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Faculty of Letters and Languages  
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# Unravelling the Linguistic Practices in Children's Popular Songs at Algeria

## Selected Chants From Bara3im Thugs YouTube Videos

A Dissertation Submitted to the Department of English in Partial Fulfilment of  
the Requirement for the Degree of Master in Linguistics

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## Dedication

I dedicate this dissertation to myself, acknowledging the countless hours of hard work, and perseverance that went into its completion. I am grateful for the strength and determination I found within myself to overcome challenges and pursue my academic goals. I also extend my deepest gratitude to Allah, my faith and source of inspiration, for guiding me throughout this journey. Lastly, I express my heartfelt appreciation to my parents , siblings , my sister “*MANEL*” and my only soulmate “*NADJET*” for their unwavering support and belief in my abilities. Their encouragement has been a constant source of motivation. This work is dedicated to honouring my personal achievements and the support that has shaped my path.

*Zohra BENCHOHRA*

## Dedication

To my angle in life ... The meaning of love ... The meaning of patience

To the breath of life and the secret of existence to whom her prayer was the secret of my success and her tenderness as a surgical balm to my dear, mother **Fatima Zohra**

May Allah preserve and take care of her and prolong her life.

To whom I proudly bear his name... To whom he was credited for my good upbringing

To the one who raised me and taught me...

Who gave me the confidence to walk this path

To my father, the corner of my eye and the lover of my heart **Mohamed**

To the kindest and most tender sister **Basma**

To my soulmate and my life support... To the dearest person in my heart who was with

me all the time **Ali**

To my strength, and to what is beyond. To the winds of my life... To my dear

brother **Ayman**.

To those who are closer to my soul...To those who have endured so much for us...

To the pure hands that have removed the Thorns of the path from before us and have

drawn the future for us with threads of hope...My role model...

To my uncles **Issam, Mansour, Mohammed**

To my aunts **Delilah, Mimi and Naima**.

To the light of my days, the source of my efforts, my dear best friend **Fatima**.

To my dearest possession and a piece of my soul and the reason for my happiness my

**Cat...**

**Ikram METININE**

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### **Abstract**

The study investigates the impact of Children's Popular Songs in Algeria via mainly examining their cultural significance and educational values. The purpose of the research is to portray the historical context of those songs, their role in shaping the speech of Algerian children, and the potential for their revival in contemporary speech repertoire. The data collection process involved two main methods. Firstly, an online questionnaire was administered to 107 respondents from the Tiaret speech community. The selection criteria for participants were based on their expressed interest and familiarity with Children's Popular Songs. The questionnaire aimed to gather quantitative data and insights regarding the perception and usage of these songs among the target population. Secondly, a Content Analysis Approach (CAA) was utilized to analyze a corpus of 33 Children's Popular Songs. The CAA enabled a qualitative examination of the lyrics, themes, and cultural references present in the songs. The findings indicate that Children's Popular Songs have a deep-rooted cultural importance in Algeria, serving as a link to the country's heritage. They also play a significant role in the educational development of children, facilitating language learning and acquisition. However, with the rise of technology and changing cultural dynamics, those songs are at risk of being disappearing from the repertoire of the younger generation. The study concludes by emphasising the need to preserve and promote Children's Popular Songs, considering them as vital elements of Algerian identity and cultural heritage. Efforts should be made to integrate those songs into educational curricula and create opportunities to perform and transmit to Future generations.

**Keywords:** *Children's Popular Songs, Linguistics Practices, Language acquisition/ Learning, Cultural heritage, Tiaret Speech Community.*

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### List of Abbreviations

**ADA:** Algerian Dialectal Arabic

**AR:** Arabic

**BER:** Berber

**CAA:** Content Analysis Approach

**CM:** Code Mixing

**CS:** Code Switching

**FLN:** National Liberation Front

**FR:** French

**GER:** German

**H:** High Variety

**L:** Low Variety

**MSA:** Modern Standard Arabic

**PCGN:** The Permanent Committee on Geographical Names for British

**USA:** United States of America

## Key to Phonemic Transcriptions

### Consonant Sounds

Symbols	Arabic Alphabet
/dʒ/	ج
/d/	ض
/ʃ/	ش
/ʒ/	ع
/t/	ط
/x/	خ
/ʒ/	ي

### Vowel Sounds

Symbols	Arabic Alphabet
/:a/	ا
/i:/	ي
/æ/	ا
/ə/	ا
/ʌ/	ا
/u:/	و

# **GENERAL INTRODUCTION**

## GENERAL INTRODUCTION

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### General Introduction

The heritage of the popular song is deeply rooted in addressing the emotions, conscience, and thoughts of individuals. Its primary aim is to reconnect with Algerian customs and traditions, allowing it to harmonise with the melody and highlight the richness of its essence. Through this art form Folk Songs carry the burdens, sorrows, and various facets of life experienced by the Algerian people.

Additionally, they serve as a medium to express the surrounding environment in which they reside. The Folk Song encompasses a diverse range of compositions, incorporating songs that evoke both joy and pain. It includes worship songs, battle songs, and even songs meant for education, guidance, and other purposes. In its entirety, the Folk Song artfully reveals the finest and most desirable aspects of human nature, often portrayed through vivid imagery. It captures the essence of humanity's aspirations and encapsulates the collective wisdom of the Algerian people, passed down through generations. However, Children's Popular Songs hold a special place in societies around the world.

Children's Popular Songs are unique expressions of culture, tradition, and identity, reflecting the experiences and values of a particular society. Since each society has its distinct cultural songs with their own words and melodies, Algerian Children's Popular Songs embody the essence of Algerian culture and its linguistic diversity.

Algeria, being a culturally diverse country, has a rich tapestry of Children's Popular Songs that are deeply rooted in its history and traditions. Those songs serve as a means of transmitting cultural values, language, and customs to the younger generation. Algerian Children's Popular Songs characterised by their catchy

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melodies, rhythmic patterns, and engaging lyrics that resonate with children and create a sense of joy and belonging.

Our investigation focuses on exploring Children's Popular Songs in Algeria as whole with a particularly reference to Tiaret Speech Community . The study seeks to examine the role and significance of Children's Popular Songs in Algeria, including their linguistic features, cultural contexts, and impact on language learning, code mixing, and cultural identity formation among Algerian children within Tiaret Speech Community.

Since our interest is based on examining the linguistics proprieties of Children's Popular Songs, a key general question and a number of mixed sub-questions will be raised such as:

To what extent do Children's Popular Songs influence language change and cultural identity formation within the Tiaret Speech Community in Algeria?

The above-mentioned basic question is broken in to the following sub-questions:

1. What linguistic features can be framed in by Children's Popular Songs in Algeria?
2. How do Children's Popular Songs influence language learning, acquisition, and the speech behaviour of the Algerian children?
3. How can the relationship between Children's Popular Songs and cultural identity formation among Algerian children be explained?
4. How do Children's Popular Songs contribute to the socialisation process of Algerian children?



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The study seeks to explore four Hypotheses as follows:

1. Children's Popular Songs in Algeria contain linguistic elements that reflect the multicultural nature of the society.
2. The exposure of Children's to Popular Songs enhances their language acquisition, learning and facilitates code-mixing and code-switching behaviour among them.
3. Children's Popular Songs play a significant role in shaping cultural identity formation among Algerian children.
4. Engagement with Children's Popular Songs fosters socialisation processes and facilitates the acquisition of cultural values and norms among Algerian children.

The Objectives of the Study:

1. Identify and analyse the linguistic features and cultural contexts of Children's Popular Songs in Algeria.
2. To investigate the impact of Children's Popular Songs on language acquisition and learning, code-mixing, and code-switching behavior among Algerian children through empirical research.
3. To examine the influence of Children's Popular Songs on cultural identity formation and socialisation among Algerian children.
4. To provide insights and recommendations for educators and parents regarding the use and significance of Children's Popular Songs in language learning and cultural preservation in Algeria.

The study is structured into three chapters

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Chapter One, provides a comprehensive overview of the sociolinguistic situation in Algeria. It delves into the historical background of Algeria, including the colonial era and post-independence period. The chapter examines the different language varieties co-exist in Algeria, such as Modern Standard Arabic, Algerian dialectal Arabic, Berber, French, Spanish, Turkish, English, and German. It also explores the contact situation in Algeria, including borrowing code mixing, code switching, bilingualism, and diglossia. Moreover, Chapter one focuses specifically on the Tiaret Speech Community, discussing its linguistic features and unique characteristics.

Chapter Two delves into the linguistic practices found in Algerian popular children's songs. It provides an introduction and reviews the related literature on the topic. The chapter explores the cultural context of Children's Popular Songs in Algeria, highlighting their influence on the formation of cultural gender identity, children's socialisation, and worldview. It also examines how language is used in Children's Popular Songs and its impact on language acquisition and learning. The chapter analyses the linguistic features of Children's Popular Songs, including borrowed vocabulary and code switching. Different types of Children's Popular Songs in Algeria, such as educational, historical, traditional, and religious songs, are discussed.

Chapter Three focuses on the data collection and findings of the study. It introduces the chapter and describes the research design and data collection methods employed. The chapter presents and analyses finding of the questionnaire, exploring participants' personal information, attitudes towards Children's Popular Songs, and

## GENERAL INTRODUCTION

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the sociolinguistic implications of those songs. It discusses the results of the study and their implications, providing recommendations based on the findings. The chapter also acknowledges the limitations of the study.

Through this study, we seek to contribute to the existing body of knowledge on the role of Children's Popular Songs in language acquisition and sociolinguistic development. By deepening our understanding of Algerian Children's Popular Songs, we hope to illuminate the intricate relationship between language, culture, and identity in the Algerian context, providing valuable insights for educators, linguists, and researchers in the field.

It is worth mentioning that the process of our research encountered a number of obstacles that limited our findings. The first problem was how to present our theme to the participants, as well as determining the type of songs we needed; however, we discovered that some participants did not understand the topic well and gave us other types of songs that is why we were forced to analyse only the songs we need.

# **CHAPTER ONE**

## **THE SOCIOLINGUISTIC PROFILE OF ALGERIA**

## **1.1 Introduction**

Chapter one introduces some aspects of sociolinguistic in Algeria, because in Algeria sociolinguistic is an important field of study due to the country's complex linguistic situation and historical influences. According to this Algeria reflects the coexistence of many varieties: Modern Standard Arabic and Algerian Dialectal Arabic, Berber, French, Spanish, English and finally German. In addition, we will bring up the contact situation in Algeria in terms of Bilingualism, Code Switching, Code Mixing, and Borrowing. Besides, this chapter is also attempted to argue succinctly Tiaret Speech Community and presenting its etymology and its historical background.

## **1.2 The Sociolinguist Situation in Algeria**

Sociolinguistics is the study of the relationship between language and society. It examines how language is used in social contexts, how it varies across different social groups and situations, and how it is affected by social factors such as class, gender, ethnicity, and culture.

However, the sociolinguistic situation in Algeria has been shaped by a complex set of historical, political, and social factors so because of this a numerous varieties coexist in the country as mentioned before.

### **1.2.1 Modern Standard Arabic**

Modern Standard Arabic is standardised version of the Arabic language that is used across the Arab world, it is used as a lingua franca for communication between speakers of different Arabic dialects, and it is based on Classical Arabic, the language of Quran and Islamic religious.

MSA is an important language in Algeria, especially in formal and official contexts such as government, media, and education. The Algerian Constitution, the media, and education are all important references for the use of MSA in Algeria.

Ennaji (2005) has stated that, “*standard Arabic is widely used in the media and education to the extent that it has become less archaic than classical Arabic and accessible to the majority of schooled people*” (N.P)

Furthermore, MSA remains an important part of Algerian culture and society, particularly in formal and religious contexts. Many Algerians are fluent in both MSA and Algerian Arabic, and the ability to speak both languages is considered an important skill in many professional fields.

### 1.2.2 Algerian Dialectal Arabic

Algerian Arabic, also known as Darja or Algerian Colloquial Arabic, is a unique dialect of Arabic that has evolved over centuries in Algeria. It is the most widely spoken dialect in the country and is used in a wide range of settings, including homes, markets, schools, and media.

“*Colloquial Arabic is the mother tongue of the Arab and remains throughout his life the primary medium of interpersonal relationships*” (Bateson,M,C .2003).

According to a study by Benseddik & Aberchán (2019) claimed that; “Algerian Arabic is influenced by several languages, including **Berber, French, and Spanish**” (N.P)

The study found that the dialect has its own unique pronunciation, vocabulary, and grammar that differ significantly from Classical Arabic.

One of the distinctive features of Algerian Arabic is its pronunciation, which has evolved over time to include unique sounds and intonations. For instance, the

letter /ka/ is often pronounced as a /ga/ in ADA, as in the word "garage" instead of /ka:.ra:dʒ/

Algerian Arabic also has a rich vocabulary that includes loanwords from French, Spanish, and Berber languages. For example, "merci" (thank you), "saha" /sʰaħa:/ (good health), and "hna" /ħnna:/ (we) are all borrowed from French. Additionally, the dialect has its own unique sentence structure and word order that differs from Classical Arabic.

Furthermore, Algerian Arabic has several regional variations that vary in pronunciation, vocabulary, and grammar. For example, the dialect spoken in the capital Algiers is influenced by French and has distinct features such as dropping the "h" sound at the beginning of words; while, the dialect spoken in the eastern city of Constantine has a distinct pronunciation and vocabulary influenced by Berber.

The Algerian Arabic dialect is a rich and diverse language that reflects the country's complex history and oral heritage of popular songs.

*These Arabic dialects constitute the mother tongue of the majority of the Algerian people (at least for those who are originally Arabic speakers), the language of the first socialisation, of the basic community. It is through it that the imaginary and the affective universe of the individual is built up. ( Taleb Ibrahimi, 1995, p.33)*

### **1.2.3 Berber**

Berber is a very old language and its origins can be traced back to the prehistoric era, it is spoken in North Africa, particularly in Algeria, as it is an important part of Algeria's linguistic and culture. In this sense, "*Berber is the mother tongue of the first inhabitants of North Africa...*" (Ennji, 2005, p.72). In addition, the Berber language was traditionally oral, and there was no standard written form of the

language until the 21st century. Therefore, Ennji (2005) has also said that “*Berber is neither codified nor standardized; however, it is a living language oral literature, poetry, and songs*” (p74).

However, the Berber languages are also known as Amazigh, which means “Free people” in the Berber language. There are several dialects of Berber including, Tamazighet, Tashelhit, Kabyle, Tuareg, Chaouia, and Mozabite, each of these dialects has unique features and characteristics and they share many similarities and are all part of the Berber language.

On the other hand, Berber has had a significant impact on the culture and history of North Africa, it remains an important part of the region’s identity, and it became an official language in Algeria. Mostari (2005) has declared, “*Berbers’ aim claims are to preserve their customs; to cherish their heritage and to promote their language Berber with its various varieties*” (p.47).

Today the Berber language has become a national and official language in Algeria alongside Arabic and it is now taught in schools, universities, and media in some regions of the country. Mostari (2005) has asserted, “*For the time being, Berber is taught in some primary and secondary schools such as in Bejaia and Tiziouzou. Moreover, Algerian Television is broadcasting a daily edition in one of the main Berber dialects*” (p.48).

Therefore, in contemporary Algeria, Berbers have been recognized as an official minority group since the 1980s, and efforts have been made to promote their language and culture.

#### **1.2.4 French**



Algeria was colonized by France in 1830 and remained under French control until gaining independence in 1962. During this period, the French language was heavily promoted and used in various aspects of society, including education, administration, business, and media. Mammri (2013) said "*French continues to be the dominant language in business and professional circles*" and that "*certain aspects of formal education and research are still carried in the French language and a great part of the economic and industrial sectors and press still use French extensively*" (N.P)

However, the prominence of the French has also been a source of tension in Algeria the Permanent Committee on Geographical Names for British (PCGN) stated that "*In reality, French is the lingua franca of Algeria*".

The French language has had a significant impact on the Algerian dialects, which have developed as a blend of Arabic, Berber, and French. Many Algerian dialect words and phrases have been borrowed from French loan words and expressions have been integrated into the Algerian dialect. For example, the French word "bonjour" has been adapted into the Algerian dialect as "boujour" or "bjour", and the phrase "ça va?" (How are you?), is commonly used in the Algerian dialect as well. Other French loanwords commonly used in the Algerian dialect include "merci" (thank you), "pardon" (sorry), and "médecin" (doctor). The influence of French on the Algerian dialect can also be seen in the pronunciation and grammar of the dialect because many Algerians pronounce French loan words with an Arabic accent.

Moreover, this impact is significant and multifaceted, influencing both the lexicon and grammar of the dialect, and it is important to note that the use of French

in the Algerian dialect is a complex issue, reflecting the historical and dynamics of Algeria. The process of Arabization began in the early year of the country's independence from France in 1962. The first step taken towards Arabization was the adoption of Arabic as the official language replacing France in schools, and administration.

Today the use of French is important in many areas of Algerian society efforts some promote the use of Arabic and other indigenous languages even there is some newspapers still use the French language such as "Le Quotidien d'Oran" and "El Watan", and also TV channel like "Canal Algerie"

### **1.2.5 Spanish**

The Spanish occupation of Algeria began in 1503, but they were never able to fully conquer all of Algeria. The Spanish territories in Algeria were primarily located along coast and island areas and they include the cities of Algiers, Oran, and Mars El Kebir.

Moussadek (2013) has declared " *The Spanish (1504 -1792) constructed outposts and collected tribute especially in the West and on the coastal areas which were also commercial routes for Spanish, Italian, British and Levantine sea traders*" (p 14).

Spanish was not one of the official languages of Algeria and it is not widely spoken or studies in the country but it influence the Algerian dialect by borrowing some words such as "Semana" which means "a week". Moreover, Spanish is not a significant language in Algeria, today it is nor unlikely to be heavily used or studied by most of Algerians.

### **1.2.6 Turkish**

The Ottomans had a considerable presence in Algeria during the 16th and 17th centuries. In this period, Algeria became part of the Ottoman Empire under Kheireddine Barbarossa. In this context, Moussadek (2013) has stated, "*the Ottomans (1554-1830) captured Algiers and established it as the centre of the Ottoman Empire*" (N.P). At that time Turkish was the language used in Algeria as the language of administration and law. However, it is worth noting that the use of Turkish in Algeria during the Ottoman period was limited to the ruling elite and administration. The majority of the population in Algeria continued to speak in Arabic and Turkish did not become a widely spoken language in the country.

In other words, several Turkish words and expressions were borrowed from Algerian Arabic. For example, the Arabic word for "soldier," which is /ʒundi:/ in Standard Arabic, is /ʒaskari:/ in Algerian Arabic, derived from the Turkish word "askeri" which means "military".

Other Turkish loanwords in Algerian Arabic include words related to food, clothing, and everyday objects. For example, the Algerian Arabic word for "skewer" is "shish" /ʃiʃ/ which comes from the Turkish word "şiş". The word for "hurry" in Algerian Arabic, "Dafa" /da:fa/ is also derived from the Turkish word "Teferruat" which means "details" or "small things."

It's important to note that the borrowing of Turkish words into Algerian Arabic occurred primarily during the Ottoman period, and many of these words have become fully integrated into the Algerian dialect. However, as with all loanwords, they may be used differently in the Algerian dialect than in Turkish, and their meaning and pronunciation may have evolved.

The borrowing of Turkish words into the Algerian dialect is just one example of the cultural and linguistic exchange that has occurred throughout history between different regions and languages. It is a testament to the interconnectedness of how language and culture different can influence each other.

### **1.2.7 English**

English language has become a global language of communication and is used in a variety of settings, including business, education, and technology. In addition, Eng language is used as a lingua franca by different countries that do not share a common language, even though it is now spoken by millions of people around the world as a first or second language.

However, the English language was introduced to Algeria during the French colonial period, and it has since become an important language in the country. Eng is the third most widely used language in Algeria after Arabic and French.

Moreover, both public and private institutions provide English education in Algeria with the majority of instruction taking place in secondary schools and universities. In recent years, there has been growing demand for Eng language training in Algeria especially in business and academic settings; while, French remains the dominant foreign language in Algeria due to its historical ties with the country, Eng is becoming increasingly important and is seen as a valuable asset and as it is a language of technology.

### **1.2.8 German**

German is a Western language that is spoken by around 130 million people worldwide and it is the official language of many countries such as Germany, and Belgium.

Ger is not widely spoken or taught in Algeria compared to other languages such as Arabic, Fr, and Eng. However, a few language schools and institutes in the country offer courses and training of Ger language; while, German language proficiency may not be as important in Algeria as it is in some other countries.

### **1.3 The Language Contact Situation in Algeria**

In Algeria, people generally communicate using Modern Standard Arabic, which is the official language of the country. However, Algerian Arabic, a dialect of Arabic with unique features and vocabulary, is widely spoken and used in daily communication. French is also commonly spoken, particularly in business, education, and government settings. It is important to note that communication styles and customs can vary depending on the region, religion, and cultural background of the people involved. For example, people in more conservative areas may use language that is more formal and observe traditional customs and practices when communicating.

The communication landscape in Algeria is diverse and dynamic, with many different languages and platforms used to facilitate communication between people. As a result, Borrowing, Code mixing, Code Switching, and Bilingualism are a common phenomenon in the Algerian society.

#### **1.3.1 Borrowing**

“ *The term borrowing refers specifically to ‘ The speakers’ adoption of foreign features into their mother tongue*” (Haugen, 1950). According to this definition, we move our view from the context of speech toward the language system. In fact, ‘borrowing’ involves mixing the systems of two languages, because a word that is ‘borrowed’ from one language becomes firmly established in the other language.

Another attempt to define the notion of borrowing is pointed out by Corder (1992) borrowing is “*a performance phenomenon, not a learning process, a feature, therefore, of language use and not of language structure*” (p.26). This means that borrowing is a communication strategy that tends to replace the missing knowledge in one’s language with items from another language during conversational speech production (Corder, 1992, p.27). Alternatively, simply, borrowing is “*The attempted reproduction in one language of the patterns previously found in another*” (Haugen, 1972, p.82).

### **1.3.1 Borrowing in Algeria**

Borrowing is a common linguistic phenomenon in Algeria, which is a multilingual country with Arabic as the official language and French as a major foreign language. Algerian Arabic, which is the variety of Arabic spoken in Algeria, has borrowed extensively from French and other languages, particularly Berber languages, in terms of vocabulary, phonology, and syntax. One of the most noticeable features of Algerian Arabic is the high level of French loanwords used in everyday conversation.

In addition to French loanwords, Algerian Arabic has also borrowed from Berber languages, which are the indigenous languages spoken in Algeria. Berber words and phrases. It is also worth noting that Algerian Arabic has developed its unique slang, known as "Darja" which includes a mix of Arabic, French, and Berber words, as well as unique expressions and idioms that are not found in standard Arabic.

**Table 1.1** *Borrowed Terms From Various Codes (Origins) into the ADA Variety*

Borrowed words	Phonemic Transcriptions	Translation	Origins
Baqlawa	/bə'lawə/	Sweet	Turkish
Quahwaji	/ka:hwa:'dʒi/	Coffee boy	Turkish
Sabat	/sʰa'bat/	Shoes	Spanish
Falta	/'falta/	Mistake	Spanish
Couzina	/ku'zina/	Kitchen	French
Miziriya	/mizi'riʒa/	Misery	French
Gosto	/'gosto/	Desire	Spanish
Tiki	/'tiki/	Ticket	French
Vista	/'vista/	Jacket	French
Mkhada	/mxada/	Pillow	Spanish
Cassrouna	/qa'sruna/	Pan	French
Barraca	/ber'raka/	Cave	Spanish
Semana	/si'mana/	A week	Spanish

According to Haoues (2009), the long period of the French colonisation has made French deeply rooted in the daily life of Algerians and a large number of French words are used as if they are part of Algerian dialect. However, ADA often contains French words, which are adapted phonologically and morphologically.

### 1.3.2 Code-Mixing

CM and language mixing, refers to practice using two or more languages or language varieties in a single discourse, utterance, or sentence. It is a common phenomenon in multilingual societies. Myers-Scotton (2006) stated, "*Code mixing is a complex and dynamic process that reflects the multifaceted identities and social contexts of bilingual speakers*". In other words, Hudson (1996) refers to code-mixing as a sort of linguistic cocktail, he stated that "... a few words of one language, then a few words of the other, then back to first for a few more words on so on" (p.51).

Additionally, Crystal (1997) stated that code mixing is a phenomenon occurring when bilingual speakers talk to each other in the same language and then automatically change to another language within the course of the communication.

There is no particular rule for mixing the second code with the first code because it is dependent on the situation (Wardhaugh, 1992; as cited in Janhom, 2011). Examples of CM are providing by Poplack (1985) in her study of English Loan words usage in five diverse francophone neighbourhoods in the national capital of Canada:

-Il a dit que des fois-là, quand il marchait là, il marchait over dead bodies  
(p.14).

(He said that sometimes when he walked, he was walking over dead bodies)

### **1.3.2.1 Code Mixing in THE Algerian Society**

In the Algerian context, code mixing is a common occurrence due to the country's colonial history and the use of different languages in daily life. Algeria was colonised by the French for over a century, which led to the widespread use of French in the country, especially in education, administration, and business. As a result, many Algerians are bilingual or even multilingual, and they often mix between Arabic, the country's official language, and French, the colonial language.

Code mixing is used to express different ideas, emotions, or concepts. For example, a speaker may use Arabic for everyday communication and switch to French when discussing more technical or academic subjects. In addition, it occurs within the same sentence, where the speaker uses words or phrases from both languages. This can create a unique linguistic identity and a sense of belonging for



Algerians who use code mixing as part of their daily communication. Here are some examples of code mixing in Algerian Arabic:

- nkemel lqraya à 12h du soir / nkəmel lqɾɛɟə ʌ du:z ɜ: r də swa:r/ (I finish my studied at two in the afternoon)
- clima lyoom raha chaba / klimʌ lju:m rʌhʌ ʃʌbʌ/ (The weather is nice today)
- rani ntapé fi pc /rʌni ntʌpi fə pəsi/ (I'm typing on the lap top)
- Khasni extrait 12 fi dossier / xʌsni ekstɛ du:z fəðɔsje/ (I need birth certificate in my file)
- Rani rayha fi taxi /rʌni rajhə fə tʌksi/ (I am going by taxi)

### 1.3.3 Code-Switching

Code Switching is another direct result of bilingualism was defined as “*Anyone who speaks more than one language chooses between them according to circumstances*” (Hudson, 1996, p.51).

Any speaker who masters two or more languages may choose between them according to circumstances, taking into account that the addressee understands the addresser. In bilingual communities, people tend to use one language with members of the family at home and the other is used in wider circumstances.

Gumperz, J (1964) “*In a multilingual speech community, people use different languages in different situations according to social rules*” (N.P). Code switching give a chance for bilinguals to show their personalities.

CS gives the individuals opportunities to express their feelings thoughts. Even in spite of their prestige and level of education, as well as shaping their identity. In addition, it helps them to interact correctly with others in different contexts of the language used in common according to the situation they are in it.

### 1.3.3.1 Code Switching in THE Algerian Society

Code switching in Algerian society is a complex and dynamic phenomenon, reflecting the diverse linguistic and cultural backgrounds of its speakers. To apply such a situation in the Algerian context, it is found that the existence of French in Algeria for a long period makes its people switch between ADA and French or Berber and French. The conversation may sometimes start with the native language either ADA or Berber and finishes with French or vice versa. Poplack (1980) has proposed three types of code switching:

#### I. Inter-Sentential Code Switching

It occurs between sentences, at clause boundaries, or between turns as in:

mandʒəmtʃ ndʒi lyoum + je vais essayer de passer demain.

I could not come today. I will try to come tomorrow.

#### II. Intra-Sentential Code Switching:

It occurs within a single clause or sentence as in:

kif taʃməl pour télécharger le document.

How do you do to download the document?

#### III. Tag-Switching:

Is the situation where exclamations, tags and ready-made expressions from the embedded language are inserted into the recipient language?

A: Bon nəbdaw wəlla lla

Well, shall we start or not?

### 1.3.4 Bilingualism

*“Bilingualism is one of the possible outcomes of language contact. It refers to the ability to speak two languages. In other words, it is practice of the alternate*

*use of two languages, and the involved person is called bilingual* ” (Weinreich, 1968).

Different scholars define such phenomena differently. On the one hand, some consider bilingualism as the perfect mastery of two languages. In this sense, Bloomfield (1933) defined bilingualism as “*The native-like control of two languages*” (N.P). In the same vein, Haugen (1953) considered bilingualism as the ability to produce “complete meaningful utterances in the other language” Due to language contact, speaking more than one language becomes a natural phenomenon.

In this framework, Milroy & Muysken (1995) suggested that “*The phenomenon of language revival and the economically motivated migration of people have led to a wide spread of bilingualism in the modern world*” (N.P)

#### **1.3.4.1 Bilingualism in Algeria**

If we apply this fact to Algeria, it found that this latter characterized by the co-existence of two unrelated languages; Arabic with its three varieties MSA, CA, ADA, and French. Moreover, the use of Berber in some areas makes it considered a multilingual society. The fact that the existence of three languages makes Algeria a multilingual society does not mean that all Algerians master the three languages. In this sense, Wardhaugh (2006) stated, “*People who are bilingual or multilingual do not necessarily have the same abilities in the languages (or varieties). In fact, that kind of parity may be exceptional*” (N.P)

Bilingualism in Algeria is result of the long period of French colonisation with the existence of Arabic; however, bilingualism became a logical result of that situation. Algerian bilingualism is an outcome of historical than educational strategy

and social specificity. It is co-ordinate bilingualism with emerges in the country because it taught at schools alongside Arabic.

### 1.3.5 Diglossia in THE Algerian society

One of the well-known facts that characterise the linguistic situation of the Arab world is the co-existence of two varieties of the same language in the Algerian context, the two main varieties of Arabic, Modern Standard Arabic (MSA) and Algerian Dialect Arabic (ADA), represent the high and low varieties respectively. MSA is the H variety, as it is the standard and formal language used in education, media, government, and other formal settings. ADA, on the other hand, is the L variety, as it is the spoken language of the majority of Algerians and is used in informal settings such as homes, markets, and social gatherings.

The use of MSA in Algeria is a legacy of the country's colonial history, as the French introduced it during their colonization of Algeria. MSA is taught in schools as a second language, and it is used in formal contexts such as news broadcasts, government speeches, and written communication. Darja on the other hand, is the native language of most Algerians, and it is used in informal contexts such as conversations with friends and family. Darja is a distinct variety of Arabic that includes many loanwords from French and Berber languages, as well as unique grammatical features.

To have a clear image of diglossia situation, Fergusson gives table suggestions with an indication of the variety normally used.

**Table 1.2** *Diglossic Situation (Fergusson 1959)*

Situations	H	L

Sermon in mosque	X	
Instruction to servants, waiter		X
Personal letters	X	
Speech in parliament, political speech	X	
University lecture	X	
Conversation with family, friends, colleags		X
News broadcast , radio	X	
Newspaper editorial	X	
Caption on political cartoon		X
Folk literature		X

The diglossic situation in Algeria can create challenges for language learners and speakers, as they must navigate between two distinct linguistic codes depending on the context of communication. It can also create issues of social class and cultural identity, as the use of MSA is often associated with education and intellectualism; while, the use of Darja is associated with working-class and rural communities.

#### 1.4 Etymology and Historical Background of Tiaret

Tiaret is a city located in Northwestern Algeria. The name "Tiaret" is believed to be derived from the Berber word "Tihert," which means "lioness." Tiaret has a long history, with evidence of human habitation dating back to prehistoric times.

In the 5th century, Tiaret was part of the Kingdom of Numidia, which was ruled by the Berber king, Masinissa. After the fall of the Numidian Kingdom, the region was conquered by various powers, including the Romans, the Vandals, and

the Byzantines. In the 7th century, the region was conquered by Arab armies and became part of the Islamic empire. The city of Tiaret grew in importance as a centre of trade and learning, and it was an important centre of the Sufi movement. In the 19th century, Tiaret was ruled by the Ottoman Empire and was an important centre of resistance against French colonisation. The French eventually conquered the city in 1843, and it became part of the French colony of Algeria.

After Algeria gained its independence from France in 1962, Tiaret became part of the newly formed Algerian state. Today, Tiaret is an important centre of agriculture, industry, and education. The city has a rich cultural heritage, with many historic sites and landmarks, including ancient Roman ruins, medieval mosques and Ottoman-era buildings.

### **1.5 Conclusion**

As a conclusion to this chapter, we have reviewed the Sociolinguistic Situation has been shaped and influenced by the numerous civilizations that have occupied and interacted with the region throughout history. However, that causes the coexistence of several varieties in Algeria (MSA and ADA) and Ber, Fre, and Eng besides Spanish, Turkish, and Ger on a limited level. In addition, we have scrutinized the language contact that is distinguished by various features such as Borrowing, CM, CS, Diglossia, and Bilingualism. In addition, we have talked briefly about Tiaret Speech Community and its Historical Background.

In chapter two, we will see a literature review about Children's Popular Songs and study the linguistics practices of those songs and their impact on children's development language.

## **CHAPTER TWO**

### **EXPLORING THE SOCIOLINGUISTIC LANDSCAPE OF CHILDREN'S POPULAR SONGS**

## THE SOCIOLINGUISTIC LANDSCAPE OF CHILDREN'S POPULAR SONG

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### 2.1 Introduction

This chapter aims to unravel the Linguistic Practices Used in Children's Popular Songs in Algeria, examining the linguistic features, sociocultural context, By analysing The Linguistic Practices in Children's Songs, this chapter seeks to contribute to the knowledge of language and cultural education in Algeria and beyond. It is divided into several sections, beginning with a review of Literature on The Linguistic Practices in Children's Songs, followed by a study of the Linguistic Features in Children's Popular Songs in Algeria. The chapter concludes with an explanation of some Children's Popular Songs for language and cultural education in Algeria.

### 2.2 Literature Review

Children's songs also known as "Nursery Rhymes" have a rich historical background that spans centuries and diverse cultures. Those songs were initially passed down orally from one generation to another, featuring simple melodies and repetitive lyrics that were easy for children to learn and remember. As formal education systems emerged in the 19th and early 20th centuries, composers and writers began creating songs and rhymes specifically designed for young audiences, incorporating educational themes, moral lessons, and imaginative storytelling.

In the midst of this historical development, Lona and Peter Opie, conducted extensive research in the mid-20th century, collecting and documenting children's folklore from various sources, including interviews, observations, and published materials. They published several influential books, such as "The Oxford Dictionary of Nursery Rhymes" (1951), *The Lore, and Language of Schoolchildren*



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(1959), which became foundational texts in the field. One of their key theories was that children's folklore, including songs and rhymes, was primarily an oral tradition that children passed down among themselves, separate from the influence of adults. They argued that children's folklore represented a distinct and vibrant culture that reflected children's imaginative play, social interactions, and shared experiences.

The Opies also highlighted the universal nature of children's folklore, observing that similar songs, rhymes, and games could be found across different countries and cultures. They believed that these shared traditions were a result of children's natural inclination to engage in similar forms of play and creative expression.

Children's songs, if successful, can be passed down through generations and adapted, making it difficult to determine their original creator. For example, the song "Frère Jacques" is a French children's song that has been popular for centuries. The song is about a friar who oversleeps and misses his morning duties. The lyrics, in French, are as follows:

Frère Jacques, frère Jacques

(Brother Jacques, Brother Jacques)

Dormez-vous ? Dormez-vous ?

(Are you sleeping? Are you sleeping?)

Sonnez les matines ! Sonnez les matines !

(Ring the morning bells! Ring the morning bells!)

Ding, dang, dong. Ding, dang, dong.

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The origins of the song are unclear, but it is believed to have been composed in France in the 18th century. Some historians speculate that the nursery rhyme «Are You Sleeping? » which was popular in England around the same time may have inspired the song.

"Frère Jacques" has become popular around the world and has been translated into many different languages. Variations of the song can be found in countries such as Germany, Italy and Japan. It is often used as a tool for teaching language and music to young children, and it remains a beloved classic of children's music to this day.

### 2.3 Children's Popular Songs

Children's Popular Songs or "Nursery Rhymes" are a genre of songs specifically created for young children. These songs are often characterised by their catchy tunes, simple lyrics, and repetitive patterns, making them easy for children to sing and remember. Nursery rhymes can be categorised into different types, including lullabies, action songs, finger plays, educational rhymes, and cultural-specific rhymes, each serving a distinct purpose in a child's development.

Children's songs encompass a broad range of sources, including songs taught by adults, songs passed along between children, and even songs composed by children themselves. The lines between these categories can blur, as adults may teach children songs they learned during their own childhood, and children may, in turn, pass these songs to their peers. This fluidity in the transmission of children's

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songs highlights their dynamic nature and their ability to evolve within different social contexts.

Children's Popular Songs hold a significant place in the cultural fabric of many societies worldwide, serving as a tool for entertainment, education, and socialisation. On one hand, these songs provide a source of joy and amusement for children, encouraging them to engage in singing, dancing, and play. On the other hand, Children's Popular Songs fulfil an educational role, aiding in the learning of essential concepts such as numbers, colours, and the alphabet.

Furthermore, Children's Popular Songs play a crucial role in transmitting cultural values, history, and traditions. Through these songs, children gain insights into the cultural practices of diverse communities, fostering cross-cultural understanding and appreciation. While many traditional children's songs have withstood the test of time and continue to be sung today, modern Children's Popular Songs have also emerged in response to globalisation and advancements in digital technology. These contemporary songs often blend elements from different cultures and musical styles, reflecting the evolving social, economic, and cultural landscapes of contemporary societies.

### **2.4 Previous Studies on Linguistic Practices in Children's Songs**

Several previous studies have examined the linguistic practices in children's songs across different cultures and contexts. One study conducted by Smith and Johnson (2017) explored The Use of Figurative Language in Children's Popular Songs in the United States. The study found that children's songs frequently use

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metaphors, similes, and other forms of figurative language to convey messages and emotions to young listeners.

According to Pasanen (2010), music is most often used to increase cultural knowledge, reading and listening comprehension skills, and oral skills and teach grammar. Furthermore, music can also be used in tasks related to practicing writing, pronunciation, and vocabulary.

Using songs may help in teaching young learners. For example, Ara (2009) stated that children learn faster than adults do especially if they were not taught in traditional ways. Therefore, the use of songs and games is an effective tool in teaching English to young learners especially since they made them unconscious that they are learning a language, i.e., they provide an interesting and enjoyable environment for learning without the feeling of pressure.

Millington (2011) discussed the cause of considering songs as a valuable pedagogical tool that helps learners in improving their listening and pronunciation skills, and vocabulary and sentence structure. He discussed also the reflection of a culture that increases students' enjoyment. Employing practical examples, he showed how songs could be used as language tasks. He also explored how to adapt classical songs to suit a particular theme or part of the curriculum.

Children's songs were also used to introduce concepts, especially in enhancing the language development of young children (Parlakian & Lerner, 2010). Through chanting and singing "The Alphabet Song," pre-schoolers learn the letters in the alphabet.

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Kodaly was once asked when a child's musical education should begin. "*Nine months before birth*", was his reply, though later in life he modified this response to "*Nine months before the birth of the mother*" (Choksy, 1999, p.16). Kodaly believed that the best musical material for early musical development and teaching is music that belongs to the child's own culture--the children's songs and folk songs of the child's homeland. It follows that the principles of music education developed by Kodaly must be translated into the musical language of each new culture in which it is used. Choksy (1999) and Hoermann (1973) have been major figures in bringing the Kodaly method into the USA and Australia respectively.

There is now an abundance of suitable musical material used by Kodaly teachers in Australia. By singing the songs, children can understand difficult words easily. They can remember the new words by singing and doing the action of the song. Songs help them understand new words without asking another person or looking them up in the dictionary.

Songs also make vocabulary learning enjoyable, fun, and interesting. That is how the effectiveness can be achieved by using songs in teaching vocabulary. Burhayani (2013) the analysis of the linguistic practices present in children's popular songs reveals some concerns. For instance, some songs may contain derogatory or harmful language, which reinforces harmful stereotypes or excludes certain groups of children. For example, some songs may include words or phrases that belittle girls or suggest that boys are superior. Such linguistic practices can have a lasting impact on children's attitudes and beliefs, perpetuating harmful gender roles.

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Children's Popular Songs can play a vital role in promoting linguistic development and cultural identity. However, it is necessary to analyse those songs critically to ensure that they promote positive values and do not perpetuate harmful stereotypes or gender roles. Researchers must encourage the creation of Children's Popular Songs that promote inclusivity, equality, and social justice. Moreover, policymakers should support the development of educational materials that incorporate Children's Popular Songs as a tool for linguistic development.

### **2.5 The Cultural Context of Children Songs in Algeria**

Children's Popular Songs in Algeria have a significant impact on children. They help to promote cultural identity and pride and teach children important values and other concepts. They also provide a way for parents and caregivers to bond with children and share in their joy and laughter.

Algeria's traditional music and popular songs have been integral in shaping the country's cultural identity, and Children's Popular Songs are no exception. Those songs play a crucial role in promoting cultural identity, community, and pride in one's heritage, reflecting the linguistic, ethnic, and cultural diversity of Algeria. The themes of Algerian Children's Popular Songs often centre on everyday life and activities, such as school, family, and play. They also reflect the values and traditions of Algerian society, promoting respect for elders, hospitality, and solidarity. The songs are sung in various languages, including Arabic, French, and Berber dialects, with each language and dialect reflecting the cultural influences of Algeria's diverse regions and ethnic groups.

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Algerian Children's Popular Songs also incorporate elements of traditional music, such as chaabi, rai, and Kabyle, that have evolved. These musical genres have been shaped by historical events, including the colonial period, but have continued to thrive and evolve, maintaining their cultural significance. As such, the songs serve as a testament to Algeria's rich and vibrant cultural heritage.

One of the unique features of Algerian folk songs is the way they are passed down from generation to generation. Older family members teach younger generations the lyrics and melodies of these songs through oral tradition. This ensures that the cultural heritage and values embodied in those songs are preserved and passed down to future generations. The process of passing down the songs also serves as a form of entertainment, socialisation, and education, promoting cultural continuity and community.

Furthermore, Algerian Children's Popular Songs not only promote cultural identity and community, but they also have the power to convey important messages. Songs can cover a range of topics, including love, relationships, politics, and social issues, reflecting the struggles and challenges faced by the Algerian people. Children's Popular Songs serve as a platform to discuss these issues and raise awareness, promoting positive change and progress.

### **2.5.1 Children's Popular Songs, Cultural Co-building and Gender Identity**

Children's Popular Songs can have a significant influence on the formation of cultural gender identity, as they often reflect and reinforce societal norms and expectations related to gender roles and behaviours. In Algeria, as in many other cultures, traditional gender roles have historically been defined in terms of male and

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female domestic and public roles, and these roles are often reinforced through children's songs. For example, many Algerian children's songs feature gendered themes and messages, such as songs that celebrate the beauty and domestic skills of girls or songs that valorise the bravery and physical strength of boys.

These songs often reinforce traditional gender roles and expectations, such as the idea that girls should be gentle, nurturing, focused on home and family; while, boys should be strong, adventurous, and focused on work and public life.

Children's Popular Songs can also have a more subtle influence on the formation of cultural gender identity by reinforcing gendered stereotypes and norms. For example, songs that feature boys as active and adventurous and girls as passive and domestic can contribute to the formation of gendered identities that limit children's opportunities and choices.

However, Children's Popular Songs can also challenge and subvert gender norms and expectations and provide a space for children to imagine and explore new ways of being and behaving. In recent years, a growing movement in Algeria and other countries to create more gender-inclusive children's music, with songs that promote gender equity and challenge traditional gender roles.

### **2.5.2 The Influence of Children's Songs on Socialization and the Development of Children's Perspectives**

Gender socialization refers to the process through which individuals learn and internalize societal norms, expectations, and behaviours associated with their assigned gender. It begins from early childhood and continues throughout a person's



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life, shaping their understanding of what it means to be male or female in their particular culture or society.

During gender socialization, children are exposed to various influences such as family, peers, media, and institutions, which actively or passively transmit gender roles and stereotypes. These influences shape their attitudes, behaviours, and beliefs about what is considered appropriate or acceptable based on their gender.

One of the keyways that Children's Popular Songs can influence socialisation is by developing social skills. Children's songs often contain lyrics that teach important social skills such as sharing, taking turn, and being kind to others. These messages can help children develop important social skills and learn how to interact with others in a positive way.

Moreover, children's songs can also shape children's self-concept by promoting positive messages about themselves. Songs that encourage children to be proud of who they are, to embrace their unique qualities, and to believe in themselves can help children develop a positive self-image. By listening to songs that promote positive messages about themselves, children can learn to appreciate and value themselves.

In addition, children's songs can promote cultural awareness by introducing children to different cultures, languages, and traditions. This exposure can help children become more aware of and accepting of diversity, thereby promoting cultural competence and understanding. One example is:

سعدك سعدك يا حليلة نتي لي ربيتي نبينا يا بشير الطاهر و احمد ، الصلاة على محمد “

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/saʕdak saʕdak ja hali:ma nti li rabi:ti nabbi:na ja bafī:r a:l.tʕa:hir wa a'ħmad, a:l.sa'la:tʰu ʕala  
muħammad/

(May you be blessed, oh Halima. You are the one who raised our Prophet, oh Bashir Al-Tahir  
and Ahmad. Peace upon Muhammad)

Children's Popular Songs can also teach values such as honesty, kindness, and respect. By listening to songs that promote these values, children can learn the importance of these values and apply them in their own lives. Moreover, by reinforcing these values, Children's Popular Songs can help create a society that values these qualities and encourages individuals to embody them. For instance:

قطتي الجميلة اسمها نميرة شعرها طويل ذيلها قصير

/qit.ti: al.dʒa.mi:.la asmoha ni.mi:.raʔ jaʕ.rah.a t:awi:l 'ðai:.loha qa'si:r/

(My beautiful cat's name is Nmeera. She has long hair and a short tail)

Singing along with others to children's songs can create a sense of belonging, helping children feel connected and part of something bigger for them. Moreover, this communal activity can help children develop important social skills, such as cooperation and teamwork that can serve them well throughout their lives. Like in this singing game:

هيا نلعب قبل المغرب في اشكال مثل الموكب هزوا الايدي يا اطفال

/'haj.ja nal.ʕab qab.lal.ma.yrib fi ʔf.kal miθl al.mo.wakib. haz.wa al.ʔaj.di: ya: ʔa.tfa:l/

/hi:ja nəlʕab qabla lmayrib fi ʔaʕka:l mithl almu:kab hizu alʔajdi ja: ʔatfa:l/

(Let's play before sunset in shapes like a procession. Wave your hands, children)

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Children's Songs can also help with language development. By using repetitive lyrics and simple vocabulary, children's songs can help children learn new words and phrases more easily. This can help children develop their language skills and increase their vocabulary, setting them up for success in school and beyond. Such as:

هل عندك قلم الريشة، نعم ما لونه "اصفر" هيا نبحت عن اللون الاصفر

/hal ʕindak qalam ar-ri:ʃa naʕam ma lunu ʔasfar hiya nabħaθ ʕan al-wan al-ʔasfar/

(Do you have a feather pen? Yes, its colour is "yellow". Let us search for the colour yellow)

Furthermore, children's songs can affect emotional development by promoting positive emotions and helping children learn to regulate their emotions. Songs with positive and uplifting lyrics can promote positive emotions and help children learn to identify and express these emotions. This can foster emotional intelligence and help children develop the skills to manage their emotions in a healthy way. To give an example:

شكرا وألف شكرا يا استاذي شكرا وألف شكر ولد بلادي ,

/ʃukran wa-'alfa ʃukr ya ʔustadhi ʃukran wa-'alfa ʃukr weld baladi/

"Thank you and a thousand thanks, my teacher. Thank you and a thousand thanks, my fellow countryman."

Which sung by Sadek Jamaawi in the 1986 the song is a tribute to teachers, praising their role in educating and teaching generation's science and knowledge. Since then, the song has been widely circulated among young children in Algeria up till now.

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Finally, Children's Popular Songs can also address social issues and promote social change. Songs about environmentalism, social justice, and equality can help children understand these issues and develop a sense of social and responsibility. By listening to songs that address these issues, children can become more aware of the world around them and learn how they can contribute to positive change. To illustrate:

شيري يا شيري هاي انا عربي دخلت البستان هاي قطفت الرمان هاي ضربني العساس هاي بالباله و الفاس

/ʃi:ri: ja: ʃi:ri: ha:i ana ʕarabi: daxaltu l-busta:n ha:i qataftu r-rama:n ha:i ɖarabani l-ʕasa:s ha:i  
bil-ba:la w-al-fa:s/

(Chérie, oh chérie , hey, I'm an Arab, I entered the garden, hey, I picked the pomegranates,  
hey, the security hit me, hey with the axe)

Children's Popular Songs can have a powerful impact on children's socialisation and worldview, both positively and negatively. It is important for parents and caregivers to be aware of the messages in these songs and to use them as a tool for promoting positive values, attitudes, encourage social skills, and foster cultural awareness and acceptance in young children.

### 2.6 Teaching Language Through Songs

Children are used to playing singsong. Therefore, songs are used for purposes, and there are many reasons why a song can be considered a valuable educational tool, songs help kids to improve their listening, speaking skills, and their pronunciation, and songs can be an excellent resource for teaching cultural aspects of language. However, Purcell (1992) indicated that children might be bored if they listen to narratives or conversations repeatedly; while, trying to understand the meaning of new words or phrases in context. On the other hand, listening to a song

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multiple times and focusing on the lyrics can make it easier to remember new words and phrases. Song possesses the ability to imprint itself into our brains stating, “*Songs work on our short- and long-term memory*” (Murphey ,1992, p.3).

Songs focus on teaching vocabulary and pronunciation through the lyrics of the music. Use the song to teach new words, idioms, and experience, so using songs as a teaching tool can be an effective way to help children to learn more vocabulary. Furthermore, singing along to a song can help kids develop their speaking and spelling skills.

Encouraging children to play singsong games help them practice their pronunciation and understand the meaning of words.

In contrast, songs reflect the culture of the country and often have cultural references, and can expose children to different cultures and traditions, helping to broaden their understanding of the world. According to Jolly (1975), songs can provide kids with the chance to gain a deeper comprehension of the culture associated with the language they are learning. Shen (2009) claimed, “*Language and music are interwoven in songs to communicate cultural reality in a very unique way*” (p. 88). However, this cultural component in presenting is Children’s Popular Songs.

### 2.6.1 The Use of Language in Algerian Children’s Popular Songs

Algerian Children’s Popular Songs are a rich source of language use that reflects the cultural and linguistic diversity of the country. Arabic, French and Berber are the most used languages in those songs, although other language such as Spanish and English may also be used. However, one of the most interesting aspects

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of Algerian Children's Popular Songs is the way they incorporate different varieties of Arabic. The songs often mix different dialects and even languages.

In addition, language plays a crucial role in Algerian Children's Popular Songs. Those songs are often sung in a specific dialect that reflects the region or community where they originated. However, there are songs from the Kabyle region such as are sung in the Berber language for example;

احو تانو ثالورابو خاموشن

/a:hu: ta:nu: sa:lwa:ra:bu: xa:mu:ʃin/

(One , Two , three , four , five)

Even there are some songs also incorporate French words or phrases due to the colonial history of Algeria, for example,

Alouette, gentille alouette

(Alouette, gentle lark,)

Alouette, je te plumerai

(Alouette, I will pluck you)

Je te plumerai la tête

(I will pluck your head)

Je te plumerai la tête

(I will pluck your head)

Et la tête, et la tête

(And the head, and the head)

Alouette, alouette... Aaaah !

And there are songs in MSA example;

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قال الفأر انا ماني فأر لان القط يأكلني

/qal alfa:r ana ma:ni fa:r/

(The mouse said, "I am not a mouse, because the cat eats me)

قال القط انا لست قط لا الكلب يرعبني

/la:n alqa:t ya:kulni qal alqa:t/

(The cat said. "I am not a cat because the dog frightens me)

قال الكلب انا ماني كلب لان العصي تضربني

/ qa:la l.kalbu ?ana: ma:ni: kalbun lil.ʕa.sʕa: ta:dribuni:/

(The dog said, "I am not a dog because the stick hits me)

Those songs serve as important educational tools for children, teaching them about their language and offering a fascinating insight into the use of language variation in Algeria.

### 2.6.2 The Role of Children's Popular Songs on Language Acquisition

Language acquisition is a complex process that involves various factors such as exposure to language, cognitive development, and social interaction. One of the most intriguing factors in language acquisition is the role of songs. Songs have been used as a tool for language learning for centuries, and their effectiveness has been widely debated by linguists and educators. Brand indicates” without the ability to hear musically. Moreover, Children's Popular Songs can play a significant role in language acquisition. One of the main ways that children learn language is through exposure to language in their environment. Music is an effective way to provide exposure to language in a fun and engaging way that captures children's attention.

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Research has shown that Children's Popular Songs can enhance language learning by helping children to memorize words and phrases. Songs also provide a context for learning new vocabulary and can help children to develop their listening and comprehension skills. The repetition and predictability of many children's songs also make it easier for children to understand and learn the lyrics. Moreover, Children's Popular Songs often use simple and repetitive language patterns, making them more accessible to young learners who are still developing their language skills.

The catchy melodies and upbeat rhythms of many children's songs can also help to make language learning an enjoyable experience for children. Inclusive, incorporating Children's Popular Songs into language learning activities can be a beneficial and effective strategy for promoting language acquisition in young children .

### **2.7 The Linguistics Features of Children's Popular Songs in Algeria**

Children's Popular Songs in Algeria are an important aspect of the country's culture. Those songs are often sung by children and are popular among them, as well as adults who enjoy listening to them.

The linguistic features of these songs are unique and reflect the diversity of Algeria's ethnic and linguistic groups. In this presentation, we will explore the linguistic features of Children's Popular Songs in Algeria and their significance.

**a) Use of Algerian Arabic:** Most Children's Popular Songs in Algeria are sung in Algerian Arabic, which is the colloquial dialect spoken in the country. This



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dialect is distinct from classical Arabic, which is the standard written and formal language used throughout the Arab world.

- b) Simple Language and Repetitive Structures:** Children's songs in Algeria are typically written with simple language and repetitive structures, making them easy for children to learn and remember. This can include repeating key phrases or using rhyming patterns.
- c) Use of Cultural References:** Many Children's Popular Songs in Algeria incorporate cultural references, such as traditional Algerian foods, holidays, or folktales. This helps to connect children to their cultural heritage and fosters a sense of national pride.
- d) Educational Content:** Children's Songs in Algeria often include educational content, such as teaching the alphabet, numbers, or basic concepts like colours or shapes. Those songs can be used as a tool to help children learn and develop language skills.
- e) Fun and Playful Tone:** Children's Songs in Algeria are typically upbeat and playful in tone, designed to engage and entertain young listeners. This can include using silly or humorous lyrics or incorporating hand motions or dance moves.
- f) Incorporation of other Languages:** Children's Popular Songs in Algeria may also incorporate other languages. For example, songs may include words or phrases from Spanish, Italian, or English.

This reflects Algeria's position as a multicultural and multilingual country, with influences from various parts of the world. Those songs help to promote cultural

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diversity and understanding among children, as they learn about different languages and cultures through music.

### 2.7.1 Borrowed Vocabulary and Code-Switching in Algerian Children's Popular Songs

The study of the impact of language contact on Algerian Children's Popular Songs, specifically in terms of borrowed vocabulary and code switching, would provide valuable insights into the linguistic and cultural influences on this genre of music.

Algeria is a country with a rich and diverse cultural heritage, shaped by centuries of contact with various civilisations and cultures. This diversity is reflected in the country's linguistic landscape, where Arabic is the official language, but French and Berber are also widely spoken. Children's Popular Songs are an important cultural expression in Algeria, and they often reflect the linguistic and cultural influences that have shaped the country.

The study of borrowed vocabulary and code switching in Children's Popular Songs can reveal how the linguistic and cultural influences are manifested in this form of cultural expression. Here are some examples of borrowing and code switching in Algerian Children's Popular Songs.

Tit tit el machina jet el3awda tedina

/ Tit tit al-ma:ʃina zat alʃawda tadina /

(Tit tit , the machine is coming back to take us)

In this song, the word 'Machine' is borrowed from French language and the rest of the lyrics are from ADA.

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Hna jina khataba la bague la bagueliyato

/ hna zina x'ataba la b'ag la b'agu:liyato /

(We came to engage with no ring nor rings)

The word 'la bague' borrowed from Fr language which mean ring.

Wahd nhar fi la gare cheft far ychouf el car

/ wa:hed n'har fi la g'a:r faft far iʃuf al k'ar /

(One day at the station, I saw a mouse looking at the bus)

The word 'la gare' is borrowed from French language and it means the bus station.

Ya chauffeur n'es papeur zid chwiya fl moteur

/ ya ʃofœ:r n'es p'apœ:r zid ʃwi:a fl m'otœ:r /

(Oh driver, do not be afraid, give it a little more in the engine)

This song is switch from Arabic to French languages, with some borrowing from Fr language.

ABCD andi wlidi smouh rida kercho mrida

/ ABCD ʃandi wlidi smu:h rida k'erʃo m'rida /

(ABCD, I have my kid, his names is Rida , he is are sick)

Here we switch from Fr language to ADA.

Cham3a tahet f Salon oui ou no

/ ʃamʃa ta'het f salon wi: wa n'o /

(There are candles underneath in the living room, yes or no?)

In this song is switch from ADA to Fr language.

Conversely, the borrowing of French vocabulary in children' songs can be seen as a way of introducing children to the French language and culture. It also reflects the influence of French on Algerian society and the desire to incorporate this

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influence into local culture; while, code switching in children' songs can be seen as a way of promoting bilingualism and encouraging children to use both languages. It also reflects the reality of daily communication in Algeria, where code switching is a common practice among speakers of different languages.

The study would seek to understand the reasons behind the use of borrowed words and code switching in this genre of music and explore the implications of these phenomena for language use and identity in Algeria. To conduct the study, a representative sample of Algerian Children's Popular Songs would be selected. The sample could be based on factor such as the region in which they are most performed. The lyrics of each song in the sample would be analysed to identify instances of borrowed words, which are words borrowed from other languages and incorporated into Algerian Arabic.

The analysis would also identify instances of code switching, where children switch between Algerian dialectal Arabic, French, Berber or other languages or dialects within the same song. The study would also investigate the sociolinguistic context surrounding the use of borrowed words and code switching in Algerian Children's Popular Songs. This would involve examining the historical and cultural factors that have shaped Algeria's linguistic landscape, such as the influence of French colonialism, the role of Berber languages, and the spread of Arabic dialects. Furthermore, the study would explore the potential implications of borrowed words and code switching for language use and identity in Algeria. Borrowed words and code switching can reflect the bilingual or multilingual nature of Algerian society and may be used to signal social identity or cultural affiliation.

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The study would seek to understand how Algerian children and their communities perceive the linguistic practices, and how they contribute to the formation of linguistic and cultural identities.

### 2.8 Types of Children's Popular Songs

As we mentioned before, Children's Popular Songs in Algeria are an important part of the country's culture. Those songs are enjoyed by children of all ages and are often used as a way to teach them about their heritage and traditions, and they are often sung during special occasions, such as weddings or religious festivals. In this presentation, we will explore the different types of Children's Popular Songs in Algeria, and their meaning for the Algerian people.

#### 2.8.1 Historical Songs

Historical Children's Popular Songs in Algeria refer to songs that have been passed down through generations and have become an integral part of the country's cultural heritage. Those songs have been enjoyed by children in Algeria for many years and are often tied to folklore, myths, and traditional stories. Children's Popular Songs often have a strong connection to Algerian history and culture and are an important part of the country's musical tradition. They continue to be sung and enjoyed by children and adults alike, preserving a piece of Algeria's cultural identity.

For example, the song "Tayara Safra" this song was by the author of the poem is a blind woman from Borj Agadir province Bordj Bou Arreridj named "Aisha Laayaida" (May 17, 1935 – December 10, 2010). She recited it in mourning for her brother, the martyr "Ibrahim Laayaida" from the village of Sidi Mansour

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near Mount Ayad, where the T6 aircraft was conducting reconnaissance to detect the locations of the mujahideen and identify military targets, but it faced fierce resistance from the mujahideen.

الطَّيَّارَة الصَّفْرَا حَبْسِي مَا تَضْرِبِيشْ... احْبِسِي مَا تَضْرِبِيشْ

/əl tʰi: 'ja:ra sʰa'fra: ħab'si ma tʰad'ri:biʃ ah'bisi ma tʰad'ri:biʃ/

(The yellow airplane, hold on, don't hit. Hold on, do not hit)

نَسْعِي رَأْسَ خَوِيَا لَمَّيْمَة مَاتْظَنِيشْ... وَالْمَيْمَة مَاتْظَنِيشْ

/na'sʕa ra:s 'xwajja lamm'i:ma ma tʰad'ni:ʃ wal'mi:ma ma tʰad'ni:ʃ/

(We strive, my brother's head, Lammima does not believe. And Lammima doesn't believe)

نَطْلَعُ لِلْجَبَلِ نَمُوتُ.. نَمُوتُ وَمَا نَرْنَدِيشْ.. نَمُوتُ وَمَا نَرْنَدِيشْ

/na'tlaʃ l'jebel n'mu:t] [n'mu:t wa ma n'rʰandiʃ n'mu:t wa ma n'rʰandiʃ/

(We go up the mountain, we die, and we die and do not surrender)

اللّٰهُ رَبِّي رَحِيمُ الشَّهَدَاءِ.... رَحِيمُ الشَّهَدَاءِ

/a'llah a'llah r'abi raħi:m aʃʃa'hada raħi:m aʃʃa'hada/

(May Allah, my Lord, be merciful to the martyr ,Merciful martyrs)

### 2.8.2 Educational Songs

Educational children's songs are also popular in Algeria. Those songs are designed to teach children about various subjects, such as math, science, and history, in a fun and engaging way. Some educational Children's Popular Songs in Algeria include 'Alphabet Song', 'Counting Song', and 'Month Song' 'Animal Song'. They are often used in schools and at home to help children learn and retain information, such as;

**Table 2.1** *Type of Educational Children's Popular Songs in Algeria*

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Type of Songs	Arabic Song	Phonemic Transcription	English Translation
<b>Alphabet Songs</b>	A, B, C, D عندي وليدي سموه رضا كرشو مريضة ديتو سبيطار عطيتلو كاشي قالي راني مغاشي	/A, B, C, D, ʕa:ndi wli:di/ /Samu:h Ridha ka:rʃu mri:da/ /Dito spitʕa:r a:tילו kaf/ /Gali rani mʕaʃi/	A, B, C, D, I have ca son His name is Ridha, he's sick I took him to a doctor, he gave him a medicine He said, "I am sick"
<b>Counting Songs</b>	واحد زوزوبيدة ثلاثة ربعة ربعة خمسة ستة ستوتة سبعة ثمانية يامينة	/wæ:hed zu:ʒ zu:bi:da/ /θa:lθa rbʕa rbi:ʕa/ /xamsa sittʕa sutta/ /sabʕa θamniya ja:mi:na/	One , two zoubida Three, four, Rabia Five, six, Stota Seven, eight, Yamina
<b>Month songs</b>	عندي حبة فارس تحسب حتى مارس جافني فيفري مارس	/ʕindi ħaba qa:ris/ /θasb ħatta lama:rs/ /ʒa:nvi, fivri, ma:rs/	I have a Lemon It counts until March January, February, March
<b>Animal songs</b>	قال الفار انا ماني فار لان القط ياكلني قال القط انا ماني قط لان الكلب يرعيني	/qæ:la l.faʔru ʔana: ma:ni: fa:r/ /qa:la l.qit:u ʔana: lastu qit :an la:l.kalb yurʕibuni:/	The mouse said, "I am not a mouse because the cat eats me." The cat said, "I am not a cat, it's the dog that scares me."

Table 2.1 shows educational type of Children's Popular Songs are educational in nature play a crucial role in shaping the minds and development of young learners. However, It combine entertaining melodies with informative content, creating amusing and charming way for children to absorb knowledge and skills. Whether it is teaching basic concepts like colours, alphabets, and numbers, or more advanced topics, educational children's songs captivate their attention and enhance their learning experience.

### 2.8.3 Traditional Songs

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Algeria has a rich tradition of folk music, and many of its children's songs are based on traditional tunes. Those songs are often sung in Arabic or Berber languages and feature instruments such as drums, flutes, and stringed instruments and they are sung during special occasions, weddings. This type of singing has the goal of “preserving the group’s traditions within an encouraging atmosphere and show a large part of the society’s culture appears in terms of ideas, beliefs, customs and traditions, and the accompanying singing, movement and cultural arts.” Such as

يا الحنة يا لحنينة جابوك التجار

/a al.ħa.na ja laħ.ni:.na ja.bu:.k al.tu.dʒa:r/

(Oh henna, oh henna the merchants have brought you)

تحني بيك اخيتي وإن شاء هلا تحمار

/tuħ.ni: bi:k uħ.ti: wa.ʔin ʃa:ʔa al.la: tuħ.ma:r/

(You are cherished, my sister and if Allah wills, you will prosper)

يا الحنة ويا لحنينة جابوك لعرب

/ja al.ħa.na wa ja laħ.ni:.na ja.bu:.k la.ʃa.rab/

(Oh henna, oh henna the Arabs have brought you)

تحني بيك اختي صوابع الذهب

/ja al.ħa.na wa ja laħ.ni:.na ja.bu:.k la.ʃa.rab/

(You are cherished, my sister Like golden fingers)

This song is known as wedding’ song; however, the henna song, which has been repeated to nowadays, is about the bride's henna.

### 2.8.4 Religious Songs



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Religion plays an important role in Algerian culture, and many children's songs reflect this influence. The songs have religious themes and are sung during religious festivals and ceremonies. Its themes are characterised by devotion to the remembrance of Allah and the remembrance of holy sites for blessing. Those songs are associated with the customs of Hajj (pilgrimage) and visiting the tombs of righteous saints. Among the ancient Algerian heritage, a song of supplication to the Almighty Allah that holds great significance. This particular song is repeated by a group of women when a period of drought befalls the land, and they seek divine intervention to bring forth rain and blessings from the heavens above.

During the performance of this sacred song, the women divide themselves into two distinct groups. They form two layers, with one group positioned on top of the other. This arrangement creates a visually striking representation of unity and solidarity among the women as they join in their plea to the Almighty. The lyrics of the song beseech God to shower the parched earth with life-giving water, bringing relief to both the people and the land. While chanting:

النعجة عطشانة بلها يا مولانا

/an-naʕja ʕa.tʃʃa:na bilha: ya mulana/

(The sheep is thirsty, give it water, Our God)

المعزة عطشانة بلها يا مولانا

/al-maʕza ʕa.tʃʃa:na bilha: ya mulana/

(The goat is thirsty, give it water, Our God)

الشجرة عطشانة بلها يا مولانا

/aʃ-ʃaɖʒara ʕa.tʃʃa:na bilha: ya mulana/

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(The tree is thirsty, give it water, Our God)

السبولة عطشانة بلها يامولانا

/as-sabu:la ʕa.tʃʃa:na bilha: ya mulana/

(The bucket is thirsty, give it water, Our God)

(As cited as Karima Djendi 2020 p.146)

**2.9 Conclusion**

This chapter focuses on the various aspects of Children's Popular Songs in Algeria, including their cultural context, linguistic features, and types. It explores the impact of Children's Popular Songs on the formation of cultural gender identity, socialisation, worldview, language learning and acquisition. This chapter has reviewed the study of the use of language in Algerian children's popular songs, borrowed vocabulary, and code switching, which make the songs add a sense of playfulness and humour, making them more appealing to a wider audience. The categorisation of Children's Popular Songs into different types, such as educational, historical, traditional, and religious songs, adds to the understanding of the diversity of children' songs in Algeria.

In third chapter, we are going to analyse the Questionnaire and discuss the results' findings of each question.

# **CHAPTER THREE**

**RESEARCH DESIGN, DATA COLLECTION**

**AND FINDINGS' ANALYSIS**

### **3.1 Introduction**

Chapter Three presents the research design, data collection, and analysis of the questionnaire findings to investigate participants' attitudes towards Children's Popular Songs as a sociolinguistic field of study. The chapter outlines the methodology used, including sample selection and questionnaire design. The results of the questionnaire analysis are presented, highlighting the factors that influence the perception and consumption of Children's Popular Songs. The sociolinguistic implications of the study are discussed, along with its limitations and recommendations for future research. Generally, this chapter contributes to the understanding of Children's Popular Songs as a sociolinguistic phenomenon, providing insights into its relevance to language acquisition, cultural transmission, and identity formation.

### **3.2 Research Design**

Research design is a crucial component of any study, as it determines the approach to data collection, analysis, and interpretation. In this dissertation, we chose to utilise a mixed-methods research design, incorporating qualitative and the quantitative approaches. The quantitative component involved a comparison between two generations in their language learning abilities; while, the qualitative component focused on their experiences and the effects of Children's Popular Songs for their learning of basic concepts such as months, days, and other related topics.

To collect the data, we chose an online questionnaire as a research tool for several reasons. Firstly, it allowed us to reach a large number of participants quickly and efficiently. Secondly, it provided anonymity to the respondents, which encouraged them to be more honest and open in their answers. Lastly, the

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questionnaire format allowed for easy and standardised data collection, which is critical for data analysis and interpretation.

### **3.2.1 Data Collection**

The data collection process for this study involved the use of an online questionnaire that was published on Facebook group of Ibn Khaldoun University and Google Classroom. The questionnaire aimed to gain information from a diverse range of participants, including both young and old people, to provide a comprehensive understanding of the attitudes towards Children's Popular Songs within the Tiaret Speech Community.

The online platform allowed for convenient and accessible participation, and the questionnaire was designed to be user-friendly and easily accessible to all. Participants were encouraged to share the questionnaire with their friends and family members to ensure a diverse sample. The data collection process aimed to collect a sufficient amount of data to provide a robust analysis of the questionnaire findings and contribute to the understanding of sociolinguistic dynamics of Children's Popular Songs within the Tiaret Speech Community.

### **3.2.2 Population Sampling**

For this study, the sample selection for the questionnaire were 107 respondents including 24 Males and 83 Females , we aimed to include both male and female participants from the Tiaret Speech Community, The aim was to obtain a representative sample that encompasses a wide range of age groups, recognizing the significance of age in understanding generational perspectives and the impact of Children's Popular Songs.

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By including participants from different age groups, the study acknowledges the importance of age as a factor in examining the attitudes towards Children's Popular Songs. The inclusion of respondents from various generations allows for a comprehensive exploration of how these songs have influenced language change and cultural identity formation across different periods and among individuals of varying ages.

The study aims to offer a nuanced understanding of the sociolinguistic dynamics of Children's Popular Songs and their role in shaping language use, cultural identity, and generational experiences within the Tiaret Speech Community.

### **3.3 Description of the Questionnaire**

The questionnaire employed in this study spanned five pages and written in English language.

Total of 23 questions and it consisted of four sections, each designed to explore different aspects of the participants' experiences with Children's Popular Songs.

For section one consist of two questions, we collect data about Participants' Personal Information This section includes questions about the participants' sex and age.

Then Section two was about Attitudes Towards Children's Popular Songs in Algeria includes 10 questions about the participant's childhood songs, how they think Children's Popular Songs have evolved in Algeria, who used to sing those songs more, if they still remember any of those songs, and what topics/issues Children's Popular Songs usually raise/treat. It also includes questions about the

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main purposes of Children's Popular Songs and the participants' familiarity with Bara3im thugs, a group that produces songs for children.

Section three which discuss Children's Popular Songs as a Sociolinguistic Field of Study This section includes 11 questions about the languages commonly used in Children's Popular Songs whether the words, expressions, and phrases in those songs are memorable for children, and whether the language used in those songs is accessible and appropriate for children of different ages and backgrounds. It also asks about the importance of enhancing language learning through Children's Popular Songs. Besides, it investigates whether the songs incorporate words or phrases from other languages.

Lastly, the fourth section included sample questions about specific Children's Popular Songs. Respondents were invited to write down any children' song they still remembered, throughout the questionnaire; Sample space was provided for participants to freely express their experiences and thoughts. Allowing for further qualitative insights.

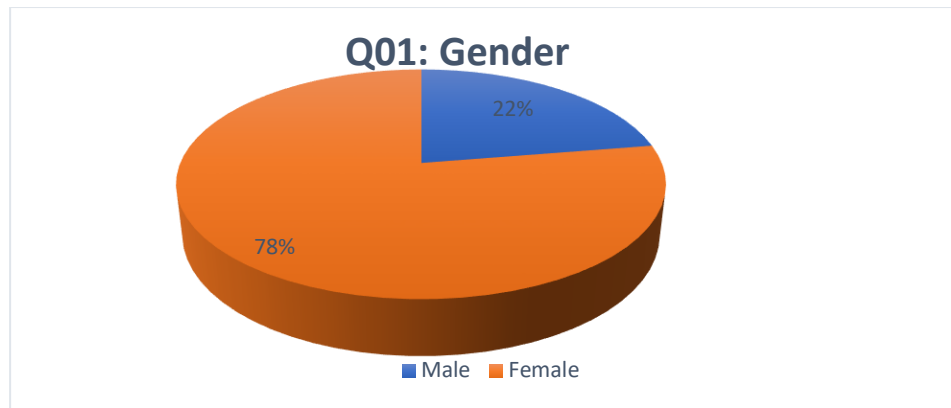
### **3.4 The Analysis of the Questionnaire Findings**

The upcoming section will centre on analysing and interpreting the findings of our respondents. We have represented the data in Bar charts, pie chart.

#### **3.4.1 Participants' Personal Information**

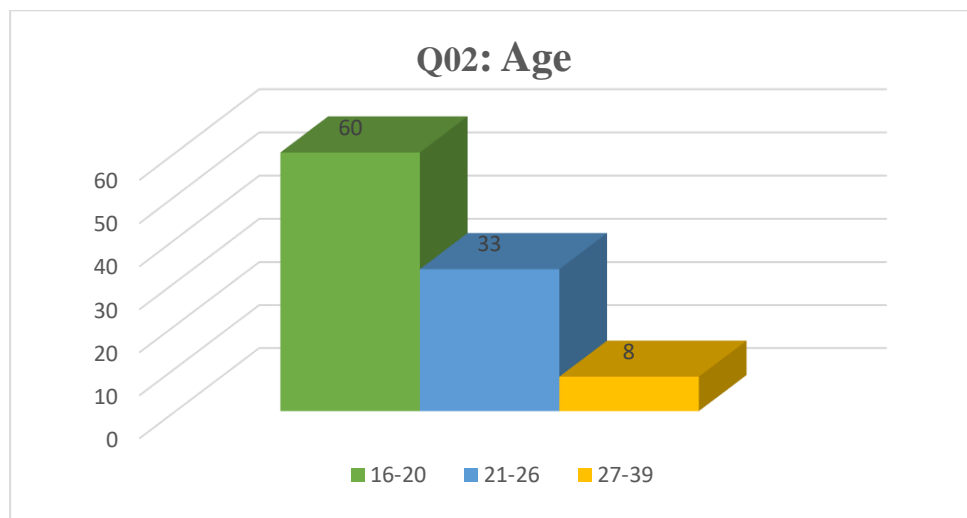
Similar to all academic research, the initial section of our questionnaire pertains to the background information of the participants. This section includes a few questions that gather significant information about them.

##### **Graph 3.1** *Participants' Gender*



Graph 3.1 illustrates the gender distribution of the participants. Our sample consists of 107 respondents with 24 (22.6%) 'Males' and 83 (77.4%) 'Females'. It is noteworthy that females significantly outnumber males in the study, which can be attributed to a greater interest among females songs compared to males.

**Graph3.2:** *Participants'Age*



Graph 3.2 depicts the age distribution of the participants, which is divided into three categories. The results indicate that the age group with the highest interest in the study is individuals between 16 and 21 accounting for 56.07% (60

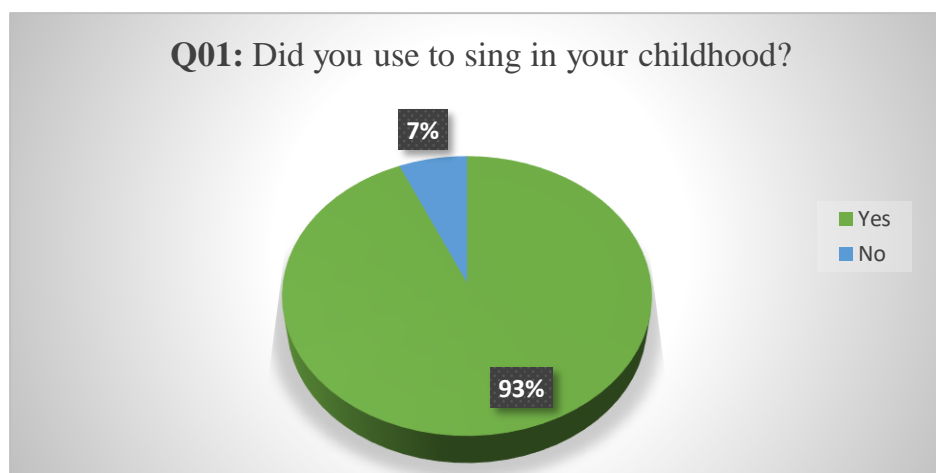


respondents) and the participants aged between 21 and 26 constituted 17.07% (33); while, those aged from 27 to 39 represented only 7.44% (8 respondents).

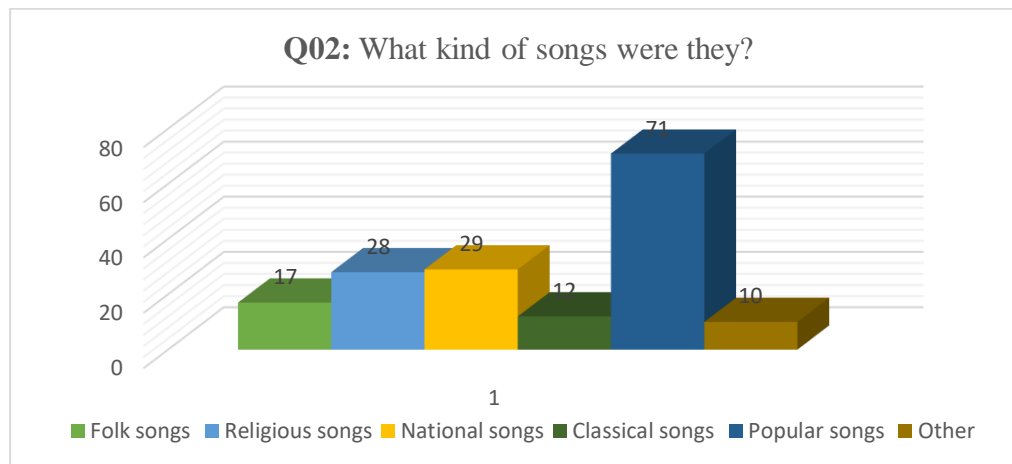
### 3.4.3 Participants' Attitudes Towards Children's Popular Songs

In the second section, the researchers aimed to identify the attitudes of their respondents towards Children's Popular Songs. The researchers presented the respondents with both closed and open-ended questions to allow them to provide suitable answers.

**Graph3.3** *Participants' Ability to Sing*



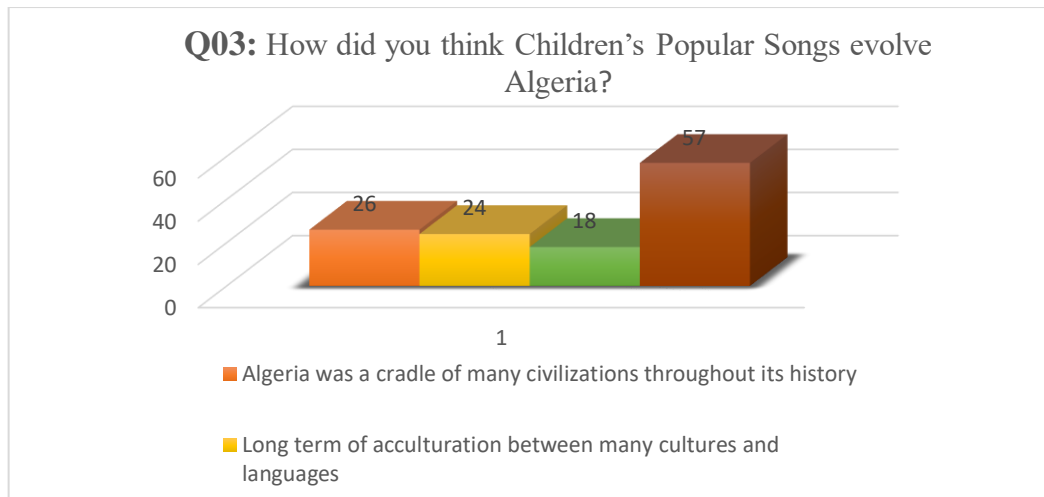
The above questions was administered to evaluate if participants used to sing in their childhood. In graph 3.1, the findings indicate that (93.5%) of respondents used to sing according to their age. They were accustomed more than the current generation because those songs may hold sentimental value and cultural heritage for them; while, (6.5%) do not have because over time those Children's Popular Songs have changed and nowadays generation may be exposed to different types of songs with the rise of technology and electronic devices.

**Graph3.4** Respondents' Arguments about Types of Songs

Graph 3.4 depicts the kind of songs participants used to sing. The participants were asked what songs they used to sing when they were young. the most selected types of songs with 71 respondents (66.4%) for 'Popular Songs, 29(27.1%) for 'National Song', and with 28 (26.2%) ,and 'Religious Songs'. However, those types of songs show the extent which Algerians are aware to the importance of the culture, and how they tolerant towards their culture. Then again, "National Songs" are often seen as a symbol of national pride and identity; while, "Popular Songs" are often associated with childhood memories, and about the "Religious Songs" are part an important part of religious and spiritual practices and part of cultural tradition.

In addition, other types including, 17 (15.9%), 'Folk Songs' and 12 (11.2%) 'Classical Songs'). The two types of songs are the less selected songs as they have a wider appeal and are more likely to be played on the radio, television, and in movies; while, 10% of participants provide us with other types of songs such as, Cartoons songs, Rap, Jazz and Soul Music, though those are the present generation.

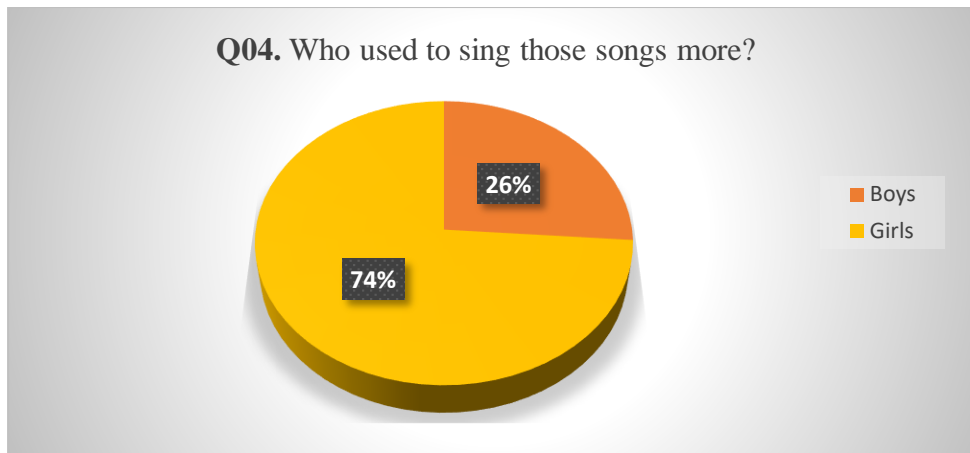
**Graph3.5** Evolution of Children's Popular Songs in Algeria



Graph3.5 represents the feedback provided by the respondents regarding how Children's Popular Songs evolve in Algeria. In this, it was revealed that 26 (24.3%) believed that *'Algeria was a cradle of many civilisations throughout its history'*. 24 (22.4%) participants stated that the *'long term of acculturation between many cultures and languages'*. Besides, 57 (53.3%) respondents assumed that *'Based on cultural and societal changes'* and 18 (16.8%) assumed that as means of *'national proud'*.

According to the findings, most of the participants held the belief that Children's Popular Songs evolve in Algeria because the Algerian culture has a long history of blending different cultural influences and this is likely reflected in the evolution of Children's Popular Songs as well. Perhaps, songs are incorporating elements of traditional Algerian music inspiration from country's history. Moreover, Algeria has a diverse population with many languages and cultural influences. This diversity possible shape the Children's Popular Songs and helps to create a unique musical identity for Algeria.

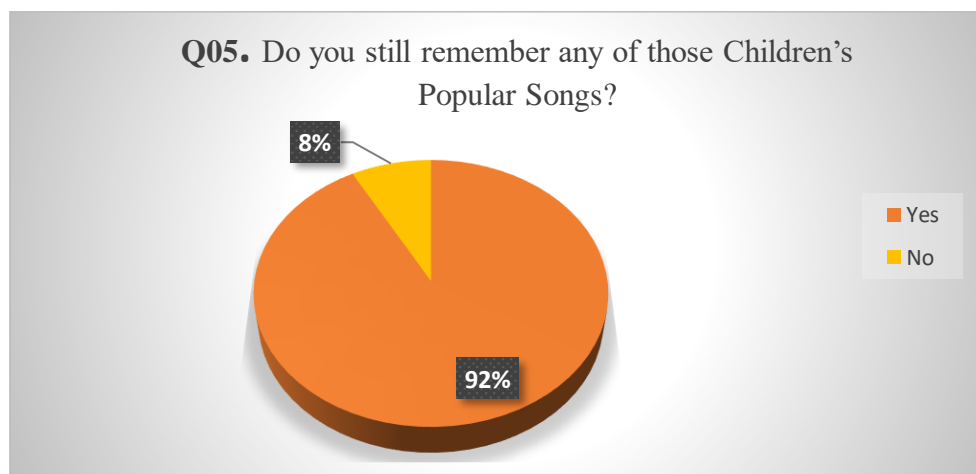
**Graph 3.6** *Comparing Between Boys and Girls in Singing Children's Popular Songs*



From graph 3.6, we can see clearly those who used to sing those songs more. The highest percentage 79 (73.8%) suggests that 'Girls' used to sing more often than boys. However, with 28 (26.2%) participants stated that 'Boys' also used to sing those songs.

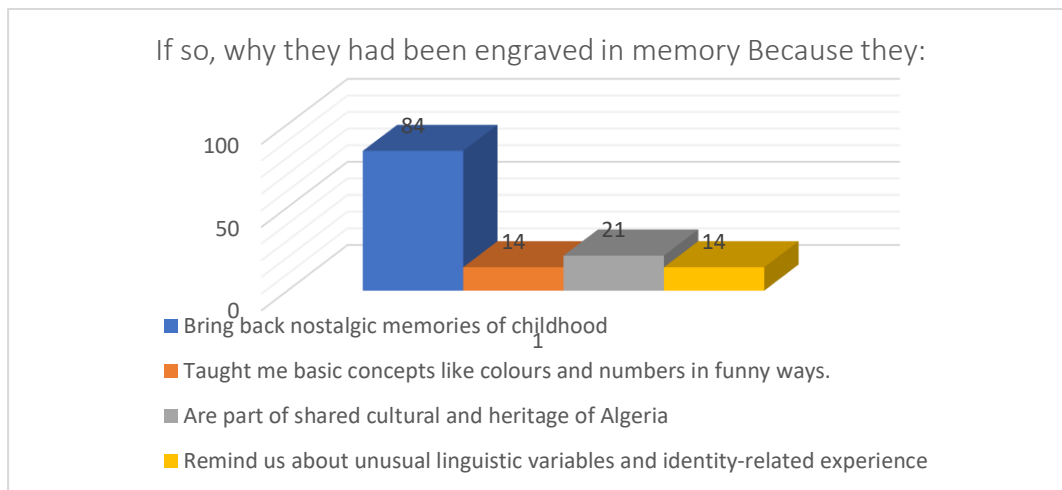
Moreover, we observed that girls used to sing more than boys because Children's Popular Songs often deal with themes are traditionally associated with girls such as family, love and nurturing; while, boys are not feeling as comfortable singing songs that deal with melodies.

**Graph 3.7** Exploring recall of Children's Popular Songs



Graph 3.7 represents whether the participants still remember any of Children's Popular Songs. 99 (92.5%) answered that they still remember some of those songs. However, a small portion answered no 8 (7.5%) demonstrating that they do not remember any of them. Yet, the participants who still remember Children's Popular Songs grew up in area where the songs were more popular and widely played.

**Graph 3.8** *Investigating the Factors that etch Children's Popular Songs into Memory*

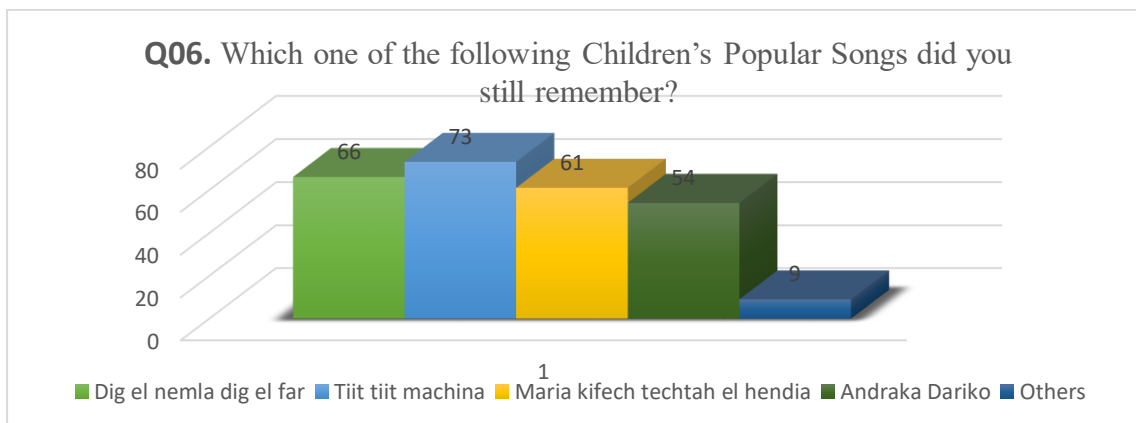


As obviously shown in graph 3.8, 84 (80.3%) respondents stated that Children's Popular Songs '*brought back nostalgic memories of childhood*' and 21 (20.2%) proclaimed that they were '*part of shared cultural and heritage of Algeria*'. As for the last ones, 15 (14.4%) participants said that '*reminded them about unusual linguistic variables and identity-related experience*'; while, 14 (13.5%) respondents were associated that they '*taught them basic concepts like colours and numbers in funny ways*'.

The result shows that the majority of the participants who may have nostalgic memories related with Children's Popular Songs, is that music has the ability to evoke strong emotions and memories.

Furthermore, those songs were engraved in memory because they had taught participants basic concepts such as, colours, numbers, etc. Moreover, Children's Popular Songs may be a part of the shared cultural and heritage of Algeria, as they often reflect the values, traditions and experiences of the local communities they remind speakers about they unique linguistic variables and identities related experience, due to many of the collected chants incorporated local dialects or cultural references that are exceptional to Algeria.

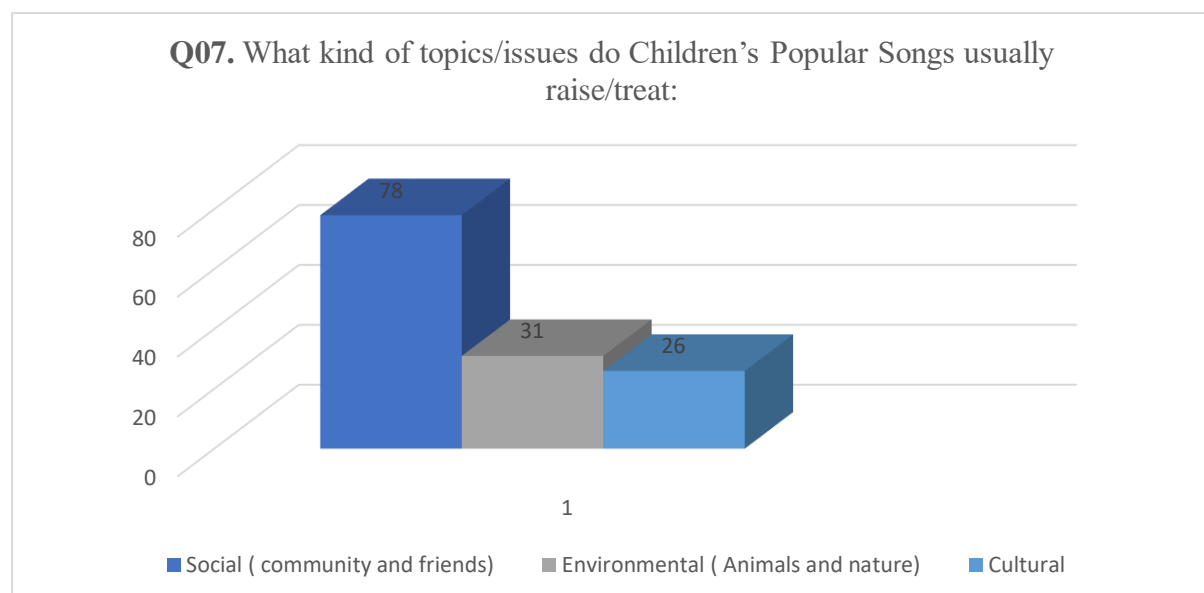
**Graph 3.9** Songs Participants Still Remember



Concerning the most memorable songs, it is plainly displayed in graph 3.9 that 73 (68.2%) of our participants are still remember those songs. Like “*Tiit tiit elmachina*”, “*Dig el nemla dig el far*” with 66 (61.7%) respondents respectively. The third song with 61 (57%) respondents is “*Maria kifech techtah el hendiya*” and the last song with 54 (50.5%) respondents still remember “*Andraka Dariko*”; while, 9 (8.4%) give another songs such as “*Tayar a safra*” and “*Neni Neni ya Bicha*”.

The aim behind asking this question was to reveal what the most Children's Popular Songs participants still remember. It is obvious from the results shown in THE graph that all participants still remember all the previously mentioned songs, because those songs have been part of THE Algerian culture for many years and they have a catchy tune, simple lyrics that are easy to remember. Additionally, Children's Popular Songs have been played frequently during family gathering or a special occasion and have been passed from one generation to another.

**Graph3.10** *The Topics and Issues Explored in Children's Popular Songs*

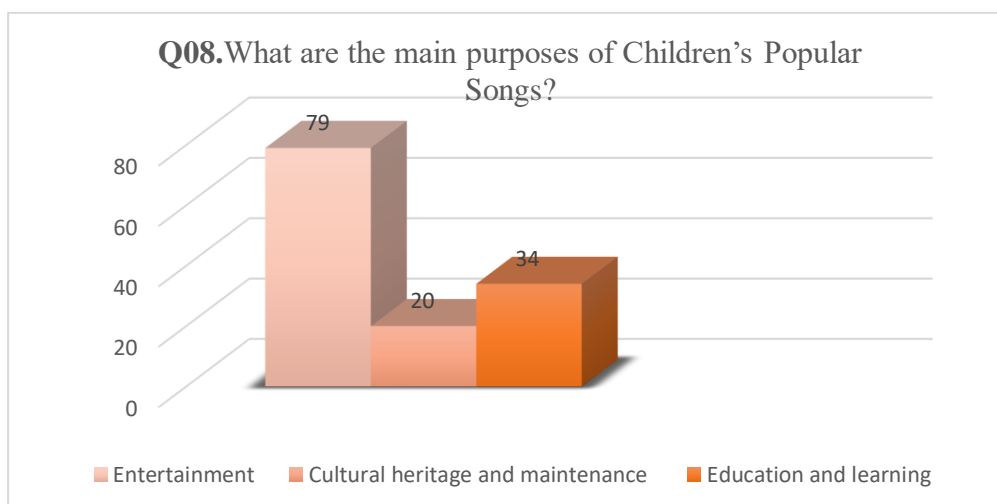


Graph 3.10 provides indicative data about the kind of topics that Children's Popular Songs usually treat. As it is clearly seen, the highest choice with 78 (72.9%) respondents stated that the songs focused on “*social topics (friends and community)*”. Children's Popular Songs often emphasise the value of friendship, cooperation and positive social interactions because they include lyrics that encourage children to be kind, inclusive, and supportive of others. However, participants selected the previous choice because they believed in the importance of

social skills and creating a sense of community among children; whereas, 31 (29.7%) participants suggested that those songs treat ‘*environmental issues*’, such as the ones related to animals and nature pollution because they include increasing awareness about environmental issues among children.

Fostering a sense of responsibility towards nature. Children’s Popular Songs make children aware of the importance of protecting children about the importance of conservation, and protecting wildlife; while, 26 (24.3%) respondents indicated that Children’s Popular Song highlight ‘*cultural aspects*’ because the might be used to celebrate traditional customs, and other cultural elements, even fostering a sense of pride in one's cultural identity.

**Graph 3.11** *The Main Purposes of Children’s Popular Songs*



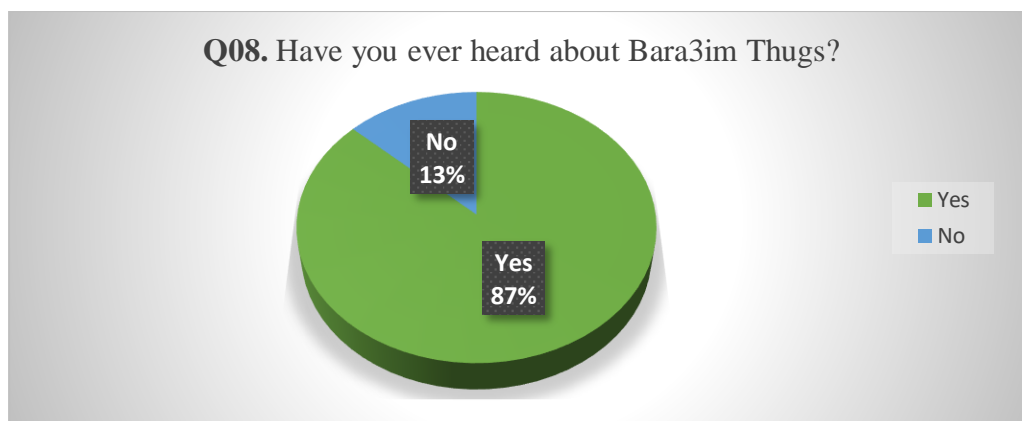
Graph 3.11 shows the main purpose of Children’s Popular Songs. Not surprisingly, 79 (73.8%) respondents selected ‘*Entertainment*’ as the main purpose of Children’s Popular. The latter might be attributed to the fact that the primary goal is to entertain children because Children's Popular Songs are designed to be



enjoyable, fun, and also they create a positive and engaging musical experience that bring joy, excitement and happiness to children.

The other 34 (32.7%) of the participants claimed that they were about ‘*Cultural heritage and maintenance*’ because they might play a role in preserving and promoting cultural heritage by incorporating elements of traditional music, languages and cultural themes, also they convey values, customs, and traditions specific to a particular culture, helping to transmit cultural knowledge and identity to younger generation. However, 34 (25.4%) of respondents stated that those songs had ‘*Educational and learning focus*’ because Children’s Popular Songs might cover a wide range of educational topics including numbers, colours, letters and basic concepts. Children’s Popular Songs can be used as an educational technique to teach children important skills.

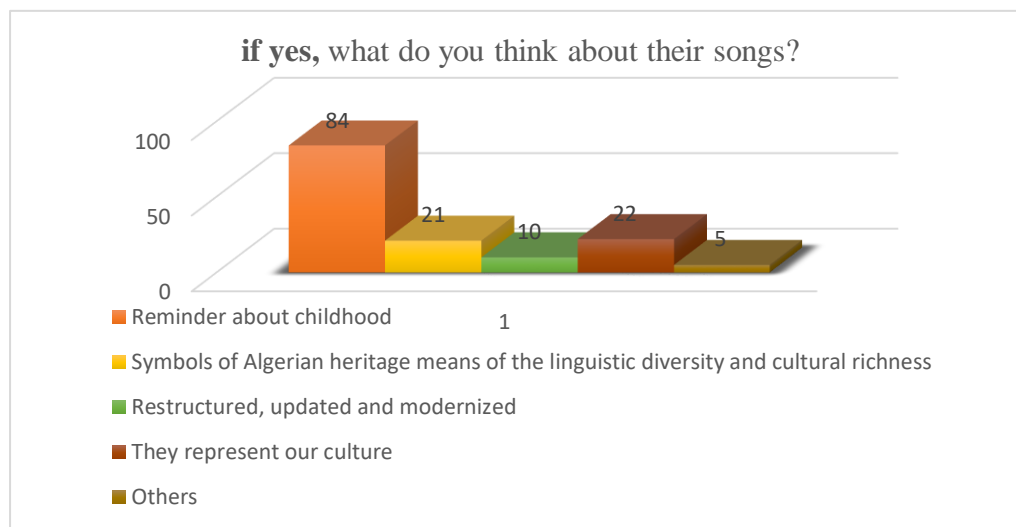
**Graph 3.12** *Bara3im Thugs’ Familiarity*



Graph 3.12 indicates that 93 (86.9%) of participants heard about “Bara3im thugs’ songs”. This could be attributed to their widespread popularity in Algeria and they are famous hip-hop group in the country, and they become known for re-singing Children’s Popular Songs; while, only 14 (13.1%) of respondents have not heard

about them. This could be due to variety of reasons, they might not be interested in their songs or they are not familiar with Children's Popular Songs.

**Graph 3.13** *Participants' Opinions Towards Bara3im Thugs' Songs*



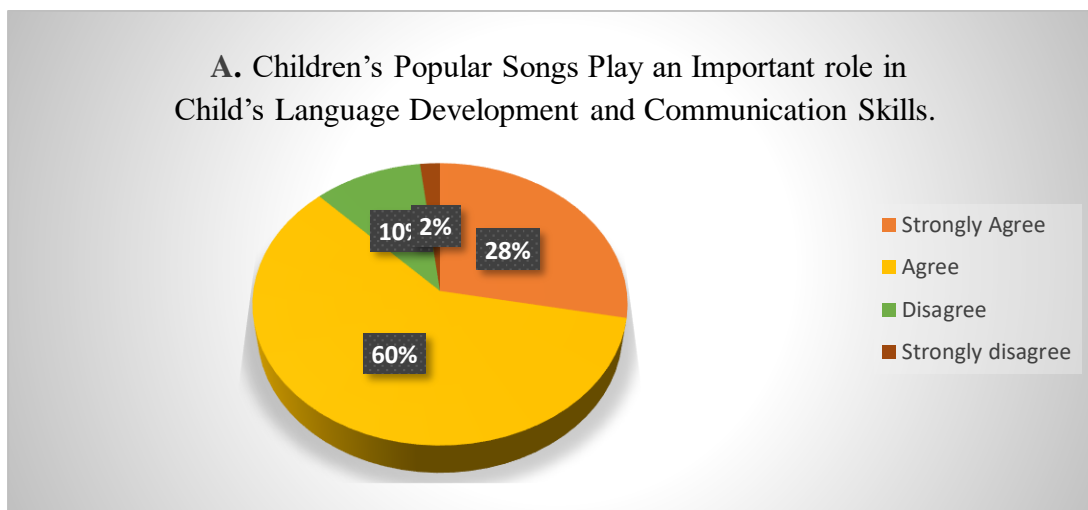
In graph, 3.13 participants were asked about what they thought about “Bara3im thugs’ songs”. The most selected answer was that they ‘*reminded them about their childhood*’ with 84 (83.8%) respondents. The reason is those songs have a strong emotional connection to memories and the evoke a sense of the nostalgia for their childhood. At the second note, they suggest that it may represent “*symbols of the Algerian heritage means of linguistic diversity and cultural richness*” with 21 (20.2 %) participants; Children’s Popular Songs touch on themes related to Algerian culture and use various linguistics styles and dialects common in Algeria.

However, 10 (9.5%) respondents might view Bara3im thugs' songs as having undergone significant changes since its inception, such as being “*restructured, updated, and modernised*”, this could be seen as a positive or negative thing,

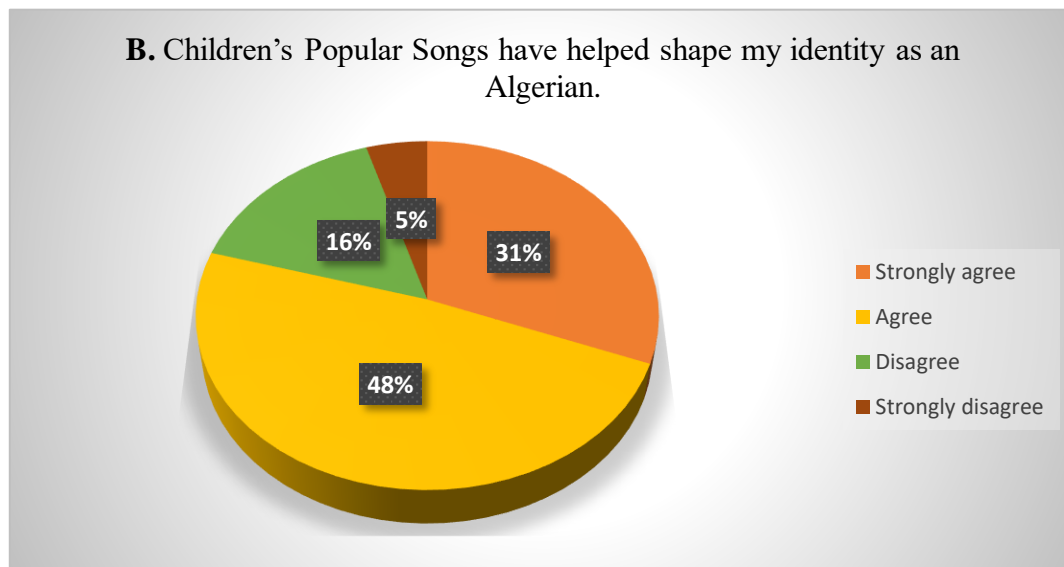
depending on the individual's perspective and musical tastes. Besides, 22 (21.25%) respondents stated that “Bara3im thugs' songs” could be seen as a “*representation of Algerian culture*”, because their music often addresses issues facing Algerian society and promotes pride in Algerian heritage and identity.

Furthermore, 5 (4.3%) participants gave other answers about “Bara3im thugs' songs” such as, they don't like their content and remind about childhood in funny way.

**Graph3.14** *Children's Popular Songs Develop Child's Languages*



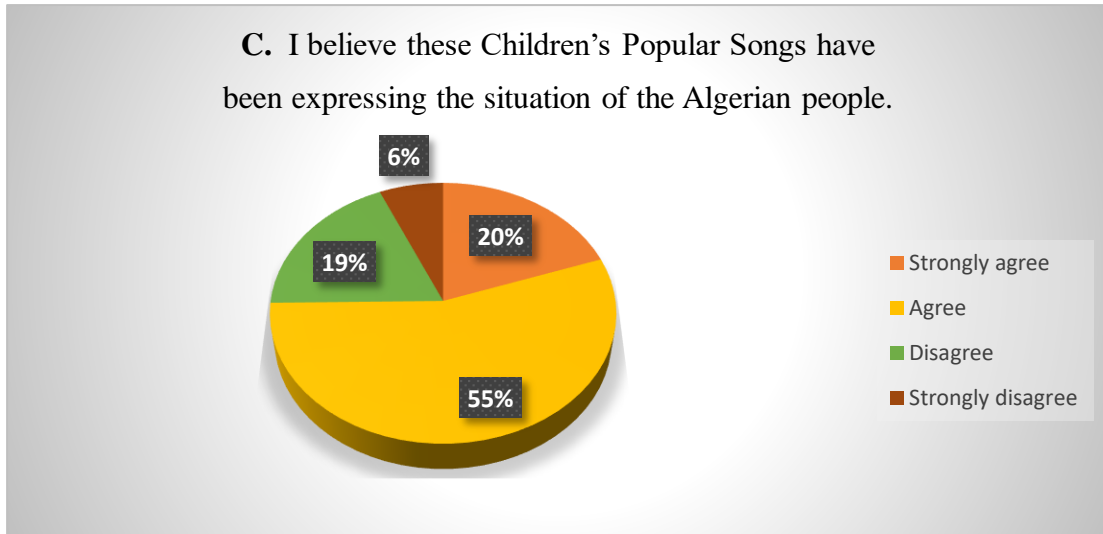
In graph shows 3.14 that 64 (59.8%) of respondents “*agree*” that Children's Popular Songs play an important role in a child's language development and communicative skills. Among the respondents, 30% “*strongly agree*” with this statement. This overwhelming agreement emphasises the widespread recognition of the significant impact that Children's Popular Songs have on children's language development and communicative abilities. Additionally, 11% of respondents ‘*disagree*’; while, only 2% ‘*strongly disagree*’. The relatively low disagreement and strong disagreement percentages indicate that there is consensus regarding the importance of those songs in supporting language and communicative abilities.

**Graph3.15** *Children's Popular Songs Shaped Algerian Identity*

According to the graph 3.15, it is evident that Children's Popular Songs have played a significant role in shaping the identity of individuals as Algerians. However, it is considerable majority comprising 85 (76.6%) of the respondents, who either '*strongly agreed*' (30.8%) or '*agreed*' (45.8%) with this statement. This indicates a widespread acknowledgment of the influential role that Children's Popular Songs have in shaping the cultural identity of the Algerians. The significant number of participants who expressed agreement suggests that the songs have provided a sense of connection, pride, and belonging to the Algerian culture.

The presence of dissenting opinions with 15.9% '*disagreeing*' and 4.7% strongly disagreeing indicates that not all participants feel the same impact or connection to their Algerian identity through Children's Popular Songs.

**Graph3.16** Representation of Algerian People Situation in Children's Popular songs

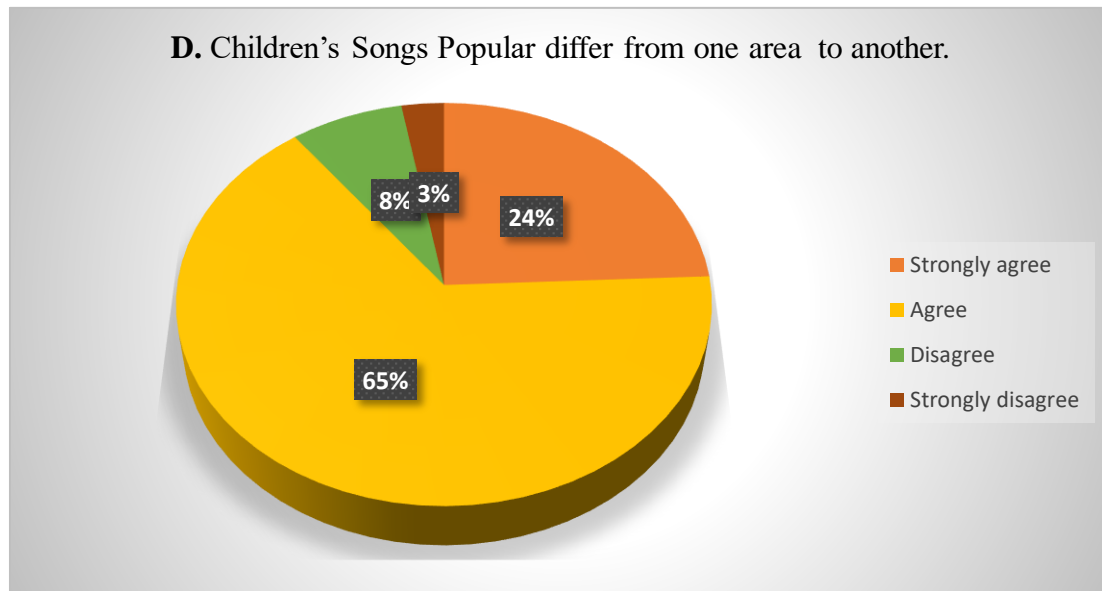


Graph 3.16 represents 59 (55.1) of participants 'agree' that Children's Popular Songs have been expressing the situation of the Algerian people. 20 (18.7%) 'Strongly agree' with this statement. However, it is worth noting that a portion of the participants 28 (27.1%) expressed disagreement, with (19.6%) 'Disagreeing' and (6.5%) 'Strongly disagreeing'.

The participants who responded by agree indicated that that a significant portion of respondents believe that Children's Popular Songs have been effective in expressing the situation of the Algerian people. This suggests that those songs have served as a means of cultural and social commentary, reflecting the experiences and sentiments of the Algerian population. The dissenting responses, although present, represent a notable minority indicating that not all respondents perceive the songs as adequately expressing the situation of the Algerian people. The variation in opinions highlights the diverse interpretations and perspectives individuals may have

regarding the representation and relevance of Children's Popular Songs to the Algerian context.

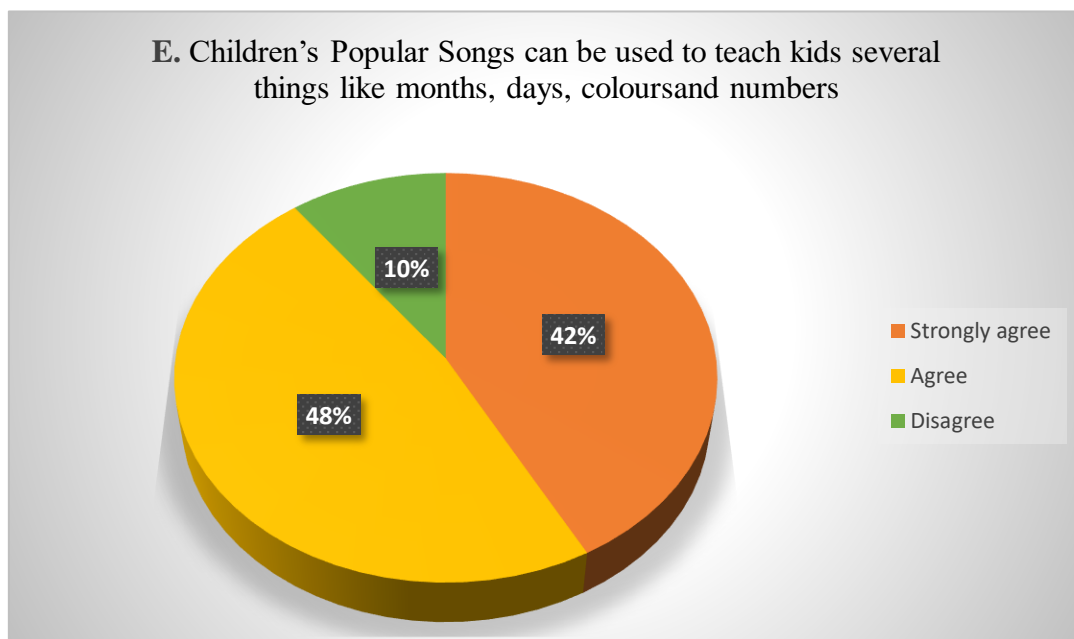
**Graph3.17** *Regional Variations in Children's Popular Songs*



Graph 3.17 shows the responses of the 107 participants, it is evident that there is a strong consensus regarding the variation of Children's Popular Songs across different areas in Algeria. Most respondents comprising 96 (90.8%) either '*strongly agreed*' (24.3%) or '*agreed*' (65.4%) with the statement 'D'. This indicates a widespread recognition of the regional diversity and distinctiveness in Children's Popular Songs within Algeria. The presence of disagreement among a smaller proportion of participants (11.2%) with (7.5%) '*Disagreeing*' and 2.8% '*strongly disagreeing*', suggests that some individuals may perceive less variation or may not have encountered diverse Children's Popular Songs across different regions.

However, the overall agreement emphasises the prevailing belief that Children's Popular Songs do differ from one area to another, reflecting regional cultures, traditions, and linguistic practices.

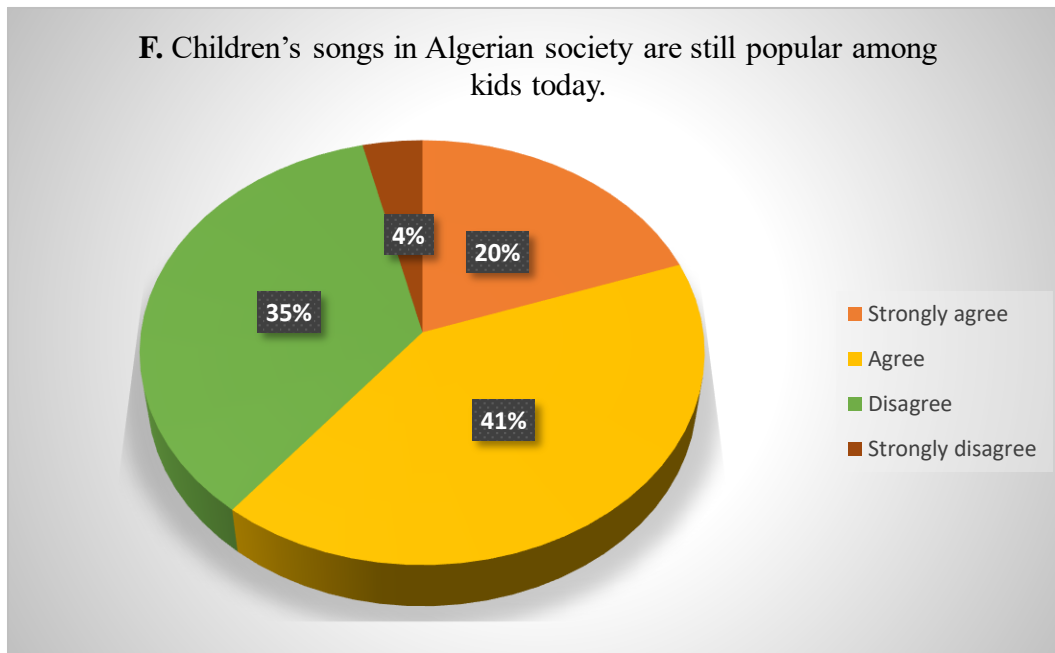
**Graph3.18** Exploring the Educational Potential of Children's Popular Songs



Graph 3.18 illustrates that there is a strong consensus among participants regarding the statement "Children's Popular Songs can be used to teach kids several things like months, days, colours, and numbers". However, 45 (42.1%) 'Strongly agree' and other 51 (47.7%) of respondents 'agree' with this notion. This highlights the widespread belief that Children's Popular Songs have the potential to be valuable educational tools, enabling children to learn important concepts in an engaging and enjoyable manner.

Moreover, 11 (10.2%) of participants "disagree"; while, the absence of any respondents strongly disagreeing with the statement further reinforces the idea that Children's Popular Songs are viewed as effective in teaching children about months, days, colours, and numbers.

**Graph3.19** *Continuing Popularity of Children' Songs in the Algerian Society Among Today's Kids*



Graph 3.19 indicates that 65 (60.7%) of respondents either strongly agree or agree that Children's songs in the Algerian society are still popular among kids today. Among the respondents, (19.6%) 'Strongly agree' and (44%) 'Agree'. (42%) of respondents disagree, with 38% expressing disagreement and (4%) 'Strongly disagreeing'.

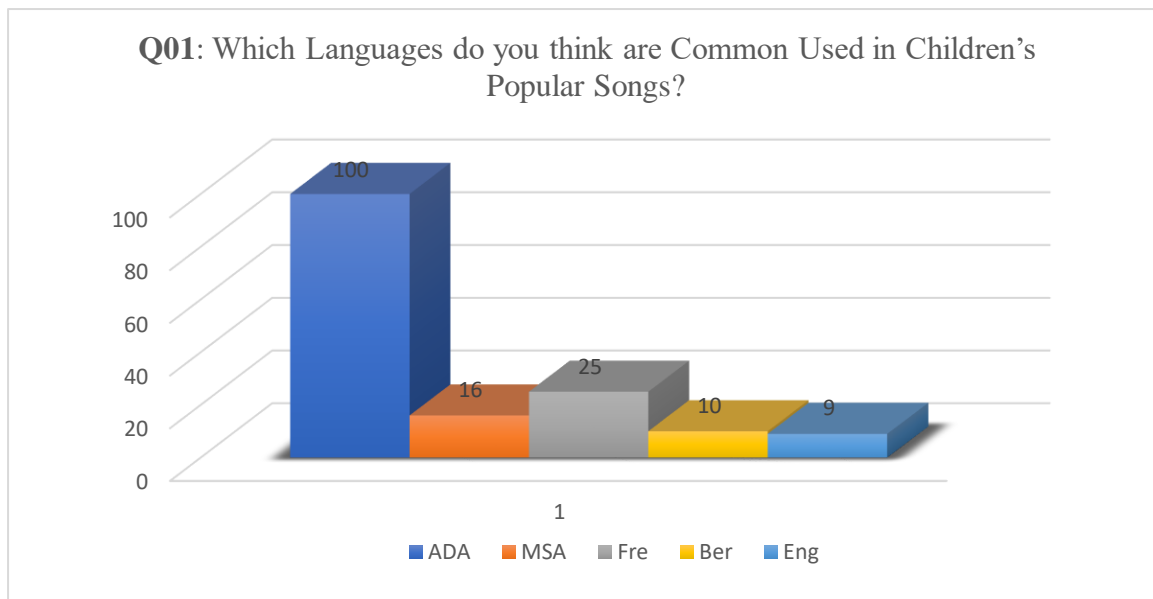
The agreement percentages indicate that a significant portion of respondents believe that Children's songs in the Algerian society are still popular among kids today. This suggests that those songs continue to resonate with and attract the younger generation. However, a notable percentage of respondents' express disagreement, indicating that some perceive a decline in popularity or a shift in preferences among kids



### 3.4.2 The Study of Children’s Popular Songs as Sociolinguistic Field of Enquiry

In the third section of the questionnaire, the researchers attempted to identify the sociolinguistic field of study and the importance of language varieties in Children’s Popular Songs.

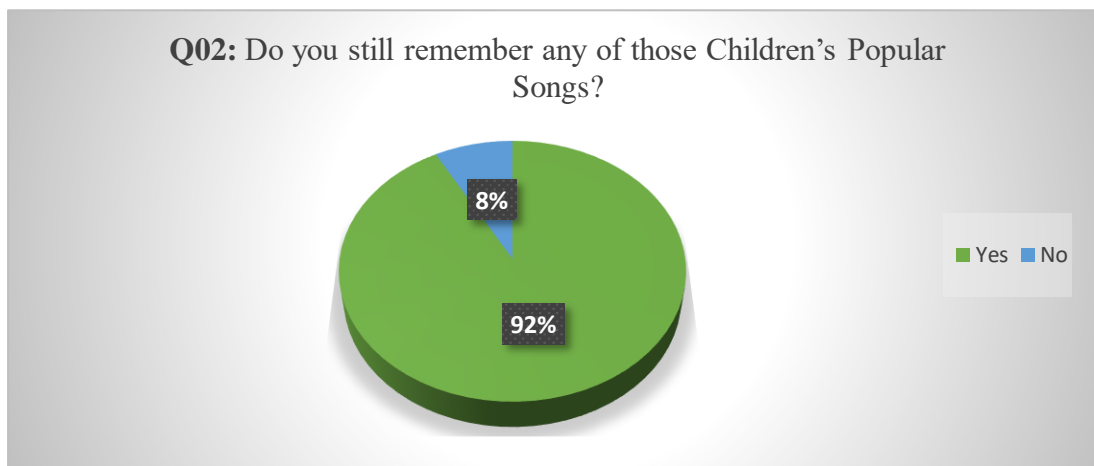
**Graph3.20** Participants Answer’s About the Most Common Language Use



The respondents were questioned regarding the languages varieties that are commonly used in children’s popular songs. We observed in graph 3.20 that 100 (95.3%) of respondents asserted that “ADA” is the most language used in those songs. However, other declared that “Fr” (23.4%) and “MSA” (15%) were the common varieties used in Children’s Popular Songs; while, the reset stated that “Ber” 9.3% and “Eng” (8.5%) were the unique language varieties they used.

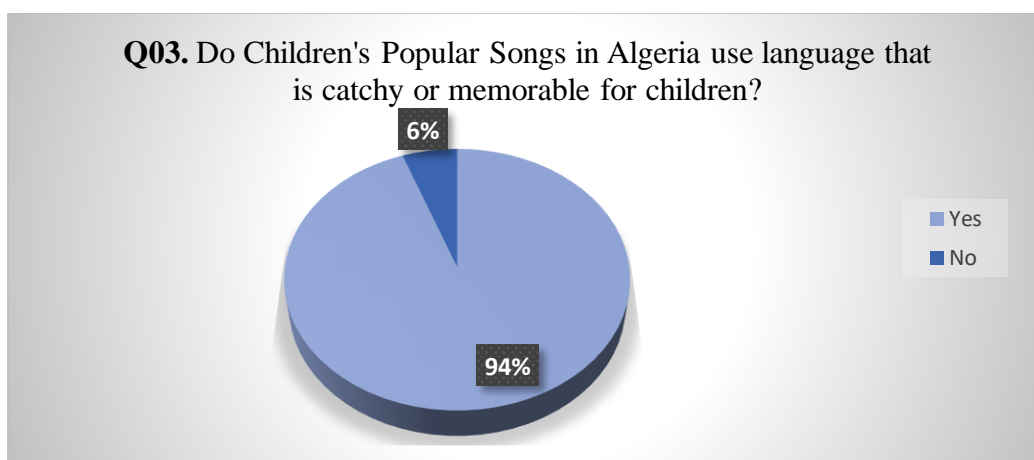
To sum up, the majority of our Children’s Popular Songs were in “ADA”, because it is the most prevalent, comprehensive language variety.

**Graph 3.21** *The Respondents Possession of Remembering Children's Popular Songs*



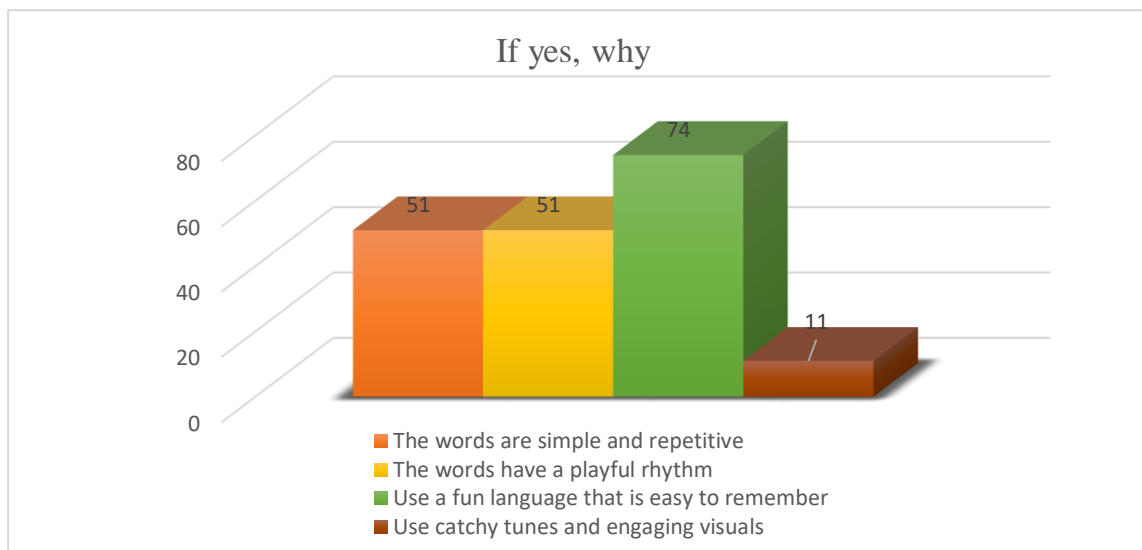
Graph 3.21 it is evident that the majority of our respondents 95 (89%) provided positive confirmation that they still remembered the words and the expressions of those songs. This outcome is highly expected due to the fact that children's popular songs are part of our childhood and culture; while, 12 respondents (11%) do not remember any words of those songs because children are now exposed to a wider variety of music and media, which develop their interests in songs.

**Graph 3.22** *Assessing the Catchiness and Memorability of Language*



Graph 3.22 represents the overwhelming of 101 (96.4%) of participants who believe that Children’s Popular Songs in Algeria use languages that are catchy and memorable for children, because those songs are designed with attention. Children’s Popular Songs feature rhythms, repetitive patterns that make them appealing and memorable to young listeners; while, only 6 (5.6%) of respondents do not believe that those songs use language that is catch and memorable for children. Due to they may perceive those song as lacking catchy element or memorable lyrics, making them less appealing and for children or they have limited exposure to Children’s Popular Songs and have cultural diversity.

**Graph 3.23** *Participants’ Arguments Support that Children's Popular Songs use Catchy and Memorable Language.*

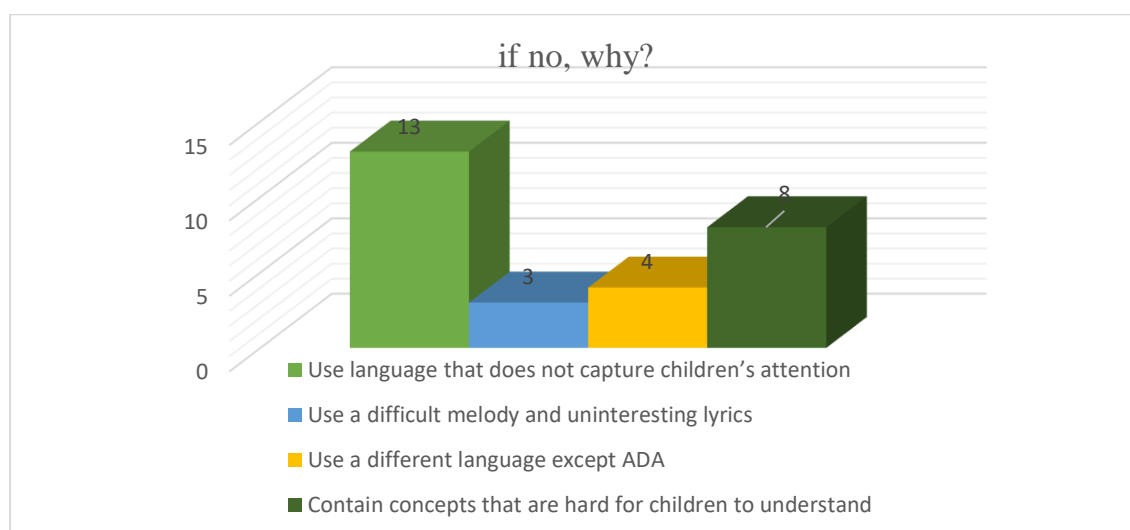


Graph 3.23 indicates that participants attribute to catchiness and memorability of Children’s Popular Songs. 51 (43.5%) of participants believe that Children’s Popular Songs use “*simple and repetitive words*”, for the reason that they use language that is easy for children to understand, and the repetition of words and

phrases helps reinforce learning and aids in memorisation. 51 (43.5%) of respondents who choose this option stated that songs have a *'playful rhythm'* because the songs have a bouncy and lively rhythm that adds a playful and energetic element to the song.

Moreover, 47 (45.6%) of participants selection of this choice recognise that Children's Popular Songs *"use a fun language that is easy to remember"*, since the lyrics include playful and imaginative words that captivate children's attention, the use of fun language makes it easier for kids to recall the songs and sing along with enthusiasm. Accordingly, only 11 (10.7%) respondents demonstrated that *"use catchy tunes and engaging visuals"* because Children's Popular Songs have memorable melodies and are accompanied by visual appealing elements such as, actions. The combination of catchy tune and engaging visuals make them more captivating and memorable for children.

**Graph 3.24** Respondents' Arguments Refuse that Children's Popular Songs use Catchy and Memorable Language

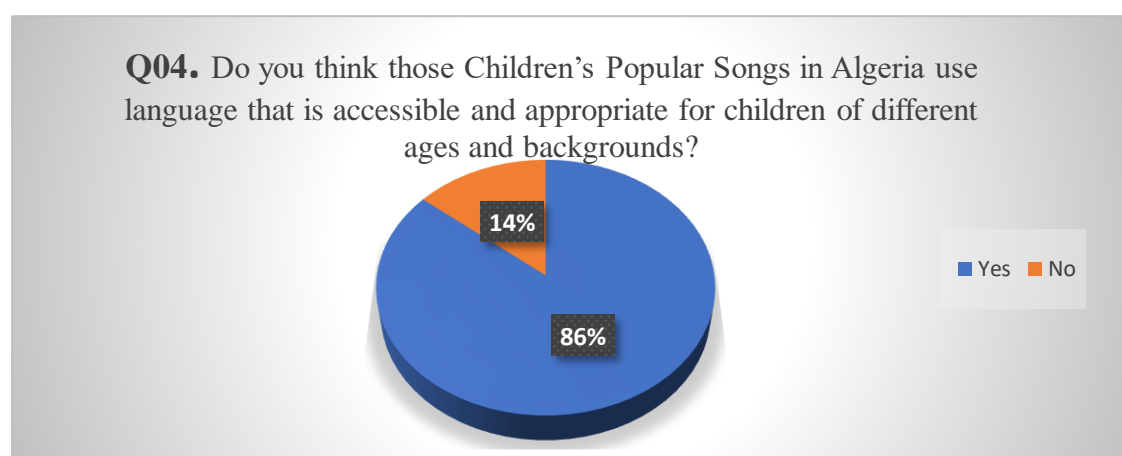


Graph 3.24 indicates 13 (46.6%) of the participants believed that Children's Popular Songs sometimes *"use language that fails to capture children's attention"*. The language used may be perceived as dull or uninteresting, making it challenging kids to deal with lyrics and this could be due to the choice of vocabulary a lack of creativity in the lyrics.

Not surprisingly, 3 (10.7%) feel that Children's Popular Songs have a *'difficult melody and uninteresting lyrics'*.. This could make it harder for kids to enjoy or remember the lyrics. 4 (14.3%) of participants who responded "No", state that those songs use a *'different other than the local ADA'*. Using a unfamiliar language to the children could pose a barrier to their engagement because kids have difficulty understanding with songs in a foreign language.

On the other side, 8 (28.6%) believe that songs may *"contain concepts that are hard for children to understand"* due to Children's Popular Songs may touch upon topic or ideas that are beyond the cognitive abilities or life experience of young children or kid could not grasp the meaning of the songs.

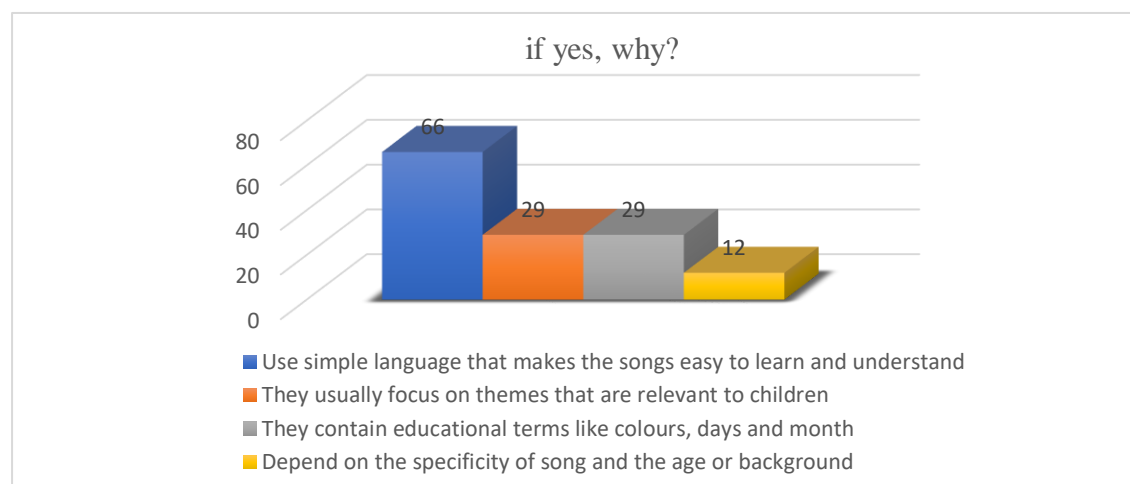
**Graph 3.25** *Language Use in Children's Popular Songs across Age and Background*



Graph 3.25 shows that 92 (86%) of the participants state that Children's Popular Songs in Algeria use language varieties that are accessible and appropriate for children of different ages and background to allow children from various age groups backgrounds to understand the lyrics.

15 (14%) of respondents stated that Children's Popular Songs in Algeria are not use language varieties that are inaccessible and inappropriate for children of different ages and backgrounds, because those songs are not culturally inclusive and do not adequately represent the diverse backgrounds of children in Algeria

**Graph 3.26** Arguments Supporting Language Use Across Age and Background

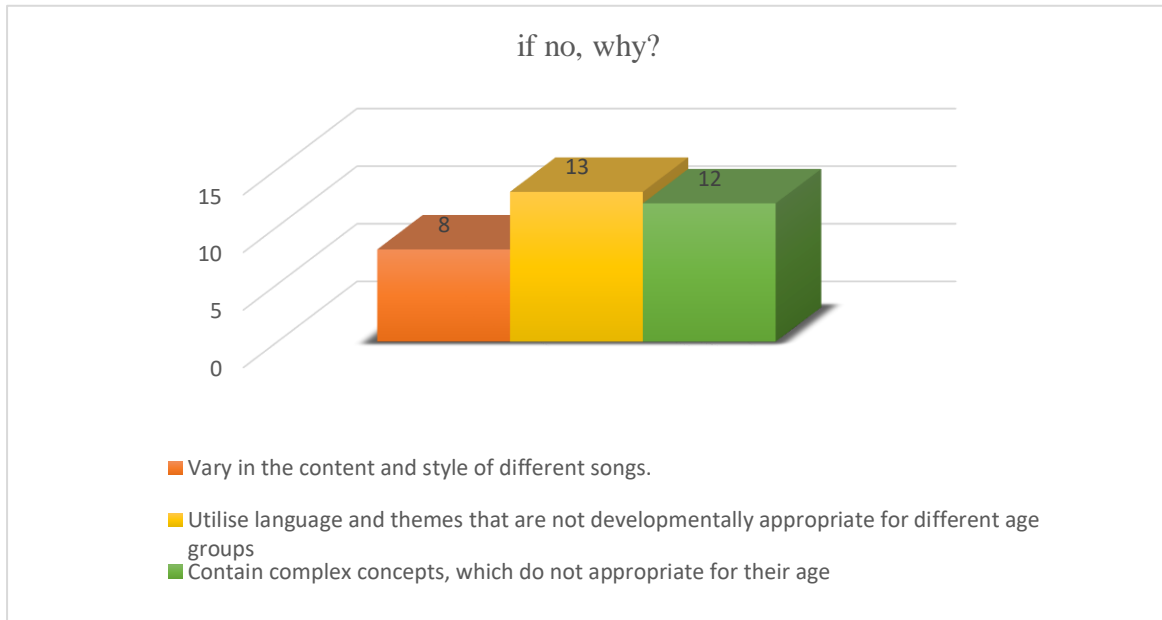


Graph 3.26 demonstrates that 66 (61.8%) of the participants believe that Children's Popular Songs “*use simple language that makes the songs easy to learn and understand*”. They are designed with simplicity in mind, using words and sentence structures that are appropriate for children's comprehension. However, 29 (27.1 %) of the respondents assume that Children's Popular Songs “*typically focus on themes that are relevant to children*”. Whereby many of their themes revolve throughout topic such as friendships, family, schools, playtime and every day

experience that resonate with children's daily lives and way of thinking. 26 (24.2%) of participants stated that those songs *'incorporate educational terms like colours', days, and months.*

By including educational terms in the lyrics, children's popular songs contribute to the cognitive development and language acquisition; while, learning to make the latter processes easier and more enjoyable. 12 (12.2%) of the participants recognise that the suitability of the choice of language varieties *'depend on the specificity of the song and the age and background'* of the children because the language use in the songs may vary based on the target audience, ensuring that the lyrics are age-appropriate and culturally relevant.

**Graph 3.27** Arguments Refusing Language use in Songs Depending on Children's Age

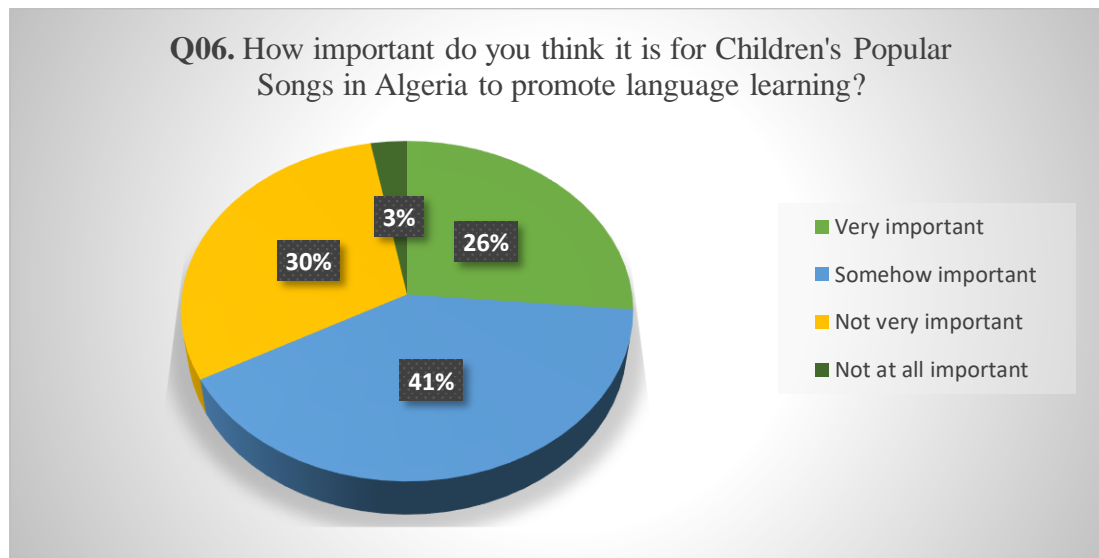


Graph 3.27 displays the respondents who believe that the content, style and language choice have nothing to do with the sociocultural, mental ability and

linguistic competence of the children who sing those chants. 8 (25.8%) of the participants claim those songs must not “*vary in terms of content and style*’.

As a result, Children’s Popular Songs may cater to specific preferences or interests that may not align with the tastes of all children. In addition, respondents 13 (41.9%) who choose this option identify that those songs may “*utilise language and themes that are not developmentally appropriate for different age group*”. The songs may contain vocabulary, concepts, or themes that are too advanced or complex for children, which make them less suitable for their age group. However, this choice highlights 12 (8.7%) of the participants concern that Children's Popular Songs in Algeria may “*contain complex concepts that are not appropriate for children's age group*”. This lack of age- inappropriate content can make it difficult for children to fully grasp the meaning and content with their lyrics.

**Graph 3.28** *The Importance of Promoting Linguistic Skills Through Children's Popular Songs*



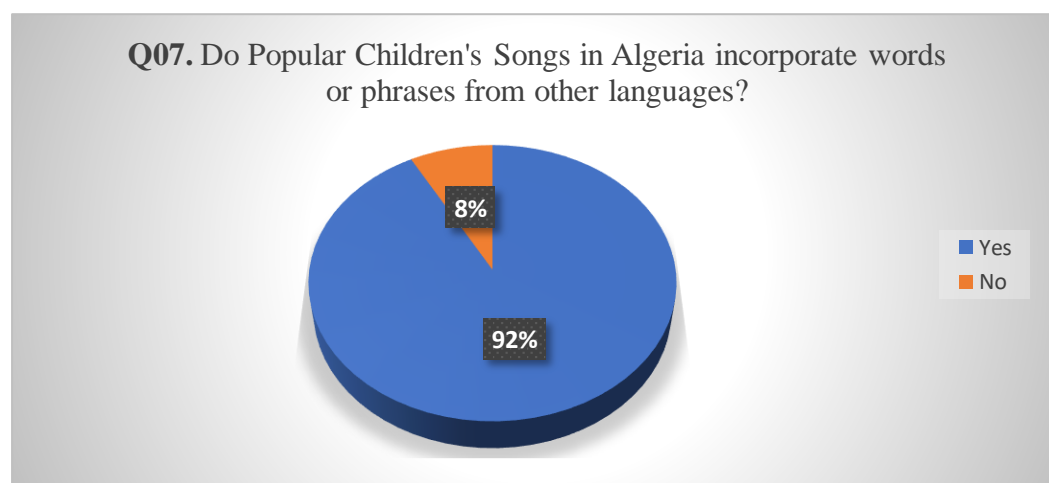
Graph 3.28 signifies that participants' perceptions vary regarding the importance of Children's Popular Songs in Algeria in promoting language



learning/acquisition. 28(26.2%) of the participants declare that it is “*very important*” to promote language learning/acquisition, as long as those songs can be powerful tools for language learning/acquisition in children by incorporating of simple grammar and syntax. To put briefly those songs can enhance Children’s motivation towards language learning/ acquisition or the use of learning in general.

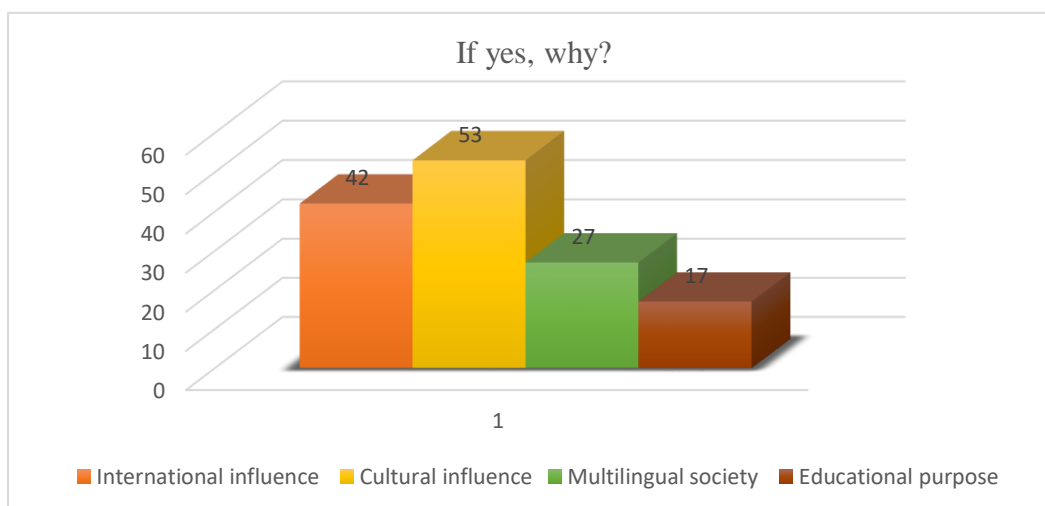
Moreover, 43 (40.2%) of respondents state that promoting language learning / acquisition through children’s popular songs are “*somehow important*” because songs are nowadays considered amongst the efficient tools used alongside other educational resources to facilitate language learning. 32 (29.9%) of the participants consider that promoting language learning through Children’s Popular Songs as “*not very important*”, because those songs are not more effective and direct methods for promoting language learning / acquisition. Only 3 (2%) of the participants “*do not find it important*” to promote language learning / acquisition because they believe that language learning can be adequately addressed through formal educational setting, in which songs have a different purposes that do not necessarily involve language learning.

**Graph 3.29** *Inclusions of Multilingual Elements in Popular Children's Songs*



Graph 3.29 shows that 95 (92.2%) of the participants indicate that Children's Popular Songs incorporate words and phrases from other language variety. Those songs often include vocabulary and expressions from other language this can be serve various purposes such as promoting cultural diversity and reflecting historical influences. 8 (7.5%) of the respondents stated that those songs do not incorporate words and phrases from other language variety, because their responses may reflect their perceptions that the songs primarily use ADA and do not borrow extensively from other language variety and they may prefer songs that solely focus on Arabic vocabulary and expressions.

**Graph 3.30** *Participants' Arguments Supporting the use of Foreign Vocabulary*

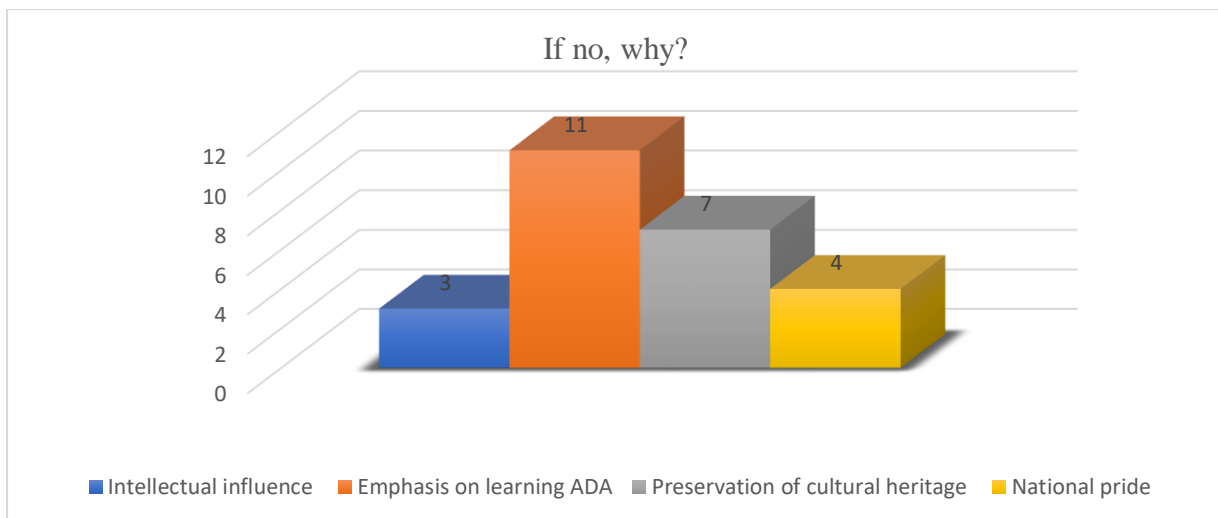


Graph 3.30 provides indicative provided various reasons for the incorporation of words or phrases from other languages in Popular Children's Songs in Algeria. 42 (42.2%) of participants believed that Children's Popular Songs incorporate words from other language due to the "international influence" because of the exposure , because of the exposure to foreign music, and cross-cultural exchanges have influenced the content and style of children's songs in Algeria. The

next respondents 53 (53.5%) declared that the “*the cultural influence*” as reason for the combination of phrases from other language. Due to the fact that Algeria’s rich history and diverse cultural heritage influenced by several civilisation and neighbouring countries; while, 27 (27.3%) say that songs influence by the country’s “*multilingual society*”.

As we may know that Algeria is home to multiple languages and the linguistics diversity in the society naturally may find its way into the Children’s Popular Songs and allowing children to engage with multiple language simultaneously. At the last, 17 (17.2%) of the participants declared that the “*educational purpose*”, because they believe that exposing children to foreign words of phrases may serve as a teaching tools and introducing children to new vocabulary and promoting cultural understanding .

**Graph3.31** *Participants Arguments Refusing the use of Foreign Vocabulary*

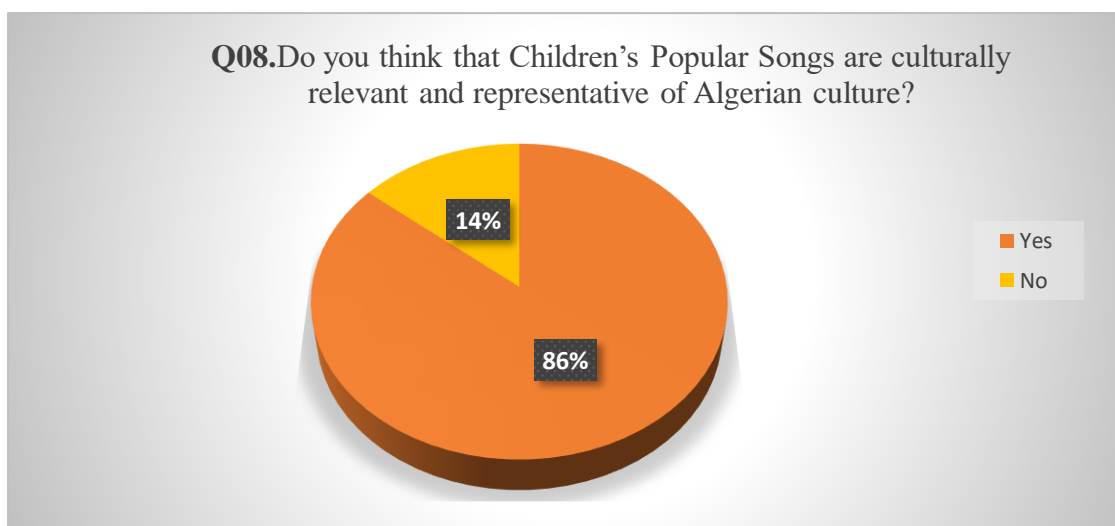


Graph 3.31 illustrates the absence of foreign words or phrases in Popular Children's Songs. 31 (11.5%) of the participants cite concerns about the “*intellectual deviation*” as a reason for the exclusion and cultural authenticity and

accentuating the primary language and cultural heritage of Algeria. Additionally, 11 (42.3%) of respondents highlighted the importance of “*emphasising learning Algerian Sign Language (ADA)*” in children's songs, considering it crucial for cultural and linguistic development.

Another group of participants 7 (26.7%) expressed the desire to “*preserve the cultural heritage*” of Algeria by excluding foreign linguistic elements from the songs, highlighting the importance of promoting the country's unique language and traditions and identity, aiming to ensure that future generations maintain a strong connection to their cultural roots. To end, a few participants 4 (15.4%) mentioned that the absence of foreign words or phrases in the songs fosters “*national pride*”, highlighting the significance of Algeria's linguistic and cultural distinctiveness to strengthen national identity.

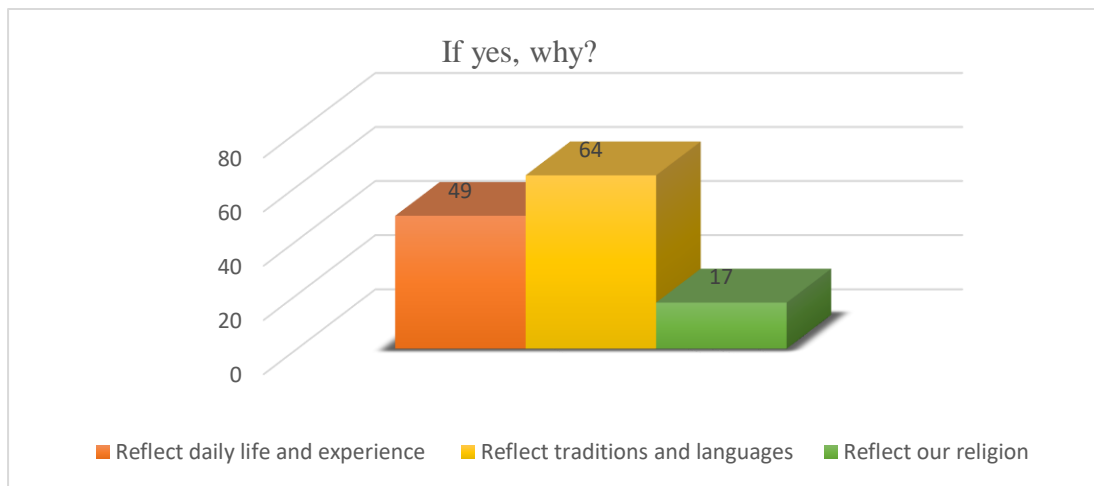
**Graph 3.32** *The Representation of Algerian Culture in Children's Popular Songs*



Graph 3.32 shows a significant majority of participants 92 (86%) expressed the belief that Children's Popular Songs are culturally relevant and representative of Algerian culture, because of the strong perception that these songs effectively

capture and convey the essence of Algerian culture, incorporating elements such as language, traditions, and values. On the other hand, 15 (14%) of the respondents stated that “no”, suggesting a perception that Children's Popular Songs may not adequately represent Algerian culture. The reasons for this viewpoint could vary, including concerns about the influence of external cultures and the need for greater cultural diversity.

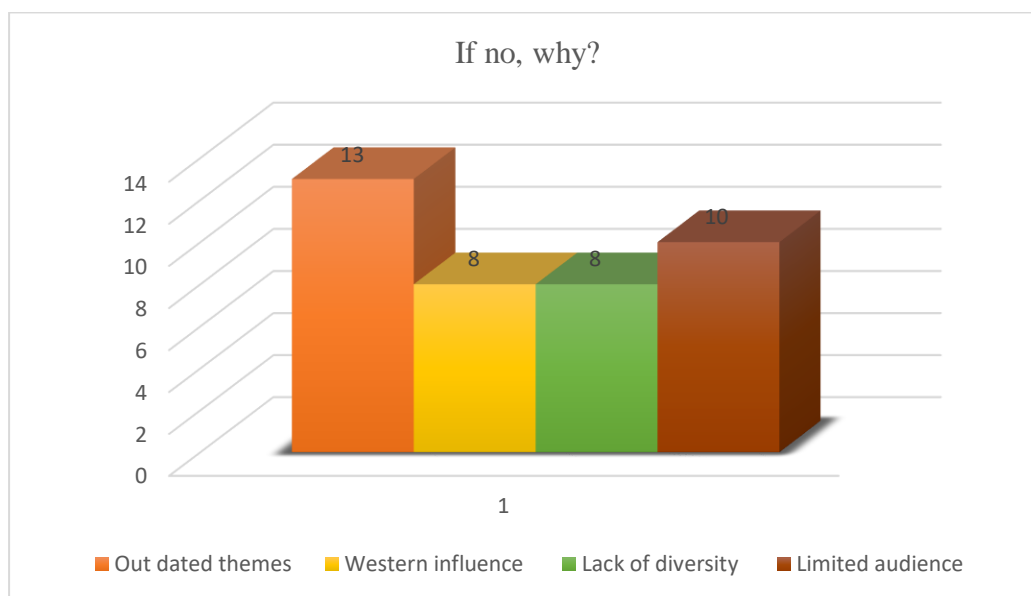
**Graph 3.33** *Arguments Supporting the Representation of Algerian Culture in Children's Popular Songs*



Graph 3.33 represents the participants who answered “yes” provided a several reasons to support their belief. 49 (52.1%) of respondents emphasised that those songs “*reflect daily life and experience*”, due to relatable scenarios and themes that resonate with children's everyday lives, allowing them to connect with the lyrics and messages on a personal level. Additionally, a majority of participants 64 (68.1%) accentuated that the songs “*reflect traditions and the language*” because, respondents likely appreciate how Children’s Popular Songs setting Algerian cultural practices, customs, and the use of local languages or dialects, contributing to the preservation and celebration of their cultural heritage.

Another subset of participants 17 (18.1%) stated that Children's Popular Songs also “*reflect their religion*”. Accordingly, they integrate religious teachings values or references, enhancing the cultural relevance and significance for the audience.

**Graph 3.34** *Arguments Refusing the Representation of Algerian Culture in Children's Popular Songs*

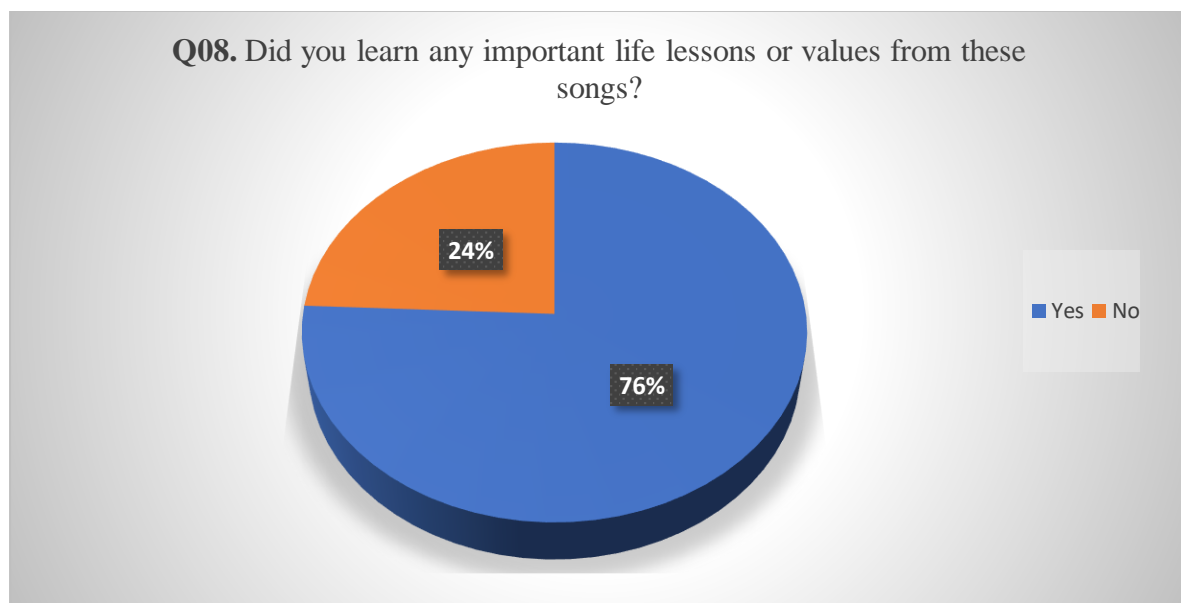


Graph 3.34 illustrates that Children's Popular Songs in Algeria are not culturally relevant and representative of Algerian culture. 13 (35.4%) mentioned that Children's Popular Songs may have “*outdate themes*”. Because some of them may not reflect, current cultural experiences or address contemporary social issues, making them less relevant to the cultural context of Algeria. 8 (24.4%) expressed concerns about “*the influence of Western culture*” on the songs, suggesting that they perceive an imbalance or dilution of Algerian cultural identity.

Similarly, a few participants 8 (24.5%) cited “*the lack of diversity*” in the songs, possibly desiring more inclusive representation of different cultural aspects

within Algeria. Additionally, some respondents 10 (30.3%) noted that Children's Popular Songs may have a "limited audience", implying that the songs may cater to a specific age group or fail to resonate with a broader spectrum of listeners.

**Graph 3.35** *The Impact of Those Songs on Learning Important Values*

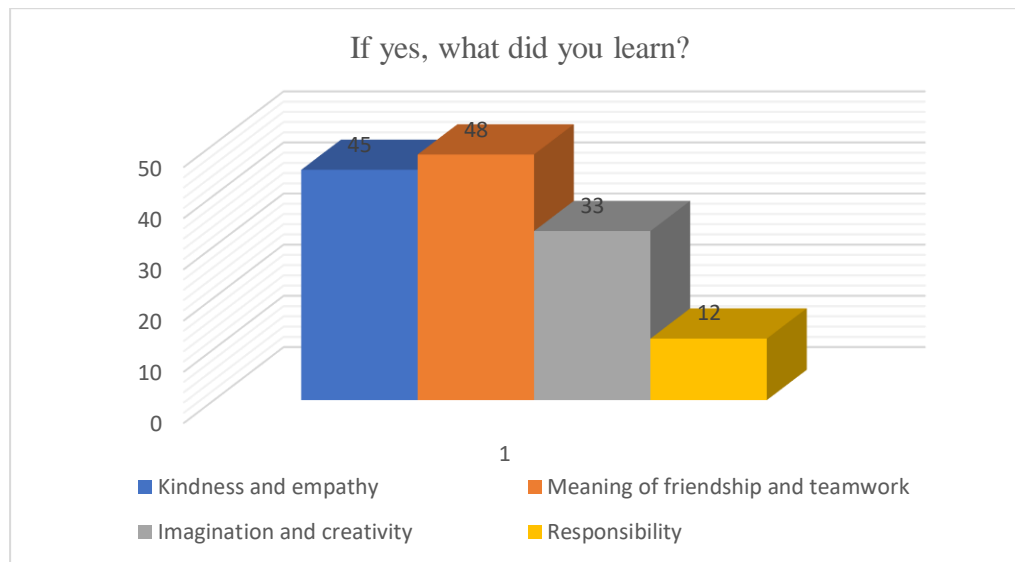


It is states in graph 3.35 that most of the members 81 (75.7%) indicate that they did learn important life lessons and values from Children's Popular Songs as long as they play a significant role in imparting valuable lessons and instilling core values in children. However, participants who answered "yes" likely attribute their personal growth and development to the messages conveyed through the songs.

It may teach children about moral values, kindness, friendship, respect, or other fundamental life lessons in an engaging and accessible way. On the other side, 26 (24.3%) responded with "no," indicating that they did not learn any significant life lessons or values. The reasons for this response may vary, including individual

preferences, exposure to different sources of learning, or personal interpretation of the songs' messages.

**Graph 3.36** *Arguments Supporting the Impact of Children's Popular Songs on Learning Important Values*



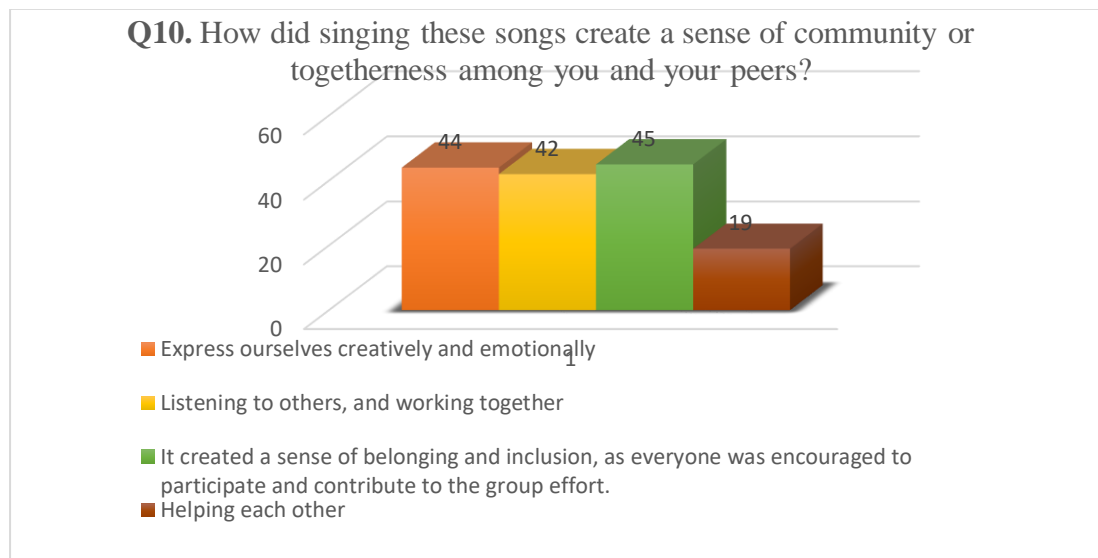
Graph 3.36 it is immensely observes that participants learned various important lessons from Children's Popular Songs. 45 (53.6%) of participants mentioned that they learned about "*kindness and empathy*". Those songs help promote values of compassion and understanding towards others. Another substantial portion of participants 48 (57.1%) assume they learned about the "*meaning of friendship and teamwork*" because Children's Popular Songs highlight the importance of building positive relationships and working collaboratively with others.

Additionally, a notable percentage of respondents 33 (39.3%) state that they learned about "*imagination and creativity*", they encourage children to explore their creativity and think outside the box. Lastly, a smaller proportion of participants



12 (14.3%) illustrated that learning about “*responsibility*”. However, Children’s Popular Songs may convey the importance of taking ownership of one’s actions and obligations.

**Graph 3.37** *The Sense of Community and Togetherness Fostered by Singing*

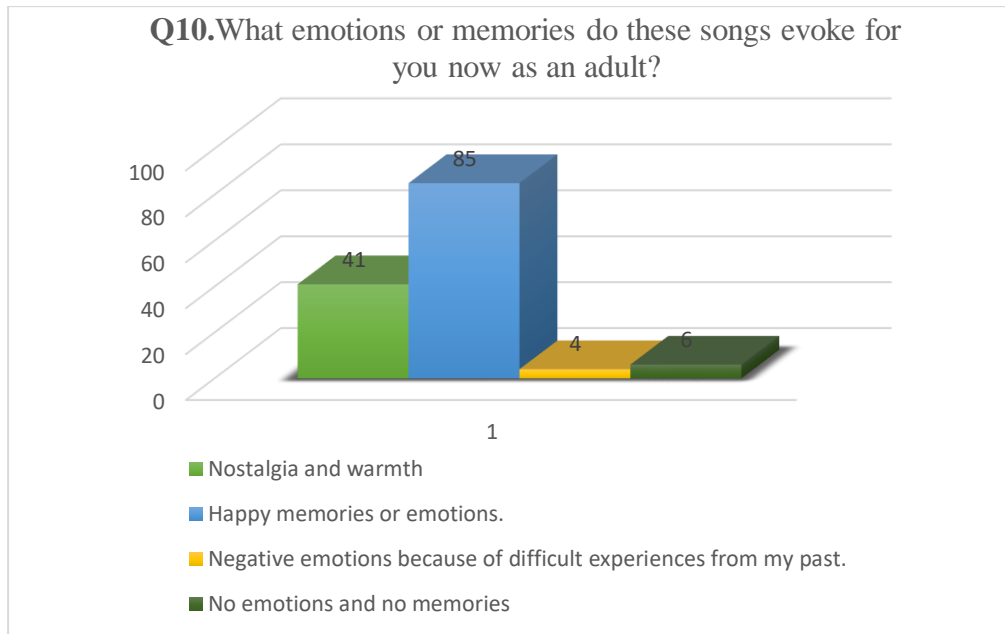


Graph 3.37 highlights how singing Children’s Popular Songs contributed to a sense of community and togetherness through creative expression. 44 (41.1%) of the respondents noted that singing those songs allowed them to “*express themselves creatively and emotionally*”. It provided a platform for self-expression and emotional connection with their peers.

However, 42 (39.3%) of participants mentioned that singing Children’s Popular Songs involved “*listening to others and working together*”. This indicates that the collaborative nature helped active listening and cooperation among peers. Additionally, a considerable number of respondents 45 (42.1%) stated that singing those songs “*created a sense of belonging and inclusion*”. because participants felt encouraged to participate and contribute to the group effort, fostering a collective

spirit and a shared sense of identity. Finally, 19 (17.8%) of participant mentioned that Children’s Popular Songs involved “*helping each other*”, reflecting a supportive and cooperative atmosphere.

**Graph 3.38** *The Emotional Resonance and Evoked Memories Children's Popular Songs*

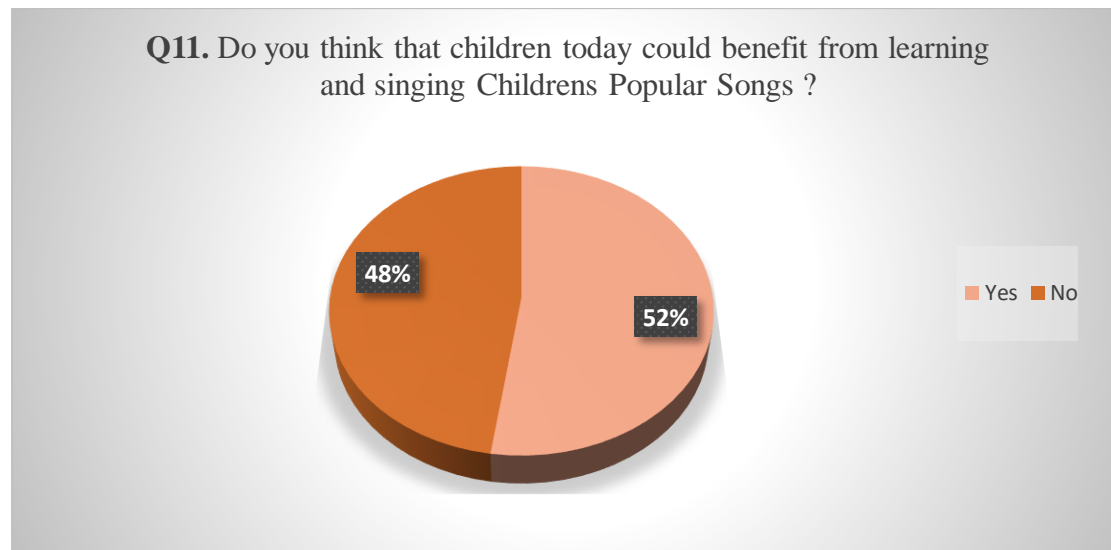


Graph 3.38 demonstrates the emotions and memories evoked by Children’s Popular Songs as adults, the majority of participants 85 (79.4%) expressed that the songs bring back “*happy memories or emotions*”. This shows that they have a positive impact on their emotional state, reminding them of joyful experiences from their childhood. Another notable percentage of participants 41 (38.3%) selected “*nostalgia and warmth*”, suggesting a sense of sentimental attachment to those songs and a longing for the past.

On the other hand, 4 (3.7%) of participants choose “*negative emotions due to difficult experiences from their past*”. This suggests that some individuals may have associations with the songs that bring back challenging memories.

To finish, a minority of respondents 6 (5.6%) declared that they do not evoke any “*emotions or memories*” for them as adults. This could be due to the limited exposure to the songs or personal disconnection from the content.

**Graph3.39** *The Potential Benefits of Teaching and Singing Children's Popular Songs for Today's Youth*

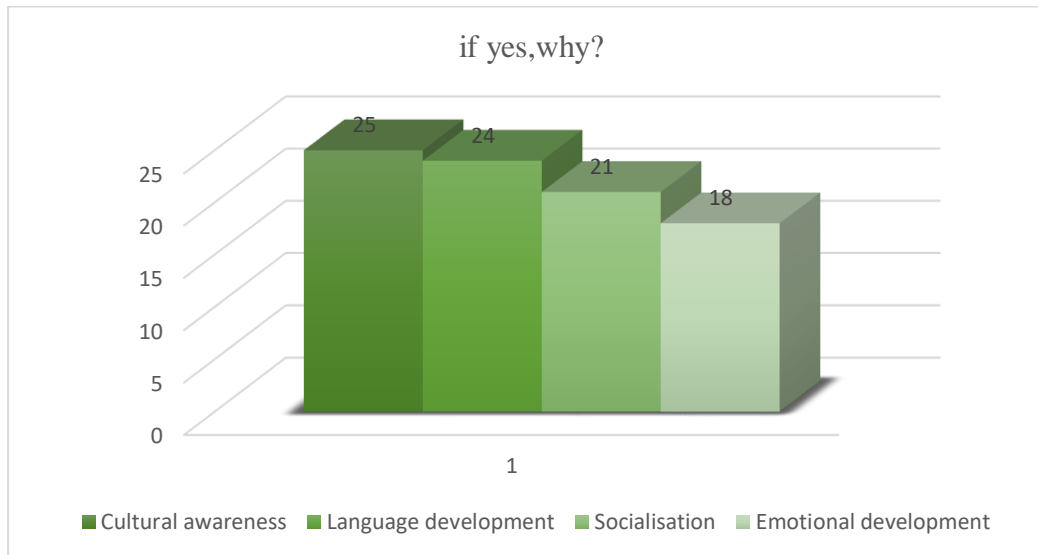


In graph 3.39 we have observed that the responses were divided, with a slightly higher percentage of participants 56 (52.3%) expressing that children today could benefit from learning and singing Children’s Popular Songs. This indicates a belief among these participants that the songs have enduring value and can still provide benefits to children in the present day. They may view those songs as a means of preserving cultural heritage, promoting language development, fostering a sense of community, or imparting important life lessons.

On the other side, a significant percentage of respondents 51 (47.7%) articulated the opposite view, suggesting that Children’s Popular Songs may not be as relevant or beneficial for children today. Their reasons may include changes in societal and cultural contexts, the availability of alternative forms of entertainment

and education, or a belief that newer songs and content better meet the needs and interests of contemporary children.

**Graph3.40** *Arguments Supporting the Benefits of Teaching and Singing Children's Popular Songs for Today's Youth*

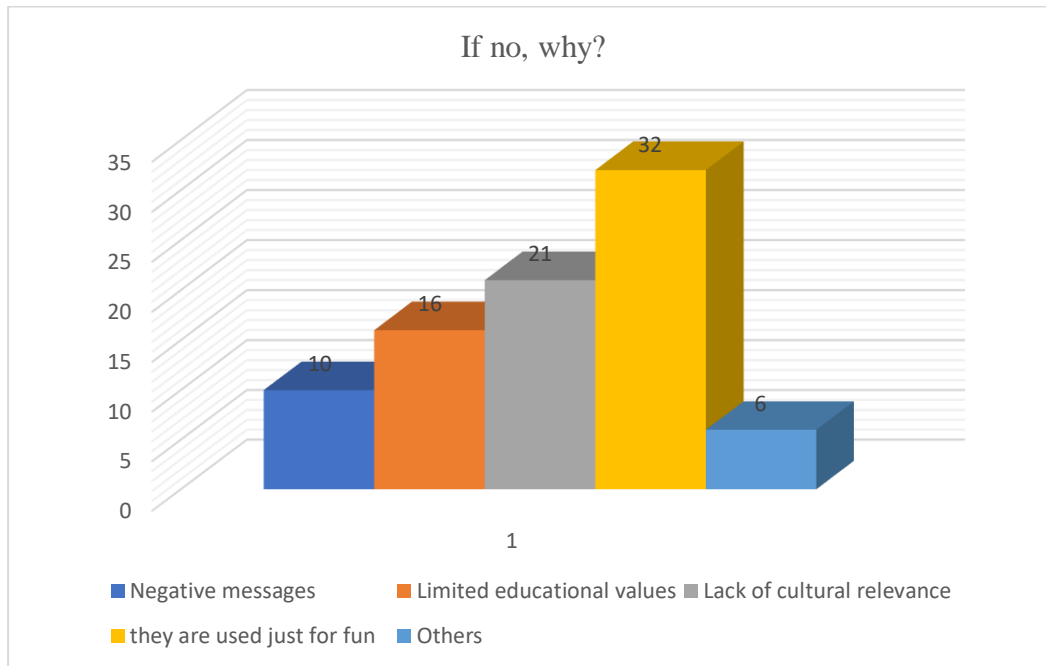


Graph 3.40 exhibits among those who answered "yes," there were multiple reasons identified by the participants. 25 (40.3%) of participants mention that learning and singing Children's Popular Songs could sponsor "*cultural awareness*" among children. Because they have cultural significance and can help children connect with their heritage. "*Language development*" was another prominent reason cited by respondents 24 (38.7%), highlighting the belief that the songs can contribute to children's language skills and vocabulary expansion.

Additionally, a considerable number of participants 21 (33.9%) noted that those songs could aid in "*socialisation*", implying that singing together and sharing them can enhance children's social interactions and cooperation. Lastly, a notable percentage 18 (29%) recognised the potential "*emotional development*" they can

evoke and cultivate various emotions in children, supporting their emotional growth and understanding.

**Graph 3.41** *Arguments Refusing the Benefits of Teaching and Singing Children's Popular Songs for Today's Youth*



Graph 3.41 shows the participants those who answer "no". 10 (15.6%) mentioning "negative messages", suggesting concerns about the content and its potential impact on children. "Limited educational values" were another reason declared by respondents 16 (25%), demonstrating that Children's Popular Songs may not provide sufficient educational or learning opportunities for children. "Lack of cultural relevance" was also cited by a notable percentage 21 (32.8%) of participants, signifying that they may not align with the cultural context and experiences of children today.

Another perspective expressed by a significant percentage 32 (42.3%) of respondents was that those songs are used solely for entertainment purposes, lacking

any other substantial benefits. Additionally, a few participants 6 (9.6%) provided other reasons for their viewpoint, which may include personal experiences or specific concerns.

### 3.4.4 Samples of Children’s Popular Songs

The final section consisted of sample questions pertaining to particular Children's Popular Songs. Participants were encouraged to recall and jot down any children's songs they could still remember.

#### 3.1Table Respondents’ Samples of Children’s Popular Songs

Songs provided	Phonemic Transcription	English Translation
رياضة، رياضة مدنية، اولاً لمس الأرض ثانياً لمس شعر ثالثاً دوري دورة رابعة ارقصي رقصة خامساً اخرجي برى.	/rja:da, rja:da madn- i:a, ?awla lams al?ardi θa:ni lams fa'ʕr θa:liθa du:ri du:ra raqsi raqsa ɣa:mi:sa aɣradʒi b'arra:ʔ/	Sports, civil sports, firstly touch the ground, secondly touch your hair, thirdly a league, and a tournament, fourthly dance a dance, and fifthly go out.
عندي حبة توت تحسبلي منا لاوت جانفي فيفري مارس افريل ماي جوان جويلية اوت	/ʕindi ħaba tu:t taħsabil-i menna laut za:nfi fivri ma:rs a:vri ma:i ʒwa:n ʒwi:li:a aut/	I have a berry that calculates for me till August January, February, March, April, May, June, July, August
Frère Jacque, Frère Jacque Dormez-vous... Dormez vous...		Brother Jacque, Brother Jacque Are you sleeping? Are you sleeping?
Abshir Tahar w Ahmed Aslat 3la Mohamed Sa3dak sa3dak ya 7lima Yali rabity nbina Yahojdaj bit Allah	/ab'ʃir ta'har w a'ħm:d 'aslat ʕala m'ohamed s'a'ʕdak s'a'ʕdak ya h'l:ma 'jali r'abiti nb'ina j'ah:u:daj b'it ʔ'alla/	Preach, Taher, and Ahmed Sending blessings upon Muhammad How fortunate you are, O Halima You raised our Prophet O pilgrims of the House of Allah

1.2.3 qui c'est le roi 4.5.6 qui c'est la police		1, 2, 3, who's the king? 4, 5, 6, who's the police?
ثعلب يمر كل واحد في دارو غامضو عينيكم والجاية تعميكم .	/θaʃlab jamar kull wa:ħid fi da:ro ya:mz-i ʃaini-kum w-al-za:dʒa taʃmi-kum /	A fox passes by everyone in his house, your eyes blind you and the rooster blinds you.
3andi 7outa ta7t lma ta7sbli mana l100: 10 20 30 40 50 60 70 80 90 100	/ʃandi ħuta taħt lma taħsbli mana l-mija/ : 10 20 30 40 50 60 70 80 90 100	I have a fish under the water, guess for me from 100: 10 20 30 40 50 60 70 80 90 100.
Haya nal3ab kabla almaghrib fi achkalin mithla almawkib hoza alaydi ya awladi wa jro fawran mahwa lwadi doro doro klghodrofi thoma indamo mithla alsofi	/haja nelaʃb qabla lmaghrib fi ʔaʃka:l mithl almawkeb hazu: alʔaydi ya ʔawla:di waʔaǧruwa fu:ra nahwa alwa:di duru duru ħawl alyaðru:f θum ʔanzimu mithl alsu:f/	Let's play before sunset in formations like a circle, shake hands, my children, and run quickly towards the valley. Turn, turn around the cartilage, and then align like wool.
افتحي يا وردة اغلقي يا وردة	/iftaħi ya warda ayliqi ya warda/	Oh open flower oh Close flower

Table 3.1 illustrates songs that participants provided us with, however, Children's Popular Songs use multiple language varieties, they reflect the linguistic diversity present within the country, celebrating the various languages spoken by different communities for example; (1.2.3 qui c'est le roi 4.5.6 qui c'est la police) this song is in Fr language.

This inclusion promotes cultural understanding and appreciation among children, fostering a sense of unity and respect for linguistic differences. Additionally, using different language varieties exposes children to a broader linguistic landscape, enhancing their language skills and promoting multilingualism. This exposure to diverse languages at a young age can foster a sense of open-

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mindedness, tolerance, and global awareness among children, preparing them to navigate an increasingly interconnected world.

### **3.5 Discussion of the Findings**

The findings of this study provide valuable insights into the impact of Children's Popular Songs on young children in Algeria. The analysis of the data reveals several significant themes and patterns related to the singing of those songs, their cultural significance, and their influence on children's linguistic development. This discussion aims at delving into the key findings and their implications, highlighting the importance of Children's Popular Songs as a cultural and educational tool.

Firstly, it was observed that the majority of respondents had similar experiences and preferences when it comes to Children's Popular Songs. This consistency in responses indicates certain predictability and aligns with the hypotheses formulated for this study. The findings suggest that Children's Popular Songs have a shared cultural significance and influence across the sampled population, reinforcing the notion that they have had a collective impact on children in Algeria.

However, it is worth noting that despite the overall positive reception of Children's Popular Songs, there were some negative responses when participants were asked about their potential benefits in today's context. Some respondents expressed scepticism about the relevance and usefulness of the songs in the modern digital age. This highlights the impact of technology and changing cultural dynamics on children's engagement with traditional forms of entertainment and education. It calls for further exploration of innovative ways to make Children's



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Popular Songs appealing and meaningful to today's generation, striking a balance between tradition and contemporary preferences.

The cultural and educational significance of Children's Popular Songs emerged as a prominent theme in the findings. Respondents consistently emphasised that they reflect Algerian culture and provide a window into the lives and experiences of previous generations. They evoke feelings of nostalgia and pride, serving as a link to the rich cultural heritage of the country. Recognising this cultural value, efforts should be made to preserve and promote Children's Popular Songs as important cultural artefacts, ensuring that future generations have access to this valuable aspect of their heritage.

Furthermore, the educational impact of Children's Popular Songs was evident in the findings. Respondents highlighted that those songs served as a creative and engaging medium for teaching basic concepts such as colours, numbers, and other fundamental knowledge. This aligns with the pedagogical potential of songs, as they can enhance language development, cognitive skills, and social interaction among children. To maximise their educational value, it is crucial to integrate Children's Popular Songs into early childhood education curricula and explore innovative ways to incorporate them into educational platforms and digital resources.

### **3.6 Recommendation**

In order to uphold our cultural heritage and reignite the spirit of childhood, it is imperative to preserve and promote Children's Popular Songs among today's generation. Children's Popular Songs hold immense value as they reflect our

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cultural identity and depict the lives of past generations. To ensure their continued relevance and significance, the following recommendations are proposed:

- Connect children with their roots: Introduce them to Children's Popular Songs for a deeper understanding of cultural history.
- Foster joyful play and collaboration: Encourage children to engage in-group activities associated with those songs, promoting unity and social interaction.
- Limit technological influence: Create tech-free environments for children to engage in traditional play and connect through Children's Popular Songs.
- Collaborate for integration: Foster collaboration between educational institutions, museums, and community centres to incorporate Children's Popular Songs into curricula, and cultural events.

By implementing these recommendations, we can celebrate and revive Children's Popular Songs as a cherished aspect of our cultural heritage.

### **3.7 Limitations of the Study**

The following illustrates some of the limitations addressed by the research. Firstly, one of the main tools of the research was an audio recording, but there were not so many participants, so we changed it to a questionnaire, therefore, the participants did not give as we expected there were minor issues regarding the answers. Moreover, the data collection was difficult due to the lack of answers and understanding of the position because most of the contributors did not give us relevant answers, which made it difficult for us to collect and analyse the required data.

### **3.8 Conclusion**

To conclude, Chapter three of this study outline the methods and procedures employed, providing a detailed account of the sample, instrumentation, data collection, and data analysis. The chapter also presents the results derived from the analysis. It is important to note that due to considerations of reliability and validity, the findings of this study that Children's Popular Songs fostering a sense of cultural pride and identity of Algeria.

**GENERAL  
CONCLUSION**

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## General Conclusion

To go over the main points, then, it is evident that the term "Popular" carries a political/ideological connotation, particularly within Algerian culture. It is associated with a profound and sacred, symbolising the people's identity and their unique response to their surroundings. The Algerian Children's Popular Songs stand as a testament to this distinctiveness that differentiating it from the chants of other cultures.

This dissertation explores the history and significance of Children's Popular Songs in Algeria, highlighting their revolutionary impact on children's lives and their role in shaping their Algerian identity. Through the analysis of the collected data, it become evident that they hold educational values and serve as cultural artefacts that connect children to their rich heritage.

The study reveals that Children's Popular Songs in Algeria have been a source of joy, entertainment, and learning for generations. They have played a crucial role in transmitting values, traditions, and language to young individuals. They have provided a medium for teaching basic concepts, enhancing language skills, and fostering social interaction among children.

Moreover, the findings underscores the importance of preserving and reviving those songs in the present day. As technology and changing cultural dynamics influence children's engagement with traditional forms of entertainment and education, it is crucial to find innovative ways to make children's popular songs appealing and meaningful to today's generation. Efforts should be made to integrate Children's Popular Songs into early childhood education curricula and explore ways to incorporate them into modern educational platforms.

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By reviving and teaching those songs to the new generation, we can ensure that they continue to hold a special place maintaining children's cultural heritage and enriching linguistic competence. Common shared responsibility of parents teachers, decision-makers, to keep them alive and preventing them from being disappearing in the coming years. Overall, the linguistic mosaic Children's popular songs in Algeria are not merely a part of their past but also an integral part of children present and future. Thus, they, have to be well preserved, recorded, and take advantage from their rather than discard.

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# Appendices

## Questionnaire

Dear respondents,

The questionnaire, in-between your hands, is an integral part of our on-going MA dissertation that is meant to collect data about the linguistic practices in Children's Popular Songs and their impact on the speech of the speakers in Tiaret Speech Community.

**N.B:** Please! Tick (✓) the right box (es) that fit (s) to your viewpoint or use the provided space.

➤ **Abbreviations and Acronyms:**

↻ Algerian Dialectal Arabic (**ADA**), Modern Standard Arabic (**MSA**), Berber & its varieties (**Ber**), French (**Fr**), English (**Eng**)

↻ Strongly Agree (**SA**), agree (**A**), disagree (**D**), Strongly Disagree (**SD**)

**Section One: Participants' Personal Information**

**Sex:** Male:  Female:

**Age:** .....

**Section two: Attitudes towards Children's Popular Songs in Algeria**

**1. Did you use to sing in your childhood?** Yes  No

**2. What kind of songs were they?**

Folk songs  National songs  Classical songs  Popular song  Religious songs

**Others (specify)**.....

**3. How do you think Children's Popular Songs evolve in Algeria?**

Algeria was a cradle of many civilisations throughout its history.

Long term of acculturation between many cultures and languages.

As means of national proud.  Based on cultural and societal changes

**Others (specify)**.....

**4. Who used to sing those songs more?** Boys  Girls

**5. Do you still remember any of those Children's Popular Songs?** Yes  No

**If so, why have they engraved in memory? Because they...**

Bring back nostalgic memories of childhood  Are part of shared cultural and heritage of

Algeria  Remind us about unusual linguistic variables and identity-related experience

Taught me basic concepts like colours and numbers in funny ways.

**Other (specify)**.....

**6. Which one of the following Children's Popular Songs do you still remember?**

Andraka Darikoc  Maria kifech techtah el hendiya  Dig le far Dig nemla.  Tiit tiit  
elmachina

**Others (specify)**.....

**7. What kind of topics/issues do Children’s Popular Songs usually raise/treat:**

Environmental (Animals/nature pollution)  Social (Friends/community)  .Cultural

**Others (specify)**.....

**8. What are the main purposes of Children’s Popular Songs?**

Entertainment  Education and learning  Cultural & heritage maintenance

**Others (specify)**.....

**9. Have you ever heard about Bara3im thugs? Yes  No**

**If yes, what do you think about their songs?**

Reminder about childhood.  Symbols of the Algerian heritage means of linguistic diversity and cultural richness  Restructured, updated and modernised  They represent our culture

**Others (specify)**.....

**10. To what extent do you agree or disagree with the following statements**

Statements	SA	A	D	SD	REASONS
a. Children’s Popular Songs play an important role in child’s language development and communication skills.					.....
b. Children’s Popular Songs have helped shape my identity as an Algerian.					.....
c. I believe these Children’s Popular Songs have been expressing the situation of the Algerian people.					.....
d. Children’s Songs Popular differ from one area to another					.....
e. Children’s Popular Songs can be used to teach kids several things like months, days, colours and numbers.					.....
f. Children’s songs in Algerian society are still popular among kids today					.....

**Section Three Children’s Popular Songs as a Sociolinguistic Field of Study**

**1. Which languages do you think are common used in children’s popular songs?**

ADA  MSA  Ber  Fr  Eng

**Others (specify)**.....

**2. Do you still remember the words, expressions and phrases in those songs? Yes  No**

**3. Do Children's Popular Songs in Algeria use language that is catchy or memorable for children? Yes  No**

**If yes, why:**

The words are simple and repetitive  The words have a playful rhythm  Use a fun language that is easy to remember  Use catchy tunes and engaging visuals

**Others (specify):** .....

**If no, why not?** because they...

Use language that does not capture children’s attention  Use a difficult melody and uninteresting lyrics  Use a different language except ADA  Contain concepts that are hard for children to understand

**Others (specify):** .....

**4. Do you think those Children’s Popular Songs in Algeria use language that is accessible and appropriate for children of different ages and backgrounds?** Yes  No

**If yes, why?** because they...

Use simple language that makes the songs easy to learn and understand  They usually focus on themes that are relevant to children  They contain educational terms like colours, days and month  Depend on the specificity of song and the age or background.

**Others (specify):** .....

**If no, why?** because they...

Vary in the content and style of different songs.  Utilise language and themes that are not developmentally appropriate for different age groups.  Contain complex concepts, which do not appropriate for their age.

**Others (specify):**.....

**5. How important do you think it is for Children's Popular Songs in Algeria to promote language learning?**

Very important  Somehow important.  Not very important.  Not at all important.

**6. Do Popular Children's Songs in Algeria incorporate words or phrases from other languages?** Yes  No

**If yes, why:**

International influence  Cultural influence  Multilingual society  Educational purpose

**Others (specify)** .....

**If no, why:**

Intellectual deviation  Emphasis on learning ADA  Preservation of cultural heritage  National pride



Others (specify).....

**7. Do you think that Children’s Popular Songs are culturally relevant and representative of Algerian culture?** Yes  No

**If yes, why:**

Reflect daily life and experience  Reflect traditions and the language  Reflect our religion.

Others (specify).....

**If No why:**

Out dated themes  Western influence  Lack of diversity  Limited audience

Others (specify).....

**8. Did you learn any important life lessons or values from these songs?** Yes  No

**If yes, what did you learn?**

Kindness and empathy  Meaning of friendship and teamwork  Imagination and creativity  Responsibility

Others (specify).....

**9. How did singing these songs create a sense of community or togetherness among you and your peers?**

Express ourselves creatively and emotionally  Listening to others, and working together  It created a sense of belonging and inclusion, as everyone was encouraged to participate and contribute to the group effort.  Helping each other

Others (specify).....

**10. What emotions or memories do these songs evoke for you now as an adult?**

Nostalgia and warmth  Happy memories or emotions.  Negative emotions because of difficult experiences from my past.  No emotions and no memories

Others (specify).....

**11. Do you think that children today could benefit from learning and singing these same songs?** Yes  No

**If yes, why:**

Cultural awareness  Language development  Socialization  Emotional development

**If no, why:**

Negative messages.  Limited educational values  Lack of cultural relevance.  They are used just for fun.

**Others (specify)**.....

**Section four: *Samples of Children’s Popular Songs***

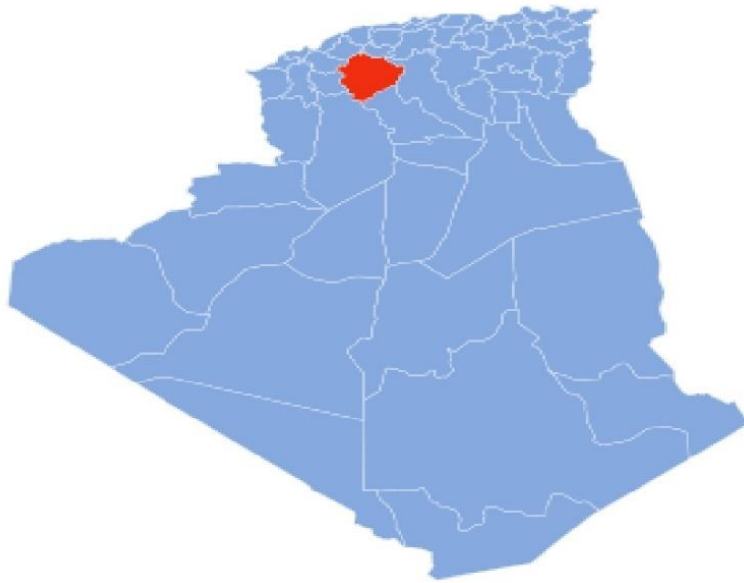
Please! Could you provide us with Children’s Popular Song(s)

**1.** .....  
.....

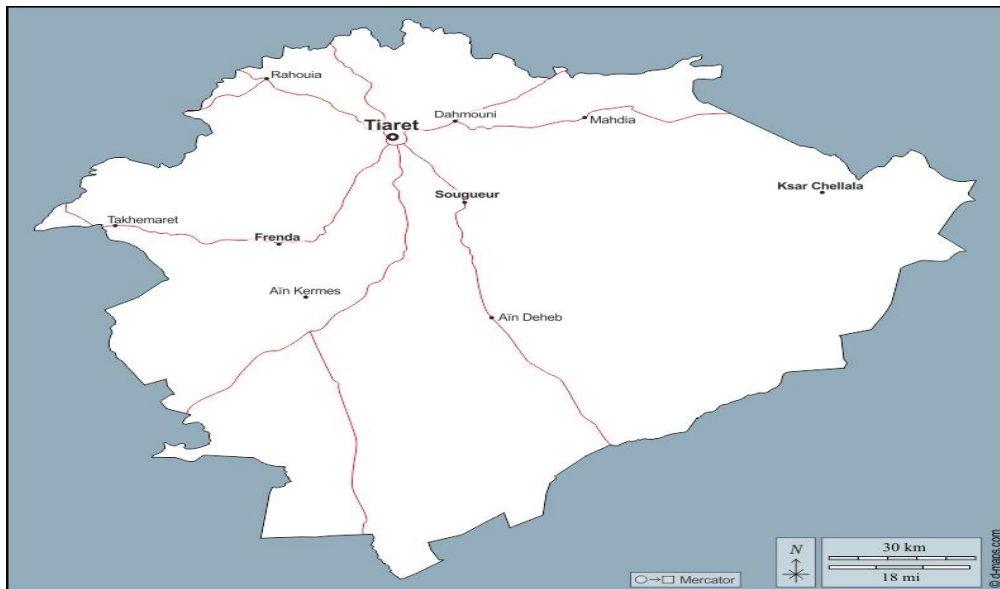
**2.** .....  
.....

**Thank you for your cooperation.**

# Maps And Illustrations



**Map 1** A map retired from Wikipedia of Algerian County shows Wilaya of Tiaret



**Map 2** Wilaya of Tiaret  
<https://d-maps.com/index.php?lang=ar>

تستكشف هذه الدراسة تأثير الأغاني الشعبية للأطفال في الجزائر، وتفحص أهميتها الثقافية وقيمتها التعليمية. تشير النتائج إلى أن أغاني الأطفال الشعبية لها أهمية ثقافية عميقة الجذور في الجزائر، حيث تعمل كحلقة وصل لثقافة البلاد. كما أنها تلعب دورًا مهمًا في التطوير التعليمي للأطفال. ومع ذلك، مع ظهور التكنولوجيا والديناميكيات الثقافية المتغيرة، فإن هذه الأغاني معرضة لخطر الاختفاء من ذخيرة جيل الشباب. وتختتم الدراسة بالتأكيد على ضرورة الحفاظ على الأغاني الشعبية للأطفال والترويج لها، واعتبارها عناصر حيوية في الهوية الجزائرية والتراث الثقافي. وينبغي بذل الجهود لدمج هذه الأغاني في المناهج التربوية وخلق فرص لأدائها ونقلها.

## Résumé

Cette étude explore l'impact des chansons populaires pour enfants en Algérie, en examinant leur signification culturelle et leur valeur éducative. Les résultats indiquent que les chansons populaires pour enfants ont une importance culturelle profondément enracinée en Algérie, servant de lien avec le patrimoine du pays. Ils jouent également un rôle important dans le développement éducatif des enfants. Cependant, avec l'essor de la technologie et l'évolution des dynamiques culturelles, ces chansons risquent de disparaître du répertoire de la jeune génération. L'étude conclut en insistant sur la nécessité de préserver et de promouvoir les chansons populaires enfantines, en le considérant comme des éléments vitaux de l'identité et du patrimoine culturel algériens. Des efforts doivent être faits pour intégrer ces chants dans les programmes d'enseignement et créer des opportunités pour leur interprétation et leur transmission.

## Summary

This study explores the impact of Children's Popular Songs in Algeria, examining their cultural significance and educational value. The findings indicate that Children's Popular Songs have a deep-rooted cultural importance in Algeria, serving as a link to the country's heritage. They also play a significant role in the educational development of children. However, with the rise of technology and changing cultural dynamics, the songs are at risk of disappearing from the repertoire of the younger generation. The study concludes by emphasizing the need to preserve and promote Children's Popular Songs, considering them as vital elements of Algerian identity and cultural heritage. Efforts should be made to integrate those songs into educational curricula and create opportunities for their performance and transmission.