce various timbers.

1.2.6. Texture

Texture is the combination of the elements of music (rhythm, melodic and harmonic) it includes the parts or layers of the sounds. It may also be the number of the instruments, musical voicing, and the way the tone of instrument affects its timber.

1.2.7. Musical forms

They can be built from the combination of any combination of musical elements or it is the overall plan or structure.

1.3. The Values of Music

Music and language are related concepts; they share the same purpose, which is communication and conveying various messages. According to Jackendoff (2008), language

and music have several aspects in common. For instance, every speech community has its own unique variety of language and every culture has its own local musical style. In addition to that, every single culture combines its own language and music to create its own songs. In this respect, language and music are inseparable components since they are used to interact with people and express one's personality in their social surroundings (Jackendoff, 2007, as cited in Jackendoff,2008).

Methen (2006) has another view when it comes to language and music. He explains that language is more considered with communication of information; however, music is best suited for the communication of emotions. Songs can also express judgments, conflicts about life styles, and even economic problems like the song of "God Bless America" by Irving Berlin (1918) during World War I. Song lyrics or a song as a whole can be a part of music. According to the Encyclopedia of Americana 1998, "*a song is a short musical work set in a poetic text with equal importance given to music and the words*". That means that lyrics are a group of words, which form a song. This group of words should contain a message, feeling or it can reflect social problem in the society they were produced in.

Music is, therefore, valued for so many reasons. According to Reimer et al (n.d),

Some thinkers ...have suggested that many universal values of music can be identified. Among these are the values of emotional expression; aesthetic enjoyment; the need to structure reality; the need to share musical experiences and meanings with others; entertainment; spiritual fulfilment; validation and stabilizing of social norms, beliefs and institutions; probing, challenging, and changing cultural norms; providing connections with the vast web of humankind over the ages; expanding the meanings humans are capable of grasping; and on and on with values transcending particular times and settings.

That means that music has a wide range of values that humanity shares; music is a universal language that transcends race, religion, shared language since it appeals to humanity in the first place. Music can be valued on the basis of its ability to provide enjoyable moments for the audience or for being capable to exactly describe what one feels in a given moment of

time such as joy, the pain of loss, love, grief and sadness. In addition, music can be a medium of the representation of social realities of given societies. The social environment can be the source of creating music and understanding one's surroundings. Besides, music is valued since it paves the way for sharing ideas, opinions and attitudes among people. Hence, music creates bridges between the creator and his/ her audience in order to come to a shared understanding of a given issue..etc. Moreover, music can be a means of religious expression in a given society since it is used in religious institutions such as churches in which it is a medium of expressing love for the Creator. Finally, music is made to overthrow or challenge social norms and beliefs.

1.4. Music and Society

Generally speaking, a singer may share his/her experience that can be identity through music. This latter can reflect the situation of the society (culture, social norms and beliefs). Music is considered as part of the society and its culture. So the singer considers the audience and him/herself as actors when reflecting the world around them. For example, the singer could show a clear image about what concern his people, their issues and how they perceive these issues and how they expressed their hopes for changing the society (Spitzer and Walters, n.d). Historians state that songs are reflection of the society and the culture in which they were produced. To exemplify, there is song about Americans people entitled "Come Home, Father!" (1864) by Henry Clay Work that was sung during the temperance movement in the American history. This movement aimed at the promotion of moderation and the prohibition of alcohol consumption in American societies. This movement was initiated by churches in the early 1800. Therefore, the endeavour towards temperance and abstinence was the object of education and music in this period of time (Editors of Encyclopaedia Britannica,2020).

According to Siegmeister (1938), a social analysis of the history of music revealed that there are eight points that explain the impact of society on the making of music.

1. The history of music and its society has been always related to one another.
2. Music has social functions that reflect the needs of this society.
3. Any changes in society would automatically bring changes to the music of this society.
4. Music has always been influenced by social classes; every social class tend to produce its own musical genre and at times, one dominated the other. In addition, every social class developed its own musical characteristics.
5. Functions of music keep changing and this fact leads to new forms and styles.
6. There are many factors that will keep affecting the making of music such as; the social and the economic situation of the artist, the type of the audience for who the music is directed, the setting of performance.
7. Factors that are related to local variations such as traditions, customs, language or language varieties, historical events (wars, demonstrations).
8. The background of the artist and his/ her ideology.

Hence, music can also bring to light social problem like the song of “Babourellouh” by Ouled El- Bahdja in 2018. This later tackles the illegal immigration of teenagers in Algeria and the reasons that pushed them to jeopardise their lives at sea.

1.5 Music and Emotions

Music can have various values such as pleasure and entertainment. Music is mostly known for expressing emotions. The latter has been regarded as the most important criteria of music (Juslin, 2013). Music can also express human characters, social conditions, identity, religious faith but according to listeners it is more suitable to emotional expression (Gabrielsson and Juslin, 2003). When listening to music the listeners is free to interpret or to perceive the music in the way he/she wants. As MacDonald and et al (2012, p. 5) stated that “we are free to interpret what we hear in an infinite numbers of ways”. The singer shares his

intention through music, but how the listener is going to perceive this song either the same way with the singer intention or according to his/her understanding. Listeners agreed that music expresses various emotions the most common ones are: happiness, sadness, anger, and tenderness (Julsin and Laukka, 2003).

1.6. Music and Politics

Music and politics are distinct fields when each term is used in isolation, but it is about the “and” that combines them. (Garratt,2018,p.xi). This connection exists in different cultures in the world. The term “political song” refers to the type of music that expresses a specific political message for example: In the Algerian Hirak period, Raja Meziane uses her song “Allo System” as a political message. Singers usually refer to the history of the country and the contemporary political context in order to influence the listener and rise his/her awareness .This type of music can express anti-establishment (opposed to or working against the existing power structure or mores as of society or government) or protest themes including anti-war song. Music has a great impact in the shaping of the political features.(Sherman 1980,77 as cited in Sibanda, 2004,p.64) states that “songs are the newspaper for non-literate people”. That means that people who do not read newspaper or they are non-literate find that song mainly popular one discuss political situation especially when the situation is negative. This people found that song reflect any political occurrence. Sibanda(2004) finds that when the song is widespread means that it contains political message like abuse of power or current socio political crisis. Many singers found songs as a way to express their honest point of view about current political situation. To exemplify;Sibanda(2004) found that Oliver Mtukudzi’s music focuses more on political issues and realities in his country. So the singer reflects the voice and real life of the society he lived in.

1.7. Music and minority groups

Music plays an essential role in shaping the social networks and the ways that exceed the boundaries of the nation-state as well as the limits of the ethnic community (Corona and Madrid, 2008 as cited in Knudsen,2011,p.78)

The term ‘minority’ is understood as ethnically or nationally identifiable group of people, who share the same cultural background as well as some common practices, activities, celebrations or rituals that bind them together (Knudsen, 2011, p.79). These people use music as a means to share their beliefs, and to express their identity through their lyrics, in which they refer to themselves as a collective, a gang (Knudsen, 2011, p.82). To illustrate that, young people in Algeria who want to immigrate illegally to Europe. They think that it is the Promised Land and they will find a better life there. So they share their ideas through music. Their lyrics are linked to personal creativity and inventiveness. They perform them in a spontaneous way. These lyrics deal with their everyday life and heir social problems. (Knudsen,2011,p. 82)

1.8. The Effect of Music onConsumers

Music has been an inspiring source for research since it has message to convey to the audience. Music is a powerful means that can influence various sides in human life. Khan and Ajmal (2017) argue that music has a great impact on consumers’ behavior, interaction, and perception of the world. In other words, music has a great impact on the behaviours of its listeners. New behaviours, attitudes, and perceptions will be induced by music in the consumer’s life. Since there are different genres of music, each of them influences consumers differently. For instance: pop music helps listener to build up positive mood (Khan and Ajmal, 2017). Other music genre leads listeners to form negative beliefs and stereotypes about others. Accordingly, it can push them to pay more attention to others’ physical appearance, create racial and religious issues.

Jolij and Meurs (2001), researchers at the University of Groningen in the Netherlands, found that music could not affect the mood of the audience only, but also the perception of the world. That means that music affects the way listeners see things around them. Listeners feel that music can express their feeling that they cannot speak about with others. Music can be a way that connects between the singer and the listener who feels that they share the same attitudes, thinking, and emotions. In this prospect, music can affect one's life in a positive or a negative way; consumers can feel happy or sad through listening to specific music.

This later has a substantial effect on their emotions and perception. According to Clarke (2017), "*music performs a range of psychological and social functions, bringing people together in powerful ways, and shaping people's emotions and behaviours.*" For Clarke, Vuokoski and DeNora (2017), listening to West African or Indian pop music has a positive effect on the listeners' towards these cultures. This means that music has the potential to bring people from different backgrounds into mutual understanding and accepting the other, regardless of differences.

1.9. The Recurrent Themes in Songs

Literary device editors (2013) state that the lyrics of songs contain themes and story (ies) to tell, emotion to express, or message to deliver. The themes vary according to the singer's purpose in producing these songs, or to other dimensions such as ideology, attitudes, or/ and causes that he/ she defends. Some themes are recurrent throughout time. It can be a reflection of what is on the consumer's mind, his interests and worries. Themes may tackle love relationship, political and social issues, and violence. These themes are dominant in the music industry.

The topic of love deals with romantic or love relationship. Singers usually speak more about their failure or their experience in such relation than good relation. They tackle heartbreak they experience. In such themes, the presence of the “other” is essential. (Christenson and Roberts, 1998 as cited in Christenson, de Haan-Rietdijk, Robert and TerBogt, 2018).

Songs about political and social issues deal with a range of social problem like unemployment, poverty, social delinquency (alcohol and drugs), and frustration with political situations such as freedom of expression, political prisoners, and opposition against the ruling party. Political songs express political messages that inherent controversial issue. To exemplify, Roberts, Kinsey, & Gosh, 1993, cited in Christenson et al 2018 found that 5 % of songs from 1980-1990 conveyed themes related to political or social context. Robert, Henriksen and Christenson (1999) studied 1000 popular songs from (1996-1997). They concluded that 27 % of this sample referred to drugs and alcohol as social issues.

According to Christenson et al (2018), themes like violence and death are less repeated than the previous themes particularly since the 1990s. For example, a singer may speak about violent actions. He can set various types of violence like street violence, military violence or interpersonal violence. Concerning death, the singer generally speaks about the death of intimate.

1.10. The History of the Song in Algeria

Algeria has a vast geographical surface; it is characterized by an ethnic and cultural diversity. In addition, it has different musical traditions of: Islamic Spain, Ottoman Empire, the eastern Arab countries (The Mashriq), Saharan and west Africa, Berbers, Bedouins and Europe. Each one has its own interaction in the country (Bulletin, 1995, p.

16). Through time the Algerian musical tradition witnessed a change in the language used in songs as well as the topics dealt with.

First, The Andalusian music took place at the Islamic Spain (Al- Andalus) era from the 9th to the 15th centuries. The form of the Andalusian poetry is of Muwashshah and Zadjal, which are the most common Arabic literary genre in which Muwashshah is defined by Schoeler Gerard (n.d.) as “*a certain genre of stanzaic poetry consisting of a particular rhyme scheme and a special final part... The main body of the poem is always composed in classical Arabic, while the language of the final part is mostly non- classical*”. As cited in (Geoffery Brandon, 2017).

Ziryab is considered as the most famous musician of this type of music. He is also known as “blackbird” because of his nice voice and dark skin. He taught and performed music in Cordoba. He developed new techniques of how to teach the art of singing, and he invented the fifth string in the Arab lute. In addition he created a style that became the foundation for all the Andalusian music (Reynolds 2008). This type of music was spread in the north of Africa. In Constantine is referred to as Maalouf (customary), in the central regions as San’a (craft), in Telemcen, Gharnati (Granadan). The oldest centres of the Andalusian are Constantine, Telemcen, and Algiers (Bulletin, 1995, p.16).

Second, the Sha’abi music is the literal meaning of the word folk or the folkloric music. However, in Algeria the term refers to the urban popular music, which emerged in Algiers during the 1930s. El Hajj Muhammed El Anka (d. 1978) had been considered as the father of Sha’abi music (Reynolds, 1995). Sha’abi music was also inspired by the vocal traditions of the Andalusian music using its mode and rhythm. The languages used in Sha’abi lyrics are North African dialects so they contain slangs and include local references (Bulletin, 1995, p.18). Urban music style includes songs, which have an influence by the Turkish traditions. For example: the song of “Arabian Nights” performed by Anissa Toraia and

Anissa Zuoina, with Paul Turqin. The song includes Turkish lyric and Algerian popular tunes (Ottoman-style instrumental music and improvisations) (Bulletin, 1995, pp. 18-19). By the late 1950s, it had become the music of weddings and religious festivals (Reynolds, 1995).

Third, Rai music is widely spread in the west of Algeria. The word's literary meaning is "opinion", but it has more figurative meaning. Its root is Melhun, the latter is one of the Bedouin poetry sung. It consists of thousands of verses and quasidas (poems). It deals with historical events, religious, satire, heroism, and love. (Schade-poulsen, 1999, p.15 as cited in Noor Al-Deen, 2005).

Rai was performed by "Cheikhs", a very prestigious title for the singer. It is given to "the head of a tribe", "the wise man", and the man that people ask him for his advice and opinion (i.e., his Ray) (Noor Al-Deen, 2005). During the period of the French colonialism, the Cheikhs joined the nationalist movement of Algerian liberation and expressed such emotions by singing in Arabic. They challenged the French domination, and some of them were imprisoned.

By 1920s, the Algerian women, especially rural women, wives, orphans, and poor women were persecuted; some of them thought that the only way to survive is to sing and dance in public. And they called themselves Medahat and Cheikhas. The word "Medaha" derives from the word "medh", which means "to praise". It consists of the praise of God and Prophet Mohammad (God bless him and grant him peace) in the poetic songs. "Cheikhs performed melhun music at weddings, circumcisions, religious ceremonies, and in cafes." (Noor Al-Deen, 2005).

By the late of 1970s, a new style of Rai was born and developed in western region especially Sidi Bel-abbes and Oran. Europeans called it the 'Pop Rai'. (Morgan 1999, as cited in Noor Al Deen, 2005) stated that "*Rai musicians manage provide a unique style of music*

that combined eastern and western styles because of their exposure to a wide range of genres from British rock to Spanish flamenco, from American jazz to Bedoui and the Rai of cheikhas.” Since most of the singers of the Pop Rai style are born around the time of the Algerian independence 1962, the singers distinguished themselves from the Rai of cheikhas by adopting the title Cheb (masculine) and Chaba (feminine), which means the young. In addition, these titles have a link with their audience because the majority of them were less than twenty five (25) yearsold.

Rai style was performed at weddings, parties, and sometimes at the seedy night clubs known as cabarets (Khaled, 1988, as cited in Noor Al-Deen,2005). ChebKhaled (The king of Rai) and ChabaFadela were the two famous stars of the Pop Rai music. In the early 1980s, The Pop Rai was broadcasted via the Algerian-French community radio station in southern France because it was banned from the Algerian broadcasting system.

National television and radio were controlled by the government since it was considered subversive. In other words, its lyrics are about wine drinking and taboo subjects that were and still unusual for a conservative society. In addition, it was considered as the music of rebellion and the symbol of the cynicism (irony). By the mid of the 1980s, the ban was lifted because the Algerians turned into the French broadcasting. *“Algiers found it could not prevent rai’s rising popularity and its opposition crumbled.”* (Seymour, 200, as cited in Noor Al Deen,2005).

Furthermore, RAP (Rhythm and poetry) music has it own position in the Algerian musical repertoire as well. Its origin is Afro-American (Hadria& Boumedini,2011,p.76). It is transmitted to Algeria via the French satellite television (Vex, 2004 as cited in Wiedemann, 2019, p.6). As a result, the Algerian young people were influenced by American and French artists (Boumedini,2007,p.148 as cited in Wiedemann, 2019,p. 6).

Young Algerian artists started their Rap careers in the early 1990s in big Algerian cities including Algiers, Oran, Annaba, and Constantine. (Miliani, 2002,p. 768; Virolle, 2007,p. 55; Boumedini&Hadria, 2009,p.141 as cited in Wiedemann, 2019,p. 6).

Two famous groups Intic and MBS were founded in Algiers. (Kouras, 2008, p. 66). This type of music criticizes the social and the political problems of the country such as: unemployment, addiction, visa issues, and divorce. (Mouffokes& Boumedini,2017, pp.43;44 as cited in Wiedemann, 2019,p. 6). The performers of Algerian Hip-hop music differentiate themselves from the foreign RAP by using local languages (Algerian Dialectal Arabic, French, and Modern standard Arabic) and through the use of code switching and mixing. (Boumedini&Hadria, 2011, pp. 51; 52 as cited in Wiedemann, 2019, p. 6)

Algeria has witnessed different historical events. As a result, it has a rich cultural and musical diversity. The Algerian music has changed in term of the language including prestige and topics like the change from the Classical Arabic in the Andalusian music to the Algerian Dialectal Arabic and taboo subjects in Rai and RAP music.

1.11. Music and Illegal Immigration inAlgeria

The definition of the word ‘immigrant’ in oxford dictionary (1956) is: *“a person who has come to live in a country that is not their own.”* That is to say a person who leaves his home and move to another place. There is also another type of immigration which is illegal. This phenomenon is considered as a delicate issue in many third world countries all over the world, and Algeria is not an exception. According to Taylor (2007), illegal immigration is the act of violating the immigration laws of a given country, or the ongoing accommodation of people in a country without legal right to remain there. For Briggs (2009), illegal immigration is caused mainly by financial and economic reasons in which people from poorer countries to richer ones.

Algerian people suffer from extremely difficult economic circumstances, corruption, and the high rate of the unemployed youth as well as the homeless people. These are the main factors that lead the youngsters and even women and children to leave their country in the death boats to an unknown situation in Europe searching for a better life. Algerian people use the word '*harraga*' for the illegal immigrant which means literally 'burners'. They burn the way through the obstacles. (Ruta,2011)

Illegal immigration is also considered as a criminal offence since the government sets a penal code on 31/08/2008 states that '*harraga*' may receive jail from the period of six months and up, and for the traffickers who organize and supervise the operation of transport (death boats) the punishment is harder (Bezzazi, n.d., p.13) . The phenomenon attracts the attention of the president at that time Bouteflika. He announce that: “ *There would be no difference between suicide bombers and harragas, except that the former kills innocent people and the latter do more harm to their close families and first and foremost for themselves.*” (Bezzazi, n.d., pp. 13-14).

The theme of illegal immigration is tackled in the Algerian literature as well. For example, there is a novel entitled “He Will Have Mercy on Us” “*Il Aura Pitié de Nous*” by RoshdDjigonadi published in 2004. It is about people who believe that '*elharga*' is the solution of their problems create pages on Facebook, and they produce songs as a means to understand their identities and their place in the world. (Gaonkar,2002, p.4 as cited in Farida Souiah, Monika Salzbrunn, and SimonMastrangelo, 2019, p. 199) . Illegal immigration becomes a specific theme of Rai songs.

Conclusion

This chapter has reviewed six main ideas of the research. The first one was about music and its constituents. Then the value of music and its effects on consumers have been

presented. Then the repeated themes of songs were produced, followed by the historical background of music in Algeria and its development. Lastly this chapter has tackled the illegal immigration and music. The following chapter of study was planned on the second historical part that will present the linguistic tool of critical discourse analysis.

Chapter Two:
Critical
Discourse
Analysis

Introduction

The presented chapter is theoretical in nature. It will introduce the philosophical background of the discipline and the tool of the study by providing an overview on the concept of Critical Discourse analysis (CDA). It will, therefore, tackle the core of CDA and its relevance in the course of our study. This chapter will also provide a detailed historical background of CDA by identifying the main approaches and frameworks of the study. In this prospect, it will highlight Norman Fairclough's model of CDA. The chapter will tackle the previous literature in which songs were analysed using Critical Discourse Analysis.

2.1. Critical Discourse Analysis(CDA)

It is crucial, at this stage, to provide a detailed account of the field of Critical Discourse Analysis since it will be the framework for the analysis of the Algerian songs in the third chapter of this research study.

2.1.1. Definition of Critical Discourse Analysis(CDA)

Norman Fairclough explains the term 'discourse' as a written or spoken language, such as visual images (photography, film, video, and diagrams) and non-verbal communication such as body language (Taufiq, 2016, p. 2). He also defines the word 'critique' in his book "Critical Discourse Analysis" (2010) as to put a normative element into analysis. This term focuses on what is wrong in society (negative critique) and how wrongs might be righted (positive critique).

Fairclough (2010) states that Critical Discourse Analysis (CDA) as a form of research has three (3) basic properties: it is relational, dialectical, and transdisciplinary (Fairclough, 2010, p. 3). First, CDA is relational since it focuses on social relations rather than individuals or entities. Social relations are very complex and layered since they also include the relation among other relations. For example: communication between people in different ways;

talking or writing, or relations between concrete communicative event like: conversation, newspapers, articles etc. and more abstract, complex, and discursive object such as: languages, discourses, and genres (with their own complex relations). Therefore, it is not possible to define discourse independently as an entity, but it will be understood if it is analysed with sets of relations in a given context of study (Fairclough, 2010, p.3)

Second, *dialectical relations* are the relations between two (2) different objects, which are not fully separated or in which one excludes the other one. (Fairclough, 2010, pp.3-4) For instance: the example of Fairclough the relation between discourse and power. He gives the relation of power between the controllers of the modern state and the rest of people in which it is achieved in discourse, but power can mean the capacity to use violence and physical forces. As a result power is not just discourse; it cannot be reducible to discourse. Consequently, 'power' and 'discourse' are two (2) different elements in the social process. However 'power' is partly 'discourse' and 'discourse' is partly 'power'. (Fairclough, 2010, p.4)

Third, Critical Discourse Analysis is the analysis of the dialectical relation between discourse and other objects. Additionally, it is the analysis of the internal relations in discourse. CDA is an interdisciplinary form of analysis or a transdisciplinary form because the analysis of such relations cuts across conventional boundaries between disciplines (linguistics, politics; sociology etc.) (Fairclough, 2010, p. 4). In other words, the transdisciplinary approach of CDA combines the linguistic insight of CDA with the work of the other approaches.

2.1.1. Historical background of Critical Discourse Analysis

Critical discourse analysis is a new branch of modern linguistics. It is considered as a method of analysis that attempts to reveal the meaning of discourse and how this meaning is

presented in the discourse. In addition to this, CDA aims to discover the relationship between language, power, and ideology.(KeLui, Fang Guo, 2016). Hence, CDA reveals the hidden meaning and messages of discourse and provides us with clear accounts of the speaker's ideology by taking into account a range of dimensions and indicators in the process of analysis.

Many scholars had contributed to the development of CDA, but M.A.K Halliday is considered as the founder of CDA since he coined the theory of Systematic Functional Linguistic(SFL).Halliday (1961)emphasises the fact that his theory focuses on the notion of language function that means that (what language does and how it does it). Hence, this theory starts from the social context.

The well-known pioneers of Critical Discourse Analysis areFolwer Kress, Norman Fairclough, Van Dijk, and Wodak. But, CDA cannot be tackled without referring to critical linguistics because the emergence of CDA has its own roots in critical linguistic. Critical Linguistics was coined by Roger Fowler and Grunther Kress in 1970. These scholars adopted Haliday' Systematic Functional Language theory as fundamental theoretical framework.

Kress considers that CDA is kind of linguistic instrument that can be used to analyze popular discourse in 1987 and begin to develop rapidly since Folwer has produced his article named "Note on Critical Linguistic". This article focused on CDA. In the 1980s, scholars presented several books such as "Prejudice in Discourse" by Van dijk1984, "Language and Power and Ideology" by Wodak 1989, and"Language and Power" by Fairclough in 1989.

In 1990, the professor of Amsterdam University in Netherlands; Teun Van Dijk; created an academic journal to discuss reviews about CDA. Each scholar created his own approach to CDA. For example: Fairclough believes that each communicative event and

discourse consists of three dimensions. Ruth Wodak connects discourse with its historical context. Van Dijk focuses on analyzing discourse using social cognitive approach.

2.2. The Notion of Ideology in Languageuse

Discourse cannot be analysed in isolation without taking some indicators into account. A substantial element that facilitates the examination of any kind of discourse is the ideology of the speaker or the writer. Hence, Fairclough (2001) defines the term ideology as “*the implicit philosophy in the practical activities of social life.*” (p. 70) He regards it as a distorted representation of the reality of social relations. Fairclough (1995, p. 44) also adds that “*ideology involves the representation of the ‘the world’ from the perspective of a particular interest.*” Ideology in its simplest meaning can apply to every single person in society and how people develop their own opinions, views and attitudes towards things, people, issues... and the world around them until they develops their ideology that becomes a part of who they are and how they behave in their daily lives.

Ideology is also defined negatively by approaches in social sciences as the misguided beliefs, and false consciousness (Van Dijk, 2003, p. 5). Van Dijk (1998) argues that ideology is beliefs and ideas based on the foundation of the shared social representations of social group (as cited in Van Dijk, 2003, p. 6). He also gives an example of a racist ideology that could be the basis of the attitudes that people share about immigration and refugees. In addition, there are ideologies, which are arbitrary collections of social beliefs within specific group of people in which these ideologies represent their identity (Van Dijk, 2003, p. 6). According to Van Dijk (2003, p.5), though there are thousands studies about ideology, but the term ideology is still vague if it is used in isolation without a specific link to its context, and how exactly ideologies should be related to discourse is also less clear.

2.3. Identity inmusic

Music plays an important role in communication. It is considered as a means by which people can produce and share emotions, ideas, and intentions. Researchers reveal that the principle of music do not lies on musical work, but on action or what people do. (Lidskog,2017) to study music is to study the great number of meaning-makings of musical practices. (Lidskog,2017). To make music is to participate, in any capacity, whether by performing, by listening, by practicing, or by dancing. (Small,1998 as cited in Lidskog,2017) .Music is a constitutive part of culture and it is used to formulate individual and collective identities. In other words people use music to present themselves in the way they prefer. (David J. Hargreaves, Raymond Macdonald, and Dorothy Miell, 2002, p.1). The word identity is defined in oxford dictionary (fourth edition) as “who or what somebody or something is.” According to Henri Tajfel (1979) social identity is the sense of belonging to the social world. In other words, the sense of who the person is based on his group membership. Which means the society is divided into two groups “us” and “them” based on a process of social categorisation. (Mcleod,2019), for example, the case of the youngsters who want to leave Algeria and immigrate illegally, they do not have the sense of belonging to this country. Music can function as an identity marker; it can be also a sign of specific identities. For example: a group of people use their own music to raise the feeling of belonging like songs in football matches they show that they are members of certain group in which they share the same ideas and desires. In addition to that the words used in the song lyrics and the soundings signal the identity of the singer as well as the audience. (UlrikVolgsten,2014).

2.4. Approaches toCDA

2.4.1. Teun Van Dijk’ssociocognitiveModel

Van Dijk defines Critical Discourse Analysis as a type of analyzing discourse that focuses on studying the way social power abuse, dominance, and inequality are reflected by

text and talk in both social and political context (Van Dijk, 2001, as cited in Kasdiradia, 2017, p.19). That means that the central point of the framework of Van Dijk is how language is manipulated in contexts that are characterized by social misconducts, abuse and racism.

As it is mentioned before Van Dijk claims that the dimension of discourse consists of text, social cognition, and social context. In analyzing text Van Dijk focuses on the structure of text and discourse strategy. According to him text consists of three stages: Macro structure, super structure and micro structure. (Putri&Triyono. 2018, p.122). Macro structure deals with the general meaning of the text. This later can be examined by the topic or theme. The super structure can be defined as part of discourse structure; it can be related to scheme and elements of the text which are organized to get good and complete text like: introduction, verse, bridge, chorus, refrain, and overtone. The micro structure focuses on the structure of the part of text that includes words, sentences, proposition, and coherence. So the micro structure deals with the small part of text. Nural explains the difference between micro vs macro level. The later has to do with power, inequality, dominance, ideology between social groups. The former includes discourse, language use, communication, and verbal interaction.(n.d.p.5)

Van Dijk produces a sociocognitive approach i.e. He sees discourse as a form of social practice. However, it is not concerned with discursive practice as Fairclough. Van Dijk claims that his approach is different from other CDA approaches in term of cognitvity. That means that the relation between discourse and society are cognitively mediated (Van Dijk 2001, p. 64). The social cognition paves the way to understand and interpret the relation between discourse structure and social structure.

Van Dijk determines social cognition as *“a system of mental representations and processes of group members”* (Seyholislemi 2001, p. 4 as cited in Kasdiradia 2017.21). In

other words, social cognition is set of beliefs or social representation that includes knowledge, attitudes, ideologies, value, and norms. Van Dijk's view about the study of discourse triangulates between society, culture, situation, cognition and discourse/language (Allagbe2018.p.15).

Mental representation in Van Dijk's view is about the representation of "us" versus "them" i.e. "us" is the self-representation; "them" is the other representation. In other words the stranger group sets up the "them" who are represented negatively since they do not meet the same norms with the "us". However, the local group forms the "us" who are represented positively because they share the same norms..

2.4.2. Ruth Wodak's historical approach

Wodak's general view about discourse was similar to that of Fairclough and Van Dijk. She perceives discourse as social practice, but as usual there are differences between all the three approaches. Wodak's discourse historical approach concentrates on the historical backgrounds of information of a certain context. "*All discourses are historical and can therefore only be understood with reference to their context.*" (Wodak, 2009, p. 20; Meyer, 2001. p. 5, as cited in Allagbe, 2018, p.15).

This means that to understand discourse it is important to relate it with communicative events that are happening in the same time or which have happened before. The principle of triangulation was preferred by Wodak since it includes different methods to gather information in CDA. Wodak sees context as an important notion in CDA because it includes various parts like socio-psychological and political ideologies(Allagbe.2018.p.15). That means that to study text, it is important to refer and take into account its historical context.

The Principles of CDA

Fairclough and Wodak(1997) have produced eight basic principles of Critical Discourse Analysis as follows:

1. CDA is interested with social issues such as dominance and inequality.
2. Power relations are discursive and acted through discourse that means that relationship is created by asserting power through the use of language.
3. Society and culture are enacted through discourse.
4. Discourse does ideological work.
5. Discourse is historical because the analyst can achieve the meaning of text by referring to specific social, cultural and ideological context taking into account the time and the place.
6. Dialectal relationship between text and society helps text to gain its meaning.
7. Critical Discourse Analysis does not just interpret texts but also explain their hidden meaning
8. Discourse identifies social practices/ action such as power, dominance, and inequality.

2.4.3. Three dimensions of Fairclough (analytical framework)

Norman Fairclough (2001) believes that each communicative event and discourse consists of three dimensions. These three-dimensional analytical frameworks are: texts, discursive practice, and social practice. Firstly, texts or the descriptive stage is considered with (speech, writing, visual image). Secondly, it is discursive practice or the interpretation stage; it is related to the production, distribution and the consumption of the text. Finally, it is the social practice or the explanation. At this stage it is important to refer to the social, historical, and cultural contexts.

2.4.3.1. Text(Description)

The first stage of analyzing any text is the descriptive level. It concerns linguistics features or it is about the linguistics analysis of a text. This later includes vocabulary, grammar and textual structure. According to Fairclough(2001), for analyzing text ten questions and some sub-questions should be taken into account and involved in the grammar section, vocabulary section and textual structure. Starting with the vocabulary section; it deals with experiential, relational and expressive values do words have.

Experiential value focuses on the rewording(creating a changed word)and overwording (repetition of word). Relation between words means that if there is synonym, hyponym, and antonym, which can be ideologically debated. Relational value is related the use of expression(euphemism) and the formality of words used or the choice of words that can help create and reflect social relationships between participants (Fairclough, 2001). As for the expressive value, it focuses on persuasive language towards a special aspect in the text, therefore, bringing an ideological significance (Fairclough, 2001). The expressive value can be either negative or positive. To exemplify; the positives value are always attributed to us, however; the negative value are attributed to the other (Van Dijk, 1988).

The same as the case of vocabulary; the grammatical features also deals with experiential value, relational and also expressive ones. Experiential value is related to the participants and process predominate (Fairclough, 2001). Also if there is nominalization, active or passive sentences. As for the relational value, the focus is on the modes used (declarative, imperative or grammatical question, the use of the pronoun we and you, and modality. Expressive value has to do with the use of expressive modality and what are their important features. The last

point in the grammatical section is the combination of simple sentences or with other words what are the logical connectors used (coordinating or subordinating).

Textual structures deals with the structure of discourse. It has also to do with the interactional convention used in the text.

2.4.3.2. Discursive Practice(Interpretation)

Discursive practice or the interpretation stage is concerned with relationship between text and interaction (Fairclough, 2001). That means that this stage is concerned with the production (composition) of the text, distribution (audience, readers) and the consumption (interpretation). In addition to the analysis of linguistics features and structure of the text, other points should be taken into consideration. They are speech act and intertextuality. These two factors are mainly related to the context.

Intertextuality is the main concept to explain the discourse process, which means the intertextual relation that is situated between the discourse, text and setting. That is to say the analysis of the discourse should not rely only on the linguistic features but also on how texts are interpreted.

2.4.3.3. Social Practice(Explanation)

According to Fairclough (2001), *“the stage of explanation is concerned with relationship between interaction and social context with the social determination of the process of production and interpretation, and their social effects”*. That means that this dimension deals with the relation between discourse and sociocultural reality. The purpose of this stage is to describe a discourse as a part of its social process. In other words, this part is mainly concerned with the historical, social, and cultural contexts. At this level, three points

should be discovered which are power, ideology and language through two contexts: societal and institutional contexts (Fairclough 1995).

At this stage discourse is considered as part of society and culture “sociocultural practice”. The explanation part of the interaction between socio-cultural context, the production and the consumption of text needs to focus on these two factors which are ideology and power.

2.5. Previous Literature about Songs and Critical Discourse Analysis

There are many research studies in the field of discourse analysis that used Critical Discourse Analysis as the main starting points to uncover the hidden messages and ideologies in songs across the globe.

Appraisals and CDA in Baby Shark’s song lyrics is an article about analysing the song of baby shark written by Arif (2017). This work aims to study the song and discover the composer’s attitude, social relation among participants, the context of the situation and power relation in the discourse.

This study analyses the song lyrics using CDA and appraisal by connecting each information with its social context in Indonesia. The study had shown that the composer had described shark’s family and represents it to be addressed to children

According to Arif (2017, p. 503), Baby Shark song was produced in 2015 by Pinkfong and became well known song on YouTube. It realizes 800 million views and became the most download music on the family application category in many countries like: South Korea, Bangladesh, Singapore, Hong Kong and Indonesia. Baby shark song is addressed for children but it contains message and deep meaning that cannot be revealed without understanding social discourse and deep perspective is needed to be understood.

Although this song is fast but it has power to give information about shark's life and it presents it as human being who has family members. In order to understand the deep meaning; the researcher use CDA to define the parameters of the study which are: *intentional marketing* and *social context* in Indonesia using appraisal system by Martin and Rose (2003). This framework is about analysing situation that take place, human behaviours, and emotional statement toward it. Generally speaking, this system of evaluation is based on the concentration on the evaluation of things, people's characters and their feelings.

But in this study, the researcher is concerned with the composer attitude. According to Martin and Rose (2003), there are 3 kinds of attitudes: affect, judging, and appreciating. Affect is the presentation of feelings in discourse; it can be positive or negative. Affect can be also about expressing feeling in direct way or in the implied way. Judging deals with judging/criticizing people's characters. It can be divided by personal assumption or criticism and moral assumption. Appreciating is the identification of the effect of the assumption of how people felt about other people behaviour, and their attitudes toward social and cultural issue, toward feeling and emotions

The researcher follows Fairclough's three dimension of CDA. The first stage of this approach is analysing text (description). The second level is interpretation. The last stage is social analysis (explanation). When doing the first stage of analysing text, the researcher based his research on the three kind of attitude then he observes the social relation, the context realized by discourse and power relation in the discourse. The song of baby shark was criticized by people who think that it was produced for wrapping social media challenge but it has marketing and promoting purpose.

In examining the composer's feeling; the researcher found that the composer use more positive vibes than negative one. Baby shark song is happy song because it shares positive

emotions such as baby shark, mommy, dad and safe at least. The composer shows his feeling implicitly rather than directly and he thinks that shark reflects the Korean life struggle. In the judging session research shows that the composer of baby shark is admiring on moral ground. He also shows that the composer reflect the life competition in Korea is positive behaviour like working hard, independent life. The composer uses shark as analogy of Korean people. He wants to convince listener about life style of Korean people who based their life on hard work through this song, which is fill of energetic vibes, enjoyable and easily understood.

Jordan Martín Infante (2016) wrote her thesis about Ideology through Musical Discourse: A Critical Discourse Analysis on three of the Most Controversial Rock/Metal Songs during the 1980s. These songs were considered by conservative group as kind of song that change youngsters' behaviours and influence them in a negative way. The most important thing that the researcher wants to analyse using CDA is linguistic choices to know if they really push youngsters to undesirable behaviour and incite them or it is just prejudice.

The main aim of this research is to reveal if the allegation oriented to the song are real or it is just result of stereotypes linked to rock music. This research paid more attention to the ideology of these genres of music, which focus on the negative and dark side of human's life and depressive subject like death, drugs or the religious obscurantism. Therefore, the main idea here is to know if these themes influence listener in the bad way or they are produced as something that that must avoided.

The researcher found that CDA is the appropriate method to study and analyse the lyrics of these songs since CDA examines vocabulary and grammar in text with relation to the social and cultural issues identifying the power and ideology presented in discourse. The researcher had created new method for the analysis because the various approaches cannot

beused as method so he finds that each text will be analysed with different procedures to discover the linguistic choices, reason behind this, and the ideology they hide.

The researcher confirmed that the previous songs writers do not have negative intention like convincing people for negative behaviours. These stereotypes arose around these songs and were formed based to their topic and the title of the songs without focusing on lyrics. The researchers found that not any negative topic implied that this singer supported that depressive subject and incited listener toward it. The criticism directed to these songs is result of conflict between conservative people and rock and metal supporters. The research had shown that stereotypes and prejudice are linked to the ignorance of the embedded meaning of those songs and the focus was on itstitles.

Boughalem (2018) conducted a study entitled a Critical Discourse Analysis of the Use of English in Algerian Songs: The Case of Three Songs by Nabila Dali and AmazighKateb. This research was about the Algerian singers Nabila Dali and AmazighKateb's song; they include in their song other languages, rather than Berber and Arabic only.

The main objective of this study is to reveal the reason behind the choice of English in their song lyrics, and what hidden beliefs can be conveyed in these songs. The researcher had followed CDA approach to reveal the ideologies of singers using precisely Fairclough's framework of CDA focusing on textual and sociocultural dimension of his approach.

These two dimensions include vocabulary, grammar and sociocultural analysis. The researcher found that the singers use English accompanied with other languages that seem to be familiar to Algerian listeners. This fact supports the idea that English language is unusual and less frequent in Algeria. In addition to this, through the process of analysis, the researcher found that the singers show their dissatisfaction about what happen in their social environmentlocally,andtackleduniversalissuessuchasloveandpolitics.Otherpointthe

researcher highlighted is that the singers use English to extend their message all over the world since it is the most understood and spoken around the world.

In her research, Kasdi(2017), examined the use of English in Maghribi songs using Critical Discourse Analysis. This research is about studying the presence of English in music mainly in Maghribi song (Algeria, Morocco, and Tunisia). The main aim of this research was to reveal the reason that pushed the singers to this unusual linguistic choice and what are their hidden beliefs.

The researcher uses critical discourse analysis focusing on Norman Fairclough's approach. In practice, the researcher focuses mainly on textual analysis dimension of this approach. This later includes lexical and grammatical features in order to reveal the ideology of the author that incites them to choose English among others. The researcher shows that singer included other languages which are more familiar with Maghribi audience as; Arabic, Berber, or French. This demonstrates the fact that English is infrequent in Maghribi society. The researcher had proven other point that is; although the spread of English in this area but it remains fringy. The researcher found that singer speaks about personnel experience at both local and international level. The choice of English had main reason which is the desire to broaden their message all over the world since this language is spoken and understood by the majority.

Another study that focuses on the textual characteristics of texts tackles the Critical Discourse Analysis of Eminem's "Love the Way You Lie Part II" by Arie Sandi (2016). This study is about analysing this song, which is related to Eminem's life story by using the three inter-related dimensions of discourse proposed by Fairclough model of CDA; First, text analysis includes linguistic analysis (vocabulary, grammar, semantics, sound system, and cohesion organization above the sentence level), discourse practice in other words the

researchers see the content of ideology in discourse, and socio-cultural practice ; it is how the discourse is influenced by the social context.

The study focuses on the use of words such as African American Vernacular English (AAVE), for example, gonna, goin' wanna, countin', ain't, starting', counsellin' etc. Informal language and American slangs like: masochist, awfully, 'til. Since the study is related to the singer's life story, the researchers use qualitative design with the content analysis approach. This study finds out that the use of the informal language and the American slangs show the identity of the singer as well as the listeners who like the freedom of expression.

Second, the song lyric includes 25 words and clauses of AAVE, 3 word of in formal language and 1 word of American slangs. Third, since Eminem is white and he grew up in Detroit in which the majority of its citizens are black, he shows his anti-racist identity through the use of AAVE.

Sri Wahyuni 2013 wrote thesis about Critical Discourse Analysis on the Javanese Song Lyrics 'Ilir-Ilir'. This study is about analysing traditional children song entitled Ilir-Ilir by SunanKalijaga. In this case the researcher try to explore the discourse of Javanese Folk song entitled 'Ilir-Ilir'. The main points that are going to be investigated are: the formation of text, the metaphorical discourse appeared in the text, the participant involved in the discourse, the context of situation and culture included which influence discourse, the power in discourse and behind discourse in the song lyrics, and the ideological common sense brought and implied in the lyrics.

The researcher chooses to combine various methods to examine the discourse of Javanese song lyrics. He applies Halliday's and J-R Martin's theoretical approaches of discourse analysis (2004) to discourse and interpret the context of the lyrics. The researcher

also adopts Fairclough's and Van Dijk's theoretical approach of critical discourse analysis to explain social power relation, ideological common sense and power behind the discourse.

The researcher found that the song under study reflects ideological point of view of the creator. When examining the song at level of ideational metaphors, power relation, ideological common sense, and power behind discourse; the researcher found that the aim of the construction of 'Ilir-Ilir' is to be Javanese children song which transferred Islamic Philosophical thought.

The researcher proposes a deep pedagogical implication that it is important for people to discover and comprehend the Javanese philosophical thought about the purpose of life.

Another research entitled The Insinuation against Power through a Song "2019 Ganti Presiden" (A Critical Discourse analysis) was conducted by Merita. R&Sumarlamin 2018 the study was about examining the song lyrics by Johny Sang Alang entitled "2019 Ganti Presiden" focusing on the theoretical approach of Norman Fairclough as major theory.

The song was appeared in 2019 during the presidential election of Indonesia. The song affects the political, cultural, and even economic aspect of Indonesia. The song writer tackles in his song every day problem, social criticism and the desire of the people in Indonesia.

In examining, the researcher follows Fairclough's dimension which are: description of the song lyrics (textual analysis), Discourse practice (interpretation) and Social practice (explanation). In order to discover the component of the text unit, the context of the song lyrics, and the situation when the song was produced and the condition of the people in Indonesia related to political issues, economic, social and cultural interests.

In analysing song at level of text the researcher examines grammatical aspects (substitution, demonstrative, reference, ellipsis, and conjunction). Moving to lexical aspect,

the researcher focuses on (repetition, synonym, and collocation). In the interpretation section the researcher finds that the title '2019 Ganti president' is negative impression.

The researcher discovered the real life of Indonesia and the suffering from society and revealed the insinuation to the leader of the current government. The song is addressed to the leader who is not accepted. So they want to change the situation by changing the president through a sensitive song.

The article "Misogyny in Nigerian Hip Hop: A Critical Discourse Analysis of selected songs of Olamide and lillesh" written by Olubunmi O, Oyemade, and MojisolaAbodunrin in 2019. This study is about analysing ten song lyrics of Olamide and lillesh (five for each) which are related to textual violence against women by using Fairclough's and Mill's models of CDA. The choice of these two Hip Hop artists is based on the relevance of their lyrics to the focus of the study. The aim of this research is to discover the ideologies embedded in these lyrics. Four main ideologies were found which are: First, Women as sex object, it refers to the ideal that women are created only for sex. A high number of lyrics of the two artists are based on this idea, for example, "because of dollars" this expression is considered as a representation which means that woman is sex worker. "I would ride and die for you", "I am rushing you", and "I would fall for you". Second, the image of woman as a passive object the lexical choices used in the lyrics depict that women are frequently encouraged to use their bodies as a way to gain material things from men. Third, female stereotype the singers used expressions to emphasis the cultural beliefs about what it means to be male or female and their role in society, as illustration, "come here what is wrong with you", and "say yes so that I can spend on you" these expressions represent man domination. Fourth, legitimating violence, the latter is considered as the most appropriate response to women who challenge male domination by assaulting them, for example, "I will crunch you like chips".To

conclude this study revealed that these Nigerian Hip Hop artists encourage the act of naturalising, misogynistic, and stereotyping.

Conclusion

This chapter presented the discipline of Critical Discourse Analysis in a detailed way. It provided the framework of outstanding approaches to Critical Discourse Analysis namely; Van Dijk, Wodak and Norman Fairclough. This chapter highlighted the historical development of CDA, with a special emphasis on the work of Fairclough in this respect. Then it ends with a thorough review of literature about the research studies that dealt with Critical Discourse Analysis. The main focus of these studies was the relationship between songs in different genres and how Critical Discourse Analysis is used to uncover any hidden messages and linguistic features.

Chapter Three:
Data Analysis &
Findings

Introduction

This experimental chapter is about the analysis of the collected data in which it is related to The Algerian Rai song lyrics of the illegal immigration. The chapter starts by describing the corpus of the study, then it analyses qualitatively the lyrics relying on Fairclough's model of CDA. The textual analysis is divided on two main parts the first part: vocabulary related to the terminology used to express different themes, and grammar consisting in the analysis of the types of the process and participants in terms of sentences moods, modality and pronouns. The second part is about the sociocultural analysis. The chapter ends with a discussion.

3.1. Aim of the study

Our study aims to analyse 'ouled el bahdja's 'Babour Ellouh', Reda Taliani's 'Yal Bahri'. The two (2) discourses are Algerian Rai song lyrics about illegal immigration using Critical Discourse Analysis. This section explains the diverse factors that will be put as a subject of analysis to discover the linguistic choices made by the singers, the hidden messages behind those choices, and the ideology they defend. We formulated the following research questions:

- 1) What are the hidden messages of these songs?
- 2) What are the ideologies these singers want to defend?

Concerning the hypothesis the singer wants to influence certain category of people in Algeria to immigrate illegally. Secondly, the ideology defended is that the youth should leave that country and immigrate illegally because they do not belong to it.

Our research is qualitative because it is "concerned with qualitative phenomenon" (Kothari, 1990, p.3). Accordingly, the phenomenon that can be observed not measured like language (song lyrics). Qualitative research is about social sciences research that seeks to

understand social life. (Crossman, 2020). According to Yin (2011) one of the characteristics of the qualitative research is to study the meaning of peoples' life under real world conditions, and to represent the perspectives of people in the study. The qualitative research is considered as a means for understanding how individuals or groups attribute to social or human problems. (Creswell, 2009). In other words, our research is qualitative in the way that it is about the use of songs (language) by the Algerian people who expect that they will find a better life in Europe and immigrate illegally. We choose song lyrics because it is a part of life of any Algerian youngster and they use it as a means to give their opinion or show their attitude toward something and to share it as well.

A prominent approach in analysing discourse in social context is CDA. It allows the researcher to examine the constitutive role that discourses play in the modern society. It has been developed by scholars such as Van Dijk, Van Leeuwen, Wodak, and Fairclough. (Vaara,2015). The latter is considered as one of the outstanding figures in CDA approach. He was influenced by many theorists such as Halliday in which he based his framework in CDA approach on Halliday's Systematic-Functional Linguistics (SFL) (Fairclough,1989). He also relies on Foucault in the understanding of the subject and object as discursively created. (Jiang, 2017,p.92) and many others. Fairclough (2001) believes that language is an important part of the social life. In other words, language is considers as a means of 'constructing' and 'reproducing' the real world. In addition to that the constructive effect of discourse makes it a central object of the studies of social sciences. (Vaara,2015). Accordingly, language is influenced by society and the society is shaped by language or what is referred to in Fairclough's work by dialectical relation in which discourse is seen as it has effect on society as well as being determined by it. In the meaning of, people use language to construct the society as well as their use of language is depends on the world they live in. in other words, the song lyrics writers is influence by the society they lives in and use such

language at the same time they transmit ideas to this society to shape it. This means that the relation between the society and the language used in the song lyrics is dialectical. He also claims that the main aim of his work is to raise the awareness to the dominance of one group of people over another through language use (2001, p. 3). In other words, it is called Critical Language study (CLS) or what is referred by Fairclough “Language and Power” aims to show how dominant group influence social practices through neutral conventions.(Despaigne,2018,p.3) Accordingly, the grammatical and the lexical choices that the authors make are not neutral, but they are made for particular reasons. For example: to control people or influence them as these songs may do for a category of people.

The focus of CDA analysis is the text. Since the text is generally known as a piece of writing Fairclough states that:

A rather broader conception has become common within discourse analysis, where a text may be either written or spoken discourse, so that, for example, the word used in a conversation (or their written transcription) constitute a text. in cultural analysis, by contrast, text do not need to be linguistic at all; any cultural artefact- a picture, a building, a piece of music- can be seen as a text. (1995, p. 4)

Accordingly, the text can be written or spoken discourse, for example, the words used in spoken conversation or the transcription of this conversation constitute a text, however, culturally any cultural artefact, a picture, a building, a piece of music like the lyrics of the songs in our research we can consider them as a text.

In examining the songs, we will use the three dimensions of analysis proposed by Fairclough’s model of CDA (as illustrated in the figure 1 below and has been mentioned before). First, the descriptive level or the linguistic analysis which means the focus in this

analytical part will be on grammar; vocabulary, semantics, sound system, and cohesion organization above the sentence level (Sheyholislami, 2001, P. 7 as cited in Boulaghlam,2018, p.23). We will focus on this part in the last chapter. Second, discourse practices this dimension in about understanding the process of text production and text consumption (the manner of interpretation). Third, social cultural practice, this one is focused on the relation between discourse and the social-cultural reality. In other word, how discourse can be influenced by the social context. (Boulaghlam, 2018, p.23)

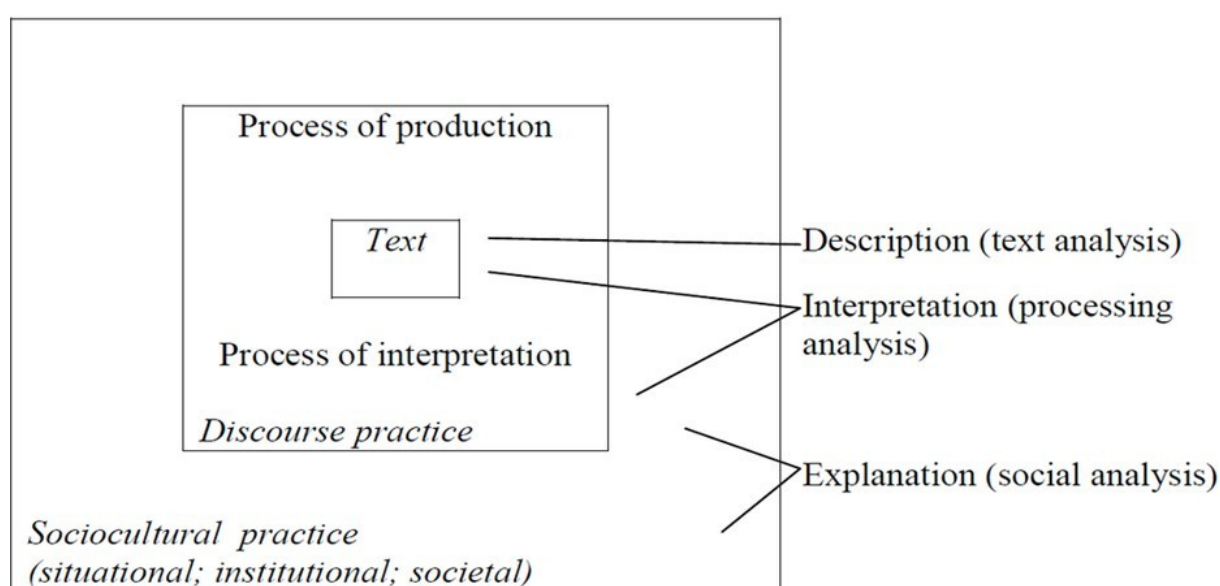


Figure 3.1The Three- Dimension CDA Model of Fairclough (Fairclough, 1995, p.98)

3.2. Data Collection and Analysis through Critical Discourse Analysis

This study investigates the presence of any hidden messages or ideology in songs about the illegal immigration in Algeria. To examine this we collect two (2) songs performed by the group of “Ouled El Bahdja”, “RedaTaliani” from the website “www.musicmatch.com” and “Youtube”. To analyse the selected song lyrics, threr main categories were determined: vocabulary, grammar, and sociocultural analysis which were sub classified relying on the theoretical framework of Norman Fairclough (2001)

3.2.1. The languages used in the songlyrics

Table 3.1. The Language (s) used in “yalbahri” lyric

The song	The expressions	The translation in English	The language used
Ya El bahri	يالبحري ديني معاك	Oh marine take me with you	ADA
	و ديني لبلاد النور	Take me to the country of light	ADA and MSA
	هنايا راني غير ندور	I am roaming here	ADA
	ماعندي دار و لادوار	I don't have neither a home nor a neighbourhood	ADA
	نخلص الأورو و الدينار	I pay euro and dinar	ADA and MSA
	مالقيت سلاك	I did not find solution	ADA
	الزوالي راه مزطول	The poor is under the influence of drugs	ADA
	يعمر راسو بالكحول	The poor is drinking alcohol and wasted	ADA and MSA
	Ya Les marins, w ya les pêcheurs	Oh marines and fishermen	French and ADA
	Je n'ai pas peur	I am not afraid	French
	الشهرية ما تكفيناش	The salary is not enough	ADA

	إلا ناطر مانتعشاش	If i take my lunch I will have nothing for dinner	ADA
	التالي فينا ولا مهبول	Everyone became insane	ADA
	علاش يا ربي	Oh my god why ?	ADA
	ماذا بيا نقعد هنا	I wish i stay here	ADA and MSA
	نتزوج و ندير وليدات	I will get married and have children	ADA
	يا الميمة	Oh my mom	ADA

Table3.2.The Languages used in the songs' lyrics

Languages used in the song lyrics	Extract from the song lyrics
Modern standard Arabic	العذاب:pain: الزمان(1)time: صواب(2):right قلبي(3)heartmy; 4) الحكاية(5): the story الفراق(6): separation الجواب(7): reply/ respond حل(8):solution الناس(9):people
Algerian dialectal Arabic	نحملsupport: ندير(1)do: تخمام(2)thought: 3)life: المعيشة(4)fault: لطة(5) نعاودagainitdo: بابور(6)ship: البراني(7)stranger: الشبيبة(8)youngsters: 9)opinion: صاحي(11): sober مدني(12): drunk

French	1) pourtant: though 2) impasse: dead in 3) mille fois: hundredtime 4) la loi :law 5) essayer : try 6) l'échec :failure
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The singers used MSA, French and ADA since this phenomenon is common in the Algerian community in which people code-mix and code-switch in their conversations. In addition to that, the use of these three codes is due to the fact that the writer needs to create a given rhythm when the music is composed. For instance: the rhythms included in the first song “ya l bahri” are: النور and ندور, داردوار, دينار, معاك, سلاك, مزطولاالكحول, مهبول, les pêcheurs and je n’ai pas peur, ماتكفيناش and ماتكفيناش

هاديا, عليا, صواب, العذاب, The, babour song secondsthe included rhythms, البراني, and
 اني, جواب, حساب, اللوح, and نروح مجروح, laandfoismille, الراس, العزاز, جاز, مدني, and
 مهني, صاحي, روجي, هاكدا, راقدة, الحباس, والأجناس

3.2.2. Textual Analysis of the songs

3.2.2.1. Vocabulary

The analysis of the songs leads us to identify themes that are shared by these songs, which are meant for certain audience in the Algerian society; young people. For instance, the main existing themes in Redha Taliani’s song “Ya El Bahri” are *politics, drugs, and poverty*. And the main existing theme in ouled el bahdja’s song “babourelouh” are *depression, politics, and gender*. In addition, these songs includes Two (2) languages and one (1) language variety: MSA (Modern Standard Arabic), French, and ADA (Algerian Dialectal Arabic).

The analysis of the vocabulary, the song lyric is classified according to themes and the vocabulary is based on some lexical aspects proposed by Norman Fairclough (2003) in his textual analysis (synonyms, antonyms, hyponyms, euphemistic expressions, and metaphors as reflecting experiential values, formal and informal language as reflecting relational values, and negative of positive expressive values)

3.2.2.1.1. RedhaTaliani's song "YalBahri"

3.2.2.1.1.1. The theme of poverty

Table3.3. The lexical types involved in the theme of 'poverty' in 'yalbahri' lyric

	The word or expression
Antonymy	نخلص الأورو و الدينار
Metaphor	إذا ناطر ماتعشاش
Negative expressive values	الشهرية ماتكفيناش ماعندي دار ولا دوار
Positive expressive values	نتزوج و ندير وليدات
Hyponymy	الزوالي
Euphemism expressions	الزوالي , راني غير ندور

Table 3.3 deals with the theme of poverty revealed that there is a kind of contradiction identified in antonymy (only in meaning) when he said: الدينار والأورو نخلص. It may indicate that the poor spend all of his money and he has nothing left in order to show the dire situation of many people. There are other main lexical aspects namely: the metaphor إذا ناطر ماتعشاش that the singer used to express the degree of poverty in which it is hard for the singer to make a decent living. There are also negative and positive expressive values. The latter is ونتزوج وليدات ندير and the former is ماتكفيناش الشهرية, دوار لا ودار عندي ما. The singer used these values

to

express certain attitudes (will be clarified in the discussion), hyponymy consisting in the presentation of a word related to poverty such as: الزوالي, and Euphemism expressions i.e. refer to indirect expressions that replace harsh words and phrases. He used the word الزوالي instead of الفقير and the expression ندور غير راني instead of بطل

3.2.2.1.1.2. The theme of Politics

Table 3.4. The lexical types involved in the theme of ‘politics’ in ‘yalbahri’ lyric

	The word or expression
Metaphor	بلاد النور هنايا راني غير ندور
Negative expressive values	الشهرية ماتكفيناش ماعندي دار ولا دوار التالي فينا ولا مهبول

The theme of politics focuses on the comparison between the situation in Algeria and Europe in terms of the identification of the countries and the economic situation. The main lexical aspects identified are: metaphor to show the expectation towards Europe, as being the country of Light or in precise words, “The Promised Land”, where dreams come true, and negative expressive values that contain a language of complaint when it comes to the amount of wage. In addition, the song contains a pejorative expression and a sense of rejection towards the Algerian society when stating that he does not belong here (as if there is nothing that connects him to this country). Besides, the song expresses attitudes of having no purpose at all in this country; either to describe the situation of joblessness that many Algerians

encounter in their daily life, or it is an attempt to convince the audience that they are just wasting their time by remaining in this country.

3.2.2.1.1.3. The theme of drugs

Table 3.5. The lexical types involved in the theme of ‘drugs’ in ‘yalbahri’ lyric

	Word or expression
Hyponym	مزطول
Metaphor	يعمر راسو بالكحول
Negative expressive values	التالي فينا ولا مهبول

Table 3.5 indicates that three lexical aspects are recognized. The first lexical type is the hyponym مزطول which is related to the notion of ‘drugs’. The second one is a metaphor يعمر راسو بالكحول which includes an informal language. The third is negative expressive values in saying: مهبولولا فينا التالي. The three aspects are the expected results of the previous theme of joblessness, lack of objectives and purpose, and poverty. Delinquency (in this respect, drugs and alcohol) is a means to escape economic and social reality in the Algerian society.

3.2.2.1.1.2. Ouled el Bahdja ‘s song “ Babourelouh”

The Algerian band Ouled El Bahdja produces the song of BabourEllouh, which means the ‘wooden ship’. The song was launched in 2018 for political reasons. The main ideas of the song are the dissatisfaction of the singer with his economic and social situation that makes

him suffer for a long time. This song also tackles the effect of social delinquency such as: الراس تعمار. The song also focuses on the social and political issues that face the country and the youth. Therefore, these daily issues nourish his desire to illegally immigrate though he knows that he jeopardizes his life on ‘death ship’.

3.2.2.1.2.1. The theme of ‘Depression’

Table3.6. The Lexical types involved in the theme of ‘depression’ in the Song Lyrics

Lexical type	Hyponyms	Metaphors	Expressive values	
Extract from the song lyric	العذاب لي نديرها تعكسلي الغلطة الشبيبة راقدة يقابلني غير L'echec خليني نروح في بابور اللوح	تعمار الراس قلبي مجروح	Negative	Positive
			مار انيش قادر نحمل الغلطة نعاود نديرها mille fois قلبي مجروح خليني نروح في بابور اللوح	نحلم في حل شباب نعيش مهني

The analysis of the words and expressions revealed that the singer is depressed and hopeless since he described a gloomy image of the circumstances that he is going through in his society. The major lexical aspects identified, as Table3.6. shows that the words describe the singer’s depression; hyponymy consisting in the presentation of some vocabulary related to depression, dissatisfaction, failure... Metaphors that the singers used to make connection between human’s feelings and human organs.

3.2.2.1.2.2. The theme of ‘Politics’

Table3.7. The Lexical types involved in the theme of ‘politics’ in the Song Lyrics

Lexical types	Informal language	Negative expressive values	Euphemistic expressions
Extract from the song lyrics	Packing the head (taking)	Building prisons/jail Joblessness of the	

	drugs/alcohol) Most of the time I'm drunk	youngsters They want this situation I was forced to go Addiction to alcohol and drugs Let's me in the wood ship	
--	---	--	--

This song has similar focal themes as Taliani's song such as the suffering of the Algerian youngsters: their addiction to drugs and alcohol because of the joblessness that pushed them to crimes. However, the lyrics of this song are bold since they mention other ideas that challenge the government and decision making officials in this country. In this respect, the lyrics refer to the fact that instead of helping the youth by providing them with working opportunities, the government is busy building more jails, or by forcing them to think in illegal immigration as a solid option. Unlike the first song, this one shows that the language used is less formal and more offensive with only negative expressive values.

3.2.2.1.2.3. The theme of 'Gender'

Table 3.8. The Lexical types involved in the theme of 'gender' in the Song Lyrics

Lexical types	Negative expressive value	Antonyms
Extract from song lyric	بنى لحباس المرا تخدم و الشبيبة راقدة of situation this want They putti ng and women working youngsters into jail	الرجل/المراة راقدة/ تخدم

Table 3.8 indicates the lexical aspects identified at the level of the negative expressive values through sexism. Sexism is prejudice, discrimination, or negative behaviour directed to an individual as a result of his / her gender. This presentation of women shows that the singers promote an attitude that shows that women are given more opportunities in our

society that men do not enjoy. Besides, the song indicates that women and men are rivals in our society. The singers think that women should not work and the priority should be for men instead.

3.2.2.2 Grammar

In the two (2) songs there are three essential types of sentence which are: SV, SVO, SVC. These later express three main process: action, event and attribution following the same order. An action includes two participants: an agent (animate) and a patient (animate or inanimate). An event involves one participant (animate or inanimate), however, SV sentences are not always events in case the participant is animate. They can be patientless actions (non-directed actions). An attribution includes also one participant. Interestingly, there is also an attribution after the verb which is 1) possessive in case the verb is a form of have, or 2) non possessive in case the verb is a stative one (be, feel, believe, etc.). 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. The tables below provide some illustrations about all what has been just mentioned above:

3.2.2.2.1. Structural type of sentences

Table 3.9. The Structural Type of Sentence in the Song Lyrics (SVO).

	SVO
Extract from the lyric of “babourellouh”	I cannot support this pain. The time gets longer. I do the fault hundred time. The alcohol is the cause.

	<p>Let's me go in the wood ship. The story gets bigger. I did not find the solution. I cannot return back you know the reply. I think to a good solution.</p>
<p>Extract from the lyric of “yalbahri”</p>	<p>take me with you take me to the country of light I do not have neither a home nor a neighborhood I pay euro and dinar I did not find a solution The poor is under the influence of drugs I will get married and I have children</p>

Table3.10. The Structural Type of Sentence in the Song Lyrics (SVC).

	SVC
<p>Extract from the song lyric of “babourellouh”</p>	<p>The time gets longer. My heart is broken. The alcohol is the cause.</p>
<p>Extract from the lyric of “yalbahri”</p>	<p>I am roaming here The poor is drinking alcohol and wasted I am not afraid The salary is not enough Everyone become insane</p>

Table3.11. The Structural Type of Sentence in the Song Lyrics (SV)

	SV
<p>Extract from the lyric of “babourellouh”</p>	<p>I cannot return. My heart is broken.</p>
<p>Extract from the lyric of “yalbahri”</p>	<p>I wish I stay here</p>

3.2.2.2.2. Modes of Sentence

According to Fairclough 2001 clauses have been classified into categories (three modes or sentence moods). First, there is declarative one which consists of subject and finite verb. Moving to interrogative one which includes two types of question: Wh question and yes/no question. The last which is imperative that involves a finite without a subject. The sentences precise the position of the participants in the text so they help to show the relational values. The three moods are used variably by the singer or the song writer. Therefore after the analysis it is worth mentioning that the most dominant mood is the declarative one whereas the interrogative is the least frequent. The tables below provide some extracts from the large number of the clauses in the corpus of the study illustrating the three modes of sentence.

Table 3.12. The Declarative Mood in the song Lyrics

	Declarative
Extract from the lyric of “babourellouh”	I cannot support this pain. The time gets longer. I do the fault hundred time. The alcohol is the cause. My heart is broken. The story gets bigger. I did not find the solution. I think to a good solution. I retry but I fail.
Extract from the lyric of “yalbahri”	I am roaming here The poor is drinking alcohol and wasted I wish I stay here I am not afraid The salary is not enough Everyone became insane I do not have neither a home nor a neighborhood I pay euro and dinar I did not find solution

	The poor is under the influence of drugs I will get married and have children
--	--

Table3.13.The Imperative Mood in the song Lyrics

Mood	Imperative
Extract from the lyric of “babourellouh”	Let’s me go. Build the prisons.
Extract from the lyric of “ylbahri”	Take me with you

Table3.14. The Interrogative Mood in the song Lyrics

Mood	Interrogative	
Extract from the lyric of “babourellouh”	Wh question	Yes/no question
		Do you know the reply?
Extract from the lyric of “yalbahri”		oh my God why?

3.2.2.2.3. Modality

Through the analysis of the song lyrics, the notion of modality is not largely found in the song. A few numbers of sentences are identified to have two different modal verbs some examples are provided below in Table8 where the modal verbs are classified from the most used to the least used.

Table3.15. the Use of Modal Verbs in Song Lyrics

Models	Extract from the lyric of “Babourllouh”	Extract from the lyric of “yalbahri”
Can	I cannot support this pain. I cannot return.	
Will	I will find solution.	I will get married and have children

3.2.2.2.4. Pronouns

The use of pronouns can reveal the relations that relate between the speaker/writer and listener/reader according to Fairclough (2001) pronouns indicate the relational values on different sorts. The “we” and “you” pronouns that hold the facts of exclusion and inclusion. Throughout the songs under study those pronouns carrying such value have been identified. For instance: in the song of “Babourellouh” the pronoun “I” occurs thirteen (13) times in the song referring to the singer. The pronoun “you” occurs three (3) times referring to the country “Algeria”. The pronouns “they” occurs once (1) a time referring to the governors. The pronoun “he” refers to youngster who immigrates illegally. In the song of “yalbahri” the pronoun “I” occurs eight (8) times referring to the singer. The pronoun “you” occurs five (5) times referring to: the marine two times, to the fishermen, the god, the mom one time for each. The pronoun “we” occurs two (2) times referring to Algerians. The pronoun “He” occurs two (2) times referring to the poor.

3.2.2.3. Sociocultural Analysis

For historical reasons, most of the Algerians code switch and code mix between ADA, MSA, and French. As a result, both singers use these language (s) and language variety in order to be comprehensible, influential, and touching. In other words, the more the discourse is understandable by the audience the more it will be powerful for them.

Since the Algerian society is a conservative one and it is known by its reservation and strict traditions. There are some topics which are not allowed to deal with among the family members. In other words, there are taboo words which are used in both songs like: الراس تعمار and the word مزطول in RedhaTaliani's song. So these songs are directed to specific categories of people (youngsters and uneducated)

Algeria is an Arab Islamic country. as any existing religion Islam has the permissible and the prohibited. First, it is forbidden for human beings to put themselves in a risky situation that leads them to die. As Allah said: "do not cast yourselves into ruin with your own hands" "التهلكة إلى بأيديكم تلقوا" As well as it is not allowed to push people to do so. Second, it is forbidden to disobey or hurt the parents. Since all parents do not accept such adventure for their children. It is mentioned in RedhaTaliani's song lyric that if everything will be well I will here and I will get married and I will have children, by the end of this sentence he adds oh my mom. Third, Islam advice people to be patient when they have any kind of problems in life; However, in the lyric of RedhaTaliani's song he mentions the expression علاشوربي ياو علاش as he is complaining and he is not satisfied with his destiny.

3.3. Discussion and Findings

As presented in textual analysis, singers vary three languages: MSA, ADA ,and French Language the issue of the variety of languages used is due to the influence of the native and colonial cultures in Algeria on the singer's choice. Including other languages to which they (audience) seem familiar is practical way to make them understand better what they are listening to. The most dominant one is Algerian Dialectal Arabic because it is understood by all the category of people. The singers also use words from modern standard Arabic since it is the official language in Algeria and the mother tongue of Algerian people. Lastly the use of French language is due to historical reason as colonialism of French in Algeria. In practice MSA and its varieties and French take more advantages in Algerian society; this linguistic practice is found in the field of

music. We always find combination of French and ADA as the songs under study 'BabourEllouh' and 'yalbahri'. The main two points that pushed the singer to vary linguistics choice are: 1) being influenced of the existing cultures (native or colonial) or the singer choice of languages they have used. 2) The second one is the awareness of the singer about their audience to get them meaning.

The two songs defend the ideology of the illegal immigration. In other words, the best thing to peoples should do is to leave Algeria and go to Europe. The singers present the causes that lead the youngsters to immigrate illegally in order to convince them; both of them talk about the joblessness, the poverty, and the lack of objectives and purposes which are all a real circumstances that lead youngsters to drugs and alcohol in order to escape the economic and social reality in Algeria. In addition to that they describe the situation of the Algeian youngsters such as depression, failure and iniquity and they use these problems as a justification for going toward Europe by a wooden ship. However, they mention it as the last solution, for example, *تحتم الفراق*, *سلاك ما لقيت معا كديني بالبحري*, and

The two songs differ in some points which are: First, Redha Taliani in his song describe the situation in general as he mentions the harsh circumstances of Algerians, the economic problems; however, he did not accuse directly his message to someone. In contrast, the song of ouled el bahdja includes some ideas that criticize the government and the decision makers in Algeria. Second, Redha Taliani's song does not include any sexist or racist expressions, but in ouled el bahdja's song it exists such as: *خرجتي راقدة الشبيبة وتخدم المر الأجناس تخلطو* and *على البراني*

Third, yalbahri's song has a cheerful and danceable tone of the lyrics (directed to young people) it is somehow hopeful because the singer mentions that I like to stay here in

comparison to Babourellouh song, the latter has only the hopeless and disappointed ideas. Fourth, in the pronoun analysis the word “I” occurs more times in “Babourellouh” song rather than it does in the song of “YalBahri”, however, the pronoun “You” and “He” occurs more times in RedaTaliani’s songs, which means the latter include the audience, but the first song excludethem.

Taken together all what has been discussed about the songs, we confirm the previous that the Algerian singers (the group of Ouled el Bahdja and RedhaTaliani) use the songs understudy to the ideological aim to influence and convince the Algerian youngsters to leave their country illegally; and they use songs explicitly to convey hidden messages implicitly such as: you are not belonging to this country since you have no opportunities, no jobs, you will stay all your life suffering from the economic problems. You should go to Europe it is “The Promised Land” were dreams come true, you will find jobthere.

Conclusion

This chapter has critically analysed two songs by two Algerians singers and discussed the findings of the study. First, the languages used in both lyrics. Second, a textual analysis including vocabulary with a provided discussion of each theme, and the analysis of grammar. third, the sociocultural analysis have been provided. Fourth, the findings related to the ideology defended and the hidden messages included in these songs have been discussed.

General conclusion

The present study has investigated a phenomenon of illegal immigration in Algeria. This phenomenon is present in Algerian Rai music and addressed to Algerian youth. As it is mentioned in the previous chapters, this dissertation sets two main objectives. The first one it aimed to discover the linguistic choices made by the singers, the hidden message behind those songs. Secondly, the ideology they defend.

This dissertation was divided into three main chapters. Chapter one dealt first with the definition of music with illustrating its components. Second, it dealt with the relation between music and emotions, society and politics, then it gave the historical development of song in Algeria. Chapter two presented the discipline of critical discourse analysis namely Van Dijk, Wodak, and Fairclough. In addition, the historical development of CDA and focusing on Fairclough's dimension were tackled. Then it presents literature review of previous study which relation with CDA and songs analyzing. Chapter three involved the practical side of our study. It incorporates the methodology, data collection methods and the analysis with a careful discussion of the findings relying on the two dimensions of Fairclough textual one and social practice.

In doing so the study has adopted critical discourse analysis as illustrated by Norman Fairclough approach (2001). This research is significant since it adds to the existing body of research about understanding social reality through discourse of songs.

We have studied the lyrics of two (2) songs "Babour El Louh" and "Ya El Bahri" sung by two (2) Algerian singers Band Ouled E Bahdja and Redha Taliani. Inspired from Fairclough's framework, the analysis was divided into two main parts. The first part consisted of the textual analysis of the song lyrics at level of vocabulary by first identifying the recurrent themes being discussed. Then applying the different lexical aspects suggested by Fairclough mainly antonyms, hyponyms, euphemistic expression, formal and informal language, and positive/ negative expressive value. Then it consisted of the analysis of the song lyrics at the level of grammar relying on four main sub-categories: sentence modes, modality

and pronouns. The second part tackles the second dimension of Fairclough's framework, which is the social practice. In this section, we have joined the songs under study with its society. Since Algeria is Islamic and conservative country there is taboo words used in the song which cannot be accepted. In addition to this there are some ideas and ideologies contradict the Islamic principles like illegal immigration. So these songs reflect the ideologies believed by youth in Algerian country.

Based on the outcomes of the previous chapters it is found that the singers varied between three languages: Modern Standard Arabic, Algerian Dialectal Arabic, and French language. The variety of these languages is due to the influence of native and colonial culture in Algeria on the singer's choice. The fact of including other languages to which audience seem familiar is practical way to better grasp the message and the meaning of what they are listening to using words from MSA since it is the official language in Algeria and the mother tongue. The use of French is due to historical reason as: colonialism of French in Algeria. The main reason that pushed the singers to combine various linguistic choices are: 1) being influenced of the existing culture(colonial/ Native). 2) The awareness of the singers about their audience to get the meaning.

The ideologies defended in songs are illegal immigration with presenting the causes that lead them to immigrate like poverty, joblessness, depression, iniquity. Although the two songs tackle the same phenomenon but they have some different points. To briefly exemplify; the song of RedhaTaliani does notaccuse the message directly to someone. However, BabourEllouhcriticizes and directs the message to the government. In addition to this the latter contains some sexist expressions. The former includes some hopes, it is cheerful, and it has danceable tone. BabourEllouh song contains disappointed ideas and hopelessness.

As a general findings, both songs under study have the same ideological aim which is they believe that they do not belong to this country (Algeria). They prefer leaving the country since it does not provide them with what they hope choosing the wooden ship as a means.

It is worth mentioning that the study faced some limitations during the collection of the corpus. As main limitation we do not find reliable references and data to some titles. Moreover, some words on

song lyrics and even stanza are not clear; their meaning is ambiguous. Despite these limitations effort were made to discover the exact meaning.

For this purpose, we recommend future researchers, who may be interested in conducting research on the present topic to widen the corpus more so as to provide more generalization. Since this dissertation has dealt with the phenomenon of illegal immigration which is present in Algerian Rai music in investigating this we try to reveal the ideology and messages hidden of the singer. So it is hoped to change the angle to the audience and analyze their perception towards these songs.

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Appendices:

Appendix one: Ouled el Bahdja's song 'Babourellouh'

مار انيش قادر نحمل هادالعذاب والزمان يطول عليا
لي نديرها تعكسلي بورتون تخمام صواب
أمباس لمعيشةهاديا
ونقول خلاص و الغلطة نعاود نديرها ميل فوا
تعمارالراس هو سبابي دار عليا لا لوا
ونقول خلاص و الغلطة نعاود نديرها
ميل فوا تعمارالراس هو سبابي دار
عليا لا لوا

خليني نروح .. قلبي مجروح
خليني نروح ف بابور اللوح
خليني نروح .. قلبي مجروح
خليني نروح ف بابور اللوح

الحكايةتكبر ما لقيتلهاش حساب
لفراق تحتمزاد داني مانقدرش نولي
ياك تعرفي الجواب مدامخرجتي
على البراني
تخلطواالأجناسراي باينة هوما حبوها هاكدا
ابنيالحباسالمراتخدم و الشيبية راقدة
تخلطواالأجناسراي باينة هوما حبوها هاكدا
ابنيالحباس المراتخدم و الشيبية راقدة

خليني نروح .. قلبي مجروح
خليني نروح ف بابور اللوح
خليني نروح .. قلبي مجروح
خليني نروح ف بابور اللوح
نسيق فيرايبي نخمم في حل
شباب بيني وبين روجي نعيش
مهني
وشحالنعيا نسيي يقابلني
غير ليشاك ساعة صاحي
و فعام مدني

لي سلك و جاز العمر طويلة و طريقو كاتبة
و الناس العزاز حاجة قليلة لي مازالت شادة
لي سلك و جاز العمر طويلة و طريقو كاتبة
و الناس العزاز حاجة قليلة لي مازالت شادة

خليني نروح .. قلبي
مجروحخليني نروح ف
بابور اللوح خليني نروح ..
قلبي مجروحخليني نروح ف
بابور اللوح

Appendix Two: RedhaTaliani's song 'yalbahri'

ياالبحري ديني معاك.ديني معاك
ودينيلبلادالنور
هناياراني غير ندور
معنديارولا دوار.أوهاراي
نخلصالأورو والدنار.أوهاراي
ياالبحري ديني معاك ملقيت سلاك.(2×)
ياالبحري ديني معاك.ديني معاك
ودينيلبلادالنور هناياراني غير
ندور معنديارولا دوار.أوهاراي
نخلصالأورو والدنار.أوهاراي
ياالبحري ديني معاك ملقيت سلاك
اولا.اولا.اولا.اولا.اولا.اولا.ايه
الزوالي راهوم مسطول راهوم مسطول
إعمرراسو بالكحول .
تالي فينا ولا مهبولا
يالي مارة ويا لبشار.أوهاراي
ديني معاك'e'ajje.pasn' اوراهاراي
ياالبحري ديني معاك ملقيت سلاك
ياالبحري ديني معاك.ديني معاك
ودينيلبلادالنور
هناياراني غير ندور
معنديارولا دوار.أوهاراي
نخلصالأورو والدنار.أوهاراي
ياالبحري ديني معاك ملقيت سلاك.

الشهريه متكفناش متكفناش

إلى نطر منتعشاش

وعلاش اوياربي وعلاش

مادايالوكان خناس نكعد هنا

نتزوجوندير ولدات يا الميمة

ياالبحر يديني معاك ملقيت سلاك

ياالبحر يديني معاك ديني معاك

وديني لبلادالنور هناياراني غير

ندور معنديار ولا دوار

أوهاراي نخلص الأورو

ودينا. أوهاراي

ياالبحر يديني معاك ملقيت سد