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Misogyny in Rai Songs: A Critical Discourse Analysis of Lyrics

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Dedication

This modest work is dedicated to:

*To the beautiful souls and to the smiley faces who they might leave this world but
their spiritual trait would never.*

To those who would never give up and hit rock bottom to survive.

*To my warrior Mum, beloved family and dearest best friends especially my hard worker
and the best partner Malak Belfedhal*

Dedication

*This study is dedicated to my beloved family members; friends and classmates who
have been*

*My source of inspiration and gave me strength to move forward, who continually
provide their moral, emotional, spiritual and financial support.*

Acknowledgment

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Abstract

The presented dual-focused study is drawn upon two main points. First point introduces the historical background of misogyny with its main related concepts. Then, it represents misogyny in three main different music genres, which are rap, rock and ending by country. Second, the research study integrates misogyny in Algerian Rai songs. The investigation concentrated on the relevant literature and data obtained through a qualitative approach, by applying the three main dimensions of Critical Discourse Analysis by Fairclough (2013). The findings based on the songs analysis, which revealed the main misogynistic themes and hidden ideologies that were included within Rai songs. Since music is a form of language, we have chosen this topic; therefore, it is related to our specialty (linguistics). At the final point, it ended with a set of recommendations to the future researchers who are familiar with these misogynistic themes.

Key words: Misogyny, Algerian Rai songs, Critical Discourse Analysis, Hidden ideologies,

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Acronyms

CDA: Critical Discourse Analysis

DRA: Dialectical Relation Approach

DHA: Discourse- Historical Approach

CSA: Socio-Cognitive Approach

CLA: Corpus Linguistics Approach

MSA: Modern Standard Arabic

ADA: Algerian Dialectal Arabic

SVO: Subject, Verb, Object

SVC: Subject, Verb, Copliment

SV: Subject, Verb

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General Introduction

Music has always been the mirror of people's thoughts, feelings and values; it demonstrates the cultural identity of individuals, their historical background and the diverse social mentalities. It is a sort of expression where language is present by all its forms. It can be explicit and clear as can also deliver implicit messages. Algeria witnessed many transformations in terms of ideologies throughout music that sparked an intellectual revolution. Raï music in parallel, has deviated from the religious context to bring new ideas that were foreign in a conservative Muslim society where this latter discomposed Algerians' ethical system by its decadent themes; alcohol, drugs, physical relationships before marriage etc... Women's image is the most apparent in this music genre; the most spoken of, often seen as sexual devices, dishonest creatures, witches practitioners and money-oriented humans, all these perceptions express misogynistic emotions towards the feminine gender.

In Algerian society, in some families, misogyny is taught to boy from early childhood, whereby the male child seizes a great deal of power over his sister. Yet, in the other hand, this unconscious hatred can be explicated due to the parental preferences of girls in family.

This present work discusses misogyny in raï which is considered as Algeria's rebel music (is underestimating women a pattern of misogyny?)

The aim of this research is to reveal the hidden gender stereotypes in Raï music, the covered contempt for women, and studying the impact of society on the lyrics used in these songs.

This study is purely sociolinguistics, deals with textual analysis of misogynistic songs relying on Fairclough' Critical Discourse Analysis (CDA) using his four main approaches. First, the Dialectal Relational Approach (DRA) that focuses on semiotics and semiology, and the relations between semiotics and other social elements, then, the Discourse Historical Approach (DHA) which is a critique done from context 'efficiency, contact, value and purpose, afterwards. Third, Socio-Cognitive Approach (SCA) which deals with the language in contexts, and the last approach called the Corpus Linguistics Approach (CLA) studies the language based on real life conversations.

Additionally, this thesis employs Fairclough's Dimensions Model, which emphasises the descriptive level of the text, its interpretation and the explanation of the meanings in misogynistic Raï songs.

Chapter One

Milestones of Misogyny

Introduction

This chapter is divided into two parts; the first part represents a reviewing of literature, which introduces the main concepts related to misogyny. First, misogyny will be interpreted from a general view, clearly as the hatred towards women, providing statistics of various studies to show women's abuse and objectification in patriarchal societies. Afterwards, the causes of misogyny are going to be classified into two categories; male misogyny and female misogyny. In addition, the thesis will focus on gender bias, its categories and its results. Then, it will highlight feminism, its waves in which the feminist art theory appeared; provided by examples of feminist art works. Moreover, this latter highlights the misogynistic anti-feminist movements at the end.

The second part will be primarily centred on misogyny in three different music genres; the first will relate to rap music that is considered as the most misogynistic music style, spotlighting the historical evolution of its misogynistic songs, hip-hop culture, and five common rap themes of misogyny. Concomitantly, this research will focus on rock music, its history from a musicological perspective, its culture from a socio-cultural vision, and the main misogynistic rock music topics. The work, at a final stage, will underline the historical change in country songs, their stereotyping culture and misogynistic subjects.

Part One

1.1 Definition of Misogyny

From a patriarchal perspective, a woman is seen as a disgust, a defiled; or a polluting creature, in which the term misogyny is represented. However, misogyny is derived from the ancient Greek word "*mīsoḡuniā*". "*Mīsoḡuniā*" or "*μῑσόḡυνος*" in Greek is written as

“*mīśógunos*”. It is divided in “*mīśos*” that means “hatred”, and “*guné*” which means “woman”; it sheds light on hatred towards women (Liddell and Scott, 1940). Misogyny has assumed multiple forms, such as male privilege, patriarchy, gender discrimination, molestation, belittling of women, violence against women, and sexual objectification (Srivastava, et al, 2017).

The etymology of misogyny is traced back to an ancient Greek mythology. According to Hesiod (700 B.C), before women came into existence, men coexisted peacefully as companions to the Gods until Prometheus decided to steal the secret of fire from the Gods, who angered Zeus (God of sky according to ancient Greek myths). Zeus punished mankind by giving it an evil Pandora; the first woman carrying a box which unleashed all evils, such as labour, sickness, old age and death (Srivastava, et al, 2017).

Misogyny is the act of oppression and hostility by cultural ideologies of patriarchal societies which represent woman as being crooked by nature. As Swetnam (1615) identifies that the fairest woman has some filthiness in her. Back to Eve, womankind was no sooner made but straightway her mind was set upon mischief, by her aspiring mind and wanton will, she quickly procured man’s fall. Swetnam (1615, quoted in Aron, 2019) also adds: “*Women were like pumice stones because their hearts were filled with holes.*”

Additionally, Foucault (1972) investigates the panoptic design in modern societies “docile bodies” where women assume that they are being watched by men, and they ought to look desirable and fit males’ features by having the ideal body and beauty. Panopticon was coined by Jermy Bentham’s brother, which is an architectural design for prisoners; where there

is a central tower surrounded by the cells, and the inmates claim that they are always under surveillance. It is designed to avoid the physical punishment (Krishna, 2015).

Thus misogyny is internalized, whereby women's internalization is a self-objectification and self-judgement in relation to unrealistic societal norms of sexual attractiveness (Jeffrey, 2005). Meanwhile, self-objectification is associated with low self-esteem, feelings of shame about the body, and anxiety about appearance. As a result, they are objectified through cosmetic surgery, plastic surgery and eating disorders, such as excessive dieting and exercising, anorexia nervosa or bulimia nervosa (Zambelas, 2007). The more girls and women objectify their bodies, the more they are to report depression and their self-autonomy is reduced. The attribution of women's depression to an internal pathology is a further manifestation of misogyny, where women are blamed for their own distress (Usher, 2011).

Moreover, the misogynistic abuse continues its objectification until woman becomes a tool of social sexual harassment. Therefore, objectification of women is enacted on a daily basis through sexual violence and abuse, affecting between 12% and 46% of girls and women. For instance, a survey of U.S. women reported that 44% had experienced rape or attempted rape as World Health Organisation (W.H.O.) in 2002 reported rates of attempted or completed forced sex by an intimate partner in 15.3% (Canada), 23% (Mexico, London, UK), 25% (Zimbabwe), 29.9% (Thailand), 46.7% (Peru), and 51.9% (Turkey) of women. Sexual violence is often accompanied by physical violence, or threats of violence, particularly in the context of partner or child sexual abuse (Moreno, Guedes and Knerr, 2012).

Sexual harassment in a public setting is another manifestation of misogyny. In a study conducted in Canada, 23% of girls reported have experienced sexual harassment at school; whilst in a study conducted in the U.S.A, the rate was 63%, including being the object of sexual

jokes, comments, gestures or looks, and being touched, grabbed or pinched in a sexual way. Sexual harassment at work has been reported by 25% of women in Poland and in the Czech Republic, 22% of women in Australia, 50% of women in the U.K and 25-58% of women in the U.S.A. (Ibid, 2012).

There are many psychological explanations for misogyny, including men's envy of women's capacity to reproduce; castration anxiety leading to fear of menstrual blood; frustration-aggression, resulting from unfulfilled sexual desires for women; and psychic imbalance resulting from men's dependency on women, combined with regressed fear and longing of being physically consumed (Gilmore, 2009). Misogyny also serves to maintain women's position as the 'second sex' (De Beauvoir, 1949), which benefits men financially, politically, and socially. Misogyny means women serve as scapegoats during times of social hardship, such as during the witch trials of the middle-ages.

Misogyny, thus, underpins gendered power imbalances in patriarchal society, to the detriment of all women. As an example, during the World Wars women, a huge amount number of women were recruited into job vacated by men who were obliged to fight in war. Women tended to prove their position to be respected by males. They started nursing and by time the salaries became increasing as soldiers, in order to gain their respect. Thus, Clarissa Harlowe Barton or Clara (1821- 1912), was the best example of a woman as a worker during the American Civil War (1861- 1865), she quit her job as a teacher and joined Union Soldiers to aid them as a nurse. In 1862, she received official permission to transport supplies to battlefields, where she also tended to the wounded and became known as the "angel of the battlefield." She was officially named head nurse for one of General Benjamin Butler's units in 1864, even though she had no formal medical training. She joined Frances Gage in helping to

prepare slaves for their lives in freedom. In 1881, Clara founded the American Red Cross to help people. However, she opened paths to the new field of volunteer service (Michals, 2015).

1.2 Kinds of Misogyny

In this part, both male and female misogyny are going to be discussed,

1.2.1 Male Misogyny

Many philosophers, scientists and thinkers were affected by the male dominant society, which lately made them a supporter of patriarchal society.

1.2.1.1 Patriarchy

The patriarchal society usually refers to “a man’s world” that offers predominance in political roles, ethical authority and social privileges (Walby, 2006, p. 473). Patriarchy can also mean the power held by the eldest male in the family.

1.2.1.2 Machismo

Since the dawn of time, tradition has correlated women to submission and inoculated men with machismo (strong masculine pride) (Belfadel, 2020). Machismo is a Mexican term consists from the Spanish word “macho” which means “male” (Wiedel, 2016). For instance, in Latin America culture, the toxic “machista”, or hyper masculine male who is physically dominant, demands the respect of his children and wife. He can out-drink and out-brawl.

1.2.1.3 Masculinity

Masculinity often refers to male-dominance over females. Mankowski, a socialpsychologist, and Smith, an illustrator of children’s picture books; define masculinity as a form of gender, an identity, a social role and also a sort of power generally related to men (Mankowsky & Smith, 2016). However, Jukes bound the phenomenon of misogyny to the rise

of masculinity by stating: *“I do not believe misogyny is innate, but I believe it is inescapable because of the development of masculinity”* (Jukes, 2018).

Male misogynistic attitudes can be a result of mental problems, as Kauffman (1996) declares: *“Men become pressure cookers. The failure to find safe avenues of emotional expression and discharge means that a whole range of emotions are transformed into anger and hostility. Part of the anger is directed at oneself in the form of guilt, self-hate, and various physiological and psychological symptoms...part of it is directed at women”* (Kauffman, 1996, p. 595).

The emotions of men can be hard to express, they occur different transformations in terms of mental health and psychosocial well-being, which leads to self-hate and contempt for females.

1.2.2 Female Misogyny

Female misogyny might look uncustomary but already exists. According to Valen (2010), an author from the *Twisted Sisterhood* book, it is revealed that almost 90% of women surveyed frequently implied negative and mean currents proceeded from other females (Hill, 2010).

Brogard (2020) claims that *“Female misogynists are driven by either hate for women who stray from the feminine ideal or contempt for women in general on account of their alleged inherent filthy nature, for instance, their association with bodily issues or their manipulateness.”*

The hatred of women for women is the most dangerous misogynistic type. This act indicates that a woman is her worst enemy.

Brogaard (2020), a professor of philosophy, classifies female misogyny into four types:

1.2.2.1 The Misogynistic Puritan

This kind of female misogynists refers to the hatred of women who purposely distance themselves from traditional femininity and conventional gender norms, for instance: feminists and career females (Brogaard, 2020).

1.2.2.2 The Misogynistic Self-Hater

The second type of woman-on-woman hater is liable to the hatred of females who are competitive, controlling and behave in a manner that is not “ladylike”. Female misogynistic self-haters believe that men should be dominant alphas, while women need to be soft and compliant. (Brogaard, 2020). Venker (2017), a non-fiction author, in her book *“The Alpha Female’s Guide to Men & Marriage: How Love Works?”* wrote: *“Women have become too much like men”*, she argued: *“They are too competitive, too masculine, too alphas”* (Venker, 2017).

1.2.2.3 The Misogynistic Self-Contemnor

Self-contempt refers to self-loathing, this filthy kind of women views females as inferior to males because of her inherent negative qualities such as: dishonesty, irrationality, incompetence or stupidity (Brogaard, 2020).

1.2.2.4 The Misogynistic She-Devil

This strand of contemptuous female misogynist sees herself as superior to other females, and on level on with, or above top alpha males. In her opinion, other women are inferior due to their inherent filthy traits. The misogynistic she-devil perceives herself as typifying stereotypical masculine qualities, for instance: intelligence, rationality and strength of character (Brogaard, 2020).

1.3 Gender Bias

It is manifested as differentiating people as male and female on the basis of gender. To illustrate, it is a conscious or an unconscious tendency of patriarchy ideologies to prefer one gender over another (Bush and Yee, 2011). As Orthodox Judaism, for instance, treats female as impure and filthy, by giving males a predominance.

*“If a man and a woman are drowning in a river,
first they will save the man, who is obligated
to perform more commandments, whereas
a woman’s wisdom is only in the spindle.”
(Torah)*

In addition to gender bias, there are types of unconscious bias that disproportionately affect women's success in the workplace, which include:

1.3.1 Types of Gender Bias

The unconscious types (Williams, n.d) in workplace are considered as:

1. Performance Support Bias
2. Performance Review Based
3. Performance Reward Bias

1.3.1.1 Performance Support Bias

Performance support bias occurs when employers, managers and colleagues provide more resources and opportunities typically to men over women. Women are competent and able to produce the same results as men but they are unfairly paid, when sales are based on performance and commission (Bush and Yee, 2011).

1.3.1.2 Performance Review Bias

Performance review bias occurs when employers, managers and colleagues review an employee on the basis of stereotypes related gender and race, even though the evaluations are merit-based.

1.3.1.3 Performance Reward Bias

Performance reward bias occurs when employers, managers and colleagues reward an employee of one gender differently from another gender. Rewards may be in the form of promotions, raises or other merit-based rewards.

When women receive the same performance evaluation score as men for the same job and work unit, they receive lower pay increases than men.

1.3.2 Glass Ceiling

Gender biases have contributed to the creation of the glass ceiling. The glass ceiling is a metaphor in a male-dominated hierarchy. Whereby women and minorities are marginalized and prevented from advancing in their careers (Johns, 2013). As a result, women have always struggled to gain their position, equality, respect, and the same rights as men within society. Hence, feminism has emerged in order to fight patriarchy and gain their positions in males' world.

1.4 Definition of Feminism

The term feminism is coined by the French philosopher Charles Fourier in 1837. In the mid-1800s feminists demand for the qualities of females, with the advocacy of equal rights for women of the equality of the sexes in organized movements, as James (2000, p. 576) characterises feminism:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression

is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program.

As feminism focused on political stances, it also focused on retrieving their equality and equity within patriarchy. Bulter (1992) affirms that feminism movements do not focus only on the aforementioned issues, but simultaneously it fights against misogyny and other forms of discrimination against women.

Feminism establishes gender equality at social, political and economic levels, which is defined as: “*a picture, a philosophy that challenges social arguments concerning male and female relative values, status, positions, roles and opportunities.*” (Gilon, (n.d) cited in Piltcher and Whelehan, 2004).

Furthermore, a feminist can be women or men and feminism revolution is against the abuse of patriarchy societies and gender differences instead of male as a person. Feminists attempt to maintain the independency of females according to their own will or own freedom, and fight the ideology that males are self-dependent and females are male dependent.

1.4.1 Waves of Feminism

The first wave of feminism is known as the women's suffrage movements, it is to gain political rights; such as the right to vote. Its period is from the mid-19th century until the passage of the Nineteenth Amendment in 1920. Then the second wave tackles educational rights and equality in workplaces. In 1970; during this wave; the Feminist Art Movement has emerged.

1.4.1.1 Feminist Art Theory

Feminist art movement is the contribution of women artists to demand gender equality in art. It is a form of postmodernist art that has emerged as a part of the Women's Liberation movement in America and Britain during the late 1960s. Their aim is to gain the opportunities within the American art system, and to reinterpret the history of art from a more woman-friendly perspective. Female artists deliberately avoid traditional male-dominated types of art (Encyclopedia of Art Education, n.d).

For instance, feminist artists such as Nancy Spero and Miriam Schapiro investigate in contemporary art, such as painting and sculpture. In addition to that, in 1970, at Fresno State College, Judy Chicago taught the first women's art class ever held in America. Then in 1971, Chicago and Miriam Schapiro succeed in establishing the Feminist Art Program at the California Institute of Arts (Encyclopedia of Art Education, n.d).

Feminist art succeeded in creating opportunities for women and minority artists. The movement established numerous alternative arts venues and persuaded several major arts institutions and museums to raise the profile of women artists. It paved the way for later generations of female contemporary artists around the world. As a result, since the 1990s, the leading women artists have downplayed the Feminist agenda in favour of a focus on their art. As the Italian artist Leonor Fini (1908-1996) once remark that she is a painter, not a woman painter (Encyclopedia of Art Education, n.d).

Part Two

Misogyny in Music

Cultural items such as; songs, books and movies influence consumer's behaviours and attitudes (Boghrati, 2020), for instance, research has shown that sexual-aggressive songs increase misogynous thoughts and behaviour (Fischer & Greitemeyer, 2006).

In misogynistic songs, women are described using derogatory names such as "chickenheads" (George & Nelson, 1999, p. 110). These insults lead to degrade them and keep them "in their place" (Kitwana, 2002, p. 91).

These misogynous lyrics aim to rebuke women as they are neither special nor powerful. Additionally, they imply that males are much important and better than females.

Misogyny exists in many music genres as it is going to be shown in the three following chosen genres, in which Rap songs are the most dominant.

1.1 Misogyny in Rap Music

1.1.1 Historical Evolution of Misogynistic Discourse in Rap Songs

Rap music arose in the 1970s as a reflection of the urban youth culture. Its denotation of poetry is often dismissed because of one's social class and race status (Adams & Fuller, 2006, p. 938). Hip-Hop music takes its cues from television, films, and advertising. The music video industry developed a system and a style that hindered the role women occupied (Watkins, 2005, p. 215). The evolution of misogynistic lyrics in rap culture began to emerge in derogatory statements about women in relation to sex and particularly themes linked with forced sex. Moreover, most rap songs characterize a female as an inferior, an useable and a describable being (Adams & Fuller, 2006, p. 940).

1.1.2 Hip-Hop Culture

Martinez (1996) argues that rap music is a form of oppositional culture that offers a message of resistance, empowerment and social critique. But this lyrical exposition

intentionally avoids analysis of explicitly misogynist and sexist lyrics. In her present study, she ceases a content analysis of gangsta rap lyrics (a type of aggressive rap lyrics usually known as “macho lyrics”) in parallel with the classification of its violent and misogynist messages.

1.1.3 Misogynistic Themes in Rap Music

1.1.3.1 Woman Shaming

Several rap singers degrade women by an act of ritual destruction (Garfinkle, 1956, p.421), in an interview conducted with Brother Marquis from Two Live Crew affirmed this statement: *“I’m degrading women to try to get me some money... Just let me talk about you a little while.. and make me a little money”* (Collins 2000, p. 143-144). By this example, it is obvious that rap industry encourages artists to subject women into lyrical shaming. (Krimms, 2000).

1.1.3.2 Sexual Abuse

Sexual abuse is the idea of seeing women as “a sexual object”. These lyrics mainly exhort men to use women sexually and then quickly discard her in lieu of commitment, marriage and child rearing (Miller and White, 2003). Furthermore, targeting women to have sex is an easy practice for “players” as portrayed in 2Pac who said in his song titled *“All ‘Bout U”*: *“Witness me holla at a hoochie, see how quick the game takes”* (Kubrin & Weitzer, 2009).

1.1.3.3 Suspicion of Women

Distrust of women is a notable theme in rap songs that widely mirrors the culture in the communities in which rap originated (Anderson, 1999), for instance: Dr. Dre, an American rapper said: *“How could you trust a ho?”*.

1.1.3.4 Violence as a Legitimate Act against Women

In this category, violence is shown as an appropriate response to women who disrespect men, to the same extent for men who disrespect other men. (Kubrin, 2005). Juvenile, in his song entitled “*March Nigga Step*”, asks: “*if she think you’re jokin’, is she goin’ get a quick chokin’?*”

Malek (2008) argues that “*the violent lyrics in rap songs reflect the violence found in many American cities, rather than create it*” (Malek, 2008, p. 1130). Miller, a feminist criminology professor, and White, an American criminologist have detected that both girls and boys in the city believe that male’s violence is legitimate when the female seemed to have “forgotten her place” (Miller & White, 2003). Conversely, girl’s violence was explained by boys as “implanted in their emotionality” (Miller & White, 2003).

1.1.3.5 Men as Pimps, Women as Prostitutes

To pimp something can mean to accessorize it or to promote it (Quinn 2000, 124). Quinn (2000) found that the pimp is shaped as a street hero, often identified as a man who excels at attracting hustlers through displaying their wealth (Quinn, 2000). On the other side, female sex makers known as “prostitutes” are the typical figures of sexual objectification and exploitation (Weitzer, 2005). Both prostitution and pimping are seen as a legitimate occupation in rap music (Quinn, 2000). For instance, in the song called “*Pimp Me*”, Too Short, the original rapper reveals the benefits of pimping, he says: “*Around the world, getting money, I’m pimpin’ hoes on Sunday*” (Weitzer & Kubrin, 2005).

1.2 Rock music and Misogyny

1.2.1 History

The origins of Rock music go back to the late 1940s, when the popular styles of the day, country music and blues, transformed into a new sound accelerated by electric guitars and

steady beats. Rock artists of the 1950s such as Chuck Berry leaned heavily on classic blues structures while demonstrating a flair as natural-born entertainers. Subsequently, rock propounded a sexual freedom that was staggering to accept during that conservative age. Afterwards, rock singles artists were transitioned into musicians and producers embracing sex /and youthful rebellion on their songs (Grierson, 2018).

1.2.2 Rock Music Culture

Rock culture both offers and draws upon a variety of male gender styles. Meade, an American bibliographer, states that *rock music, in fact the entire rock culture, is tremendously degrading to women... And while still dig the vitality of the sound, I find myself increasingly turned off in early every other respect.*” (Straw, 1984, p. 115).

1.2.3 Misogynistic Themes in Rock Songs

Misogyny is marginally camouflaged in the music of Bob Dylan, for example, in *“Like a Rolling Stone”*, he tends to regard almost every female as a “bitch”. Also, in his song called *“Just Like a Woman”*, he defines woman’s natural features as hypocrisy, greed, whining and hysteria: *“But isn’t that cute, because it’s just like a woman”*, and he ends the song by stating: *“But she breaks just like a little girl”*, this identifies that adult women have way of breaking similar to that of little girls. Throughout rock lyrics, females are illustrated as insatiable, sex-crazed animals, or aggressive in a certain degree (Meade, 1971, p. 13).

1.3 Country Music and Misogyny

Country music is the combination of two genres; Appalachian folk and blues, that has been consisted of soulful ballads and up-tempo tunes (Egge, 2017).

1.3.1 Origins and Historical Change in Country Songs

Country music sprung in the early twentieth century among working-class people in southern regions of the United States. In the 1980s, 1990s, and 2000s, songs routinely described men as traditional breadwinners managing the family needs and providing money for their wives and children (Egge, 2017). Whereas, in the 2010s, hit songs took a different turn, a new subgenre emerged named “bro-country” that focuses on young girls, alcohol, transportation and pick-up trucks (Rodman, 2014, Bream, 2014).

1.3.2 Misogynistic Themes in Country Music

In recent years, Leap (2019), a Mississippi University sociologist, pinpoints the depiction of women in country songs as sexual objects instead of employed equals (Leap, 2019), for instance the song “*Country Girl (Shake it for Me)*” by “Luke Bryan” demonstrates a misogynistic view about women’s bodies. Furthermore, white women are the ideal sexual type to complement the masculinity of the ideal rural man (Leap, 2019). Women are also portrayed as less intelligent, easily tricked and easily convinced to accept men’s sexual advances (Rogers, 2013).

Conclusion

The first chapter provided a general overview about misogyny in which misogyny is defined and the concepts besides its two kinds; male misogyny and female misogyny with its four types. In addition, it dealt with gender bias accompanied by its three types. Then, it tackled feminism and the wave of artistic feminism in addition to the feminists’ artists’ works. Moreover, this latter mentioned the anti-feminist movements. Afterwards, it dealt with three misogynistic music genres; starting with rap as the most misogynistic music genre, then, rock music in the second place, and country music as the less misogynistic genre.

Chapter Two

Conceptual Framework of Critical Discourse Analysis

Introduction

The second chapter will focus on the review of the main theoretical frameworks in this study, it is allocated into two main sections. The first section will tackle Critical Discourse Analysis (CDA) by providing its historical background with its approaches. Furthermore, this section will highlight Norman Fairclough's model in CDA. Whereas, the second section will shed light Raï music and the main musical instruments used in performing in this music. In addition, it will introduce the history of Raï accompanied by its two waves "traditional" and "modern". Then, it will underline two essential expressions "dirty Raï" and "clean Raï". This chapter will also underscore the most dominant themes in Raï songs including misogynistic topics and examples.

Section One: Critical Discourse Analysis (CDA)

2.1 Critical Discourse Analysis (CDA)

Before analysing misogyny in Algerian Raï songs in the third chapter, this chapter will provide a detailed account of the field of Critical Discourse Analysis.

2.1.1 Definition of Critical Discourse Analysis (CDA)

The term discourse was first introduced by Zelling Harris in 1952, in which it is explained as a way of analysing connected speech or writing (Paltridge, 2006). It addresses the

examination of language beyond the level of the sentence. Norman Fairclough determines the concept as a spoken and a written form of a language such corporal communication (body language) or visual images (portrait) (Taufiq, 2016, p. 2). In addition to discourse, Roger Fowler coined Critical Discourse Analysis in the 1970s (Flowerdrew, 2008, p. 195). CDA is a qualitative research method that enables the readers to understand critically what is meant by language socially (Luo, 2019), it *“focuses on social problems, and especially on the role of discourse in the production and reproduction of power abuse or domination”* (van Dijk, 2001).

Additionally, Fairclough and Wodak (1997) mention eight basic principles or tenets of Critical Discourse Analysis as follow:

I.CDA addresses social problems. To illustrate, CDA does not only focus on language and language use, but also on the linguistic characteristics of social, cultural, political and economic processes and contexts (Fairclough &Wodak, 1997).

II.Power relations are discursive. Which means that CDA determines the use of discourse according to social relations of power (Fairclough &Wodak, 1997).

III.Discourse constitutes society and culture. In other words, the use of language reproduces and transforms society with its culture, including relations of power (Fairclough &Wodak, 1997).

IV.Discourse does ideological work. Ideologies are socially constructed through discourse. It means how the discourse is interpreted and received and what are its social effects (Fairclough &Wodak, 1997).

V.Discourse is historical. Thus, the utterance can be understood only through the understanding of its social historical reference. In accordance with this, CDA refers to extra

linguistic factors such as culture, society and ideology in historical terms (Fairclough & Wodak, 1997; Wodak, 2001).

VI. The link between text and society is mediated. CDA links between sociocultural processes, structures and properties of texts (Scollon, 2001).

VII. Discourse analysis is interpretative and explanatory. CDA goes beyond textual analysis. It is interpretative and explanatory in intent simultaneously (Fairclough & Wodak, 1997; Wodak, 2001).

VIII. Discourse is a form of social action > CDA aims to uncover opaqueness and power relationships, because it attempts to change in communicative and socio-political practices (Fairclough & Wodak, 1997).

To sum up, Critical Discourse Analysis is a tool to uncover the ambiguity within language, whereby to understand the social context that refers to its social background and history.

2.2 History of Critical Discourse Analysis

Critical Discourse Analysis has its roots in Critical Linguistics (CL), which it is a branch of discourse and goes beyond the description of discourse, explaining how and why particular discourses are produced (Teo, 2000). From this perspective, as Wodak (2007, as cited in Anthonissen, 2001) mentions that the two terms Critical Discourse Analysis (CDA) and Critical Linguistics (CL) are used interchangeably (Anthonissen, 2001). Recently it is preferred to use CDA to denote the theory formerly identified as CL. According to Wodak (2001), CDA has emerged and developed since the early of 1990s with the help of the University of Amsterdam.

In addition to CDA, the pioneers of this field, such as Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen and Ruth Wodak, introduce a '*paradigm in linguistics*' as central approaches to establish CDA. Therefore, paradigm is a framework containing the basic assumptions, ways of thinking, and methodology that are commonly accepted by members of a scientific community.

2.2.1 Central Approaches to CDA

The main approaches of CDA are categorised as:

2.2.1.1 Dialectical Relational Approach (DRA)

Norman Fairclough's text '*Language and Power*' (1989) is a foundational text in CDA. It emphasises the power behind discourse, rather than the power in discourse. It is how powerful people shape the purpose of discourse socially. It aims for raising people's consciousness of language contribution to how people dominate and influence each other, as a step towards social emancipation (Fairclough, 1989). This approach takes a "*grand-theory-orientated position*", which focuses on social conflict (Wodak and Meyer, 2001). Fairclough (2010) incorporates three basic properties to CDA, which are considered as dialectical, transdisciplinary and relational. Firstly, a dialectical theory of discourse refers to the relationship of different elements, but not discrete discourse and object, which they are fully unseparated (Fairclough, 2010). Secondly, transdisciplinary is an approach to social change (Fairclough, 2006), the combination of the linguistics insight of CDA with the work of other approaches. Lastly, relational focuses on social relations within a text or conversation rather than on individuals (Fairclough, 2010).

Next, Fairclough (2009) addresses discourse as commonly used in various senses including: meaning making as an element of the social process, the language associated with a

particular social field or practice, and a way of understanding the world associated with a particular social perspective. However, Fairclough (2013) mentions the term '*semiosis*' rather than making-meaning as an element of the social process which is dialectally related to others. Hence, semiosis is a multi-functional process, which functions as a sign (Jakobson 1990, and Halliday, 1994). CDA focuses not only on semiosis, but also on the relations between semiotic and other social elements. Whereas, CDA needs to be integrated within frameworks for transdisciplinary research, in order to become mutual sources for the theoretical and methodological development of the research issues.

2.2.1.2 Discourse-Historical Approach (DHA)

Discourse-Historical Approaches (Reisigl and Wodak, 2009) is an interdisciplinary study of anti-semitism, it means hostility toward Jews as a religious or racial group, in post-war Austria. DHA attempts to systematically integrate all available background information in the analysis and interpretation of the written and the spoken texts, taking into account four specific layers of context 'efficiency, context, value and purpose' (Fairclough, Muderrig and Wodak, 2011). In addition, Fairclough (2015) describes DHA as working with a view of critique as having three aspects:

- An immanent critique, its aim is to discover the paradoxes and dilemmas within the discourse;
- A socio-diagnostic critique, it demystifies the character of discourse from a normative-ethical perspective
- A prospective critique, aims to transform and improve communication.

Furthermore, to understand a discourse is to back to its historical or cultural reference; or before a discourse or a text is studied or analysed, it be preferred to refer to its historical

contexts. As Wodak mentions that context is the main notion in CDA, therefore, it includes various parts like socio-psychological and political ideologies (Allagbe, 2008).

2.2.1.3 Socio-Cognitive Approach (CSA)

Van Dijk (2009) claims that Critical Discourse Studies (CDS) is a critical approach involving a critical analysis with a critical theory, as well as critical applications. CDS scholars are socio-politically committed to social equality and justice, and to social domination (re)production in discourse. They tackle how dominated groups might discursively resist abuse and how the language is manipulated in contexts. Here the notion of van Dijk's (2009) '*discursive injustice*' is highlighted. CDS aims to combat such injustices.

Moreover, according to Van Dijk (1994) the discourse consists of three structures: Macro structure, Super structure and Micro structure. Macro structure is considered as the general idea of the text, or the topic and theme. Super structure is, within the discourse, the elements that recognise the passage, as rhythm, tone and verse. Microstructure represents cohesive and coherent parts of the text, which it focuses on small significant details, including the sentences' form, transitional words and propositions (Putri and Triyono, 2018).

Further, van Dijk's (1997) triangular framework of discourse cognition-society defines the concept as "*a system of mental representations and processes of group members*" (Seyholislemi, 2001 as cited in Kasdiradia, 2017). He considers the study of cognition to be fundamental to the critical analysis of discourse, communication and interaction. His interest is in mental representations and the processes of language users when they acquire, comprehend and produce discourse and interact in verbal conversation.

This approach examines how cognitive phenomena are related to the structures of discourse, verbal interaction, communicative events and situations, as well as societal structures, such as those of domination and social inequality. In other words, as Figure (2.1) illustrates, social cognition is set of beliefs or social representation that includes knowledge, attitudes, ideologies and norms. It is illustrated as discourse is triangulated between society, culture, situation, cognition and language (Allagbe, 2018).

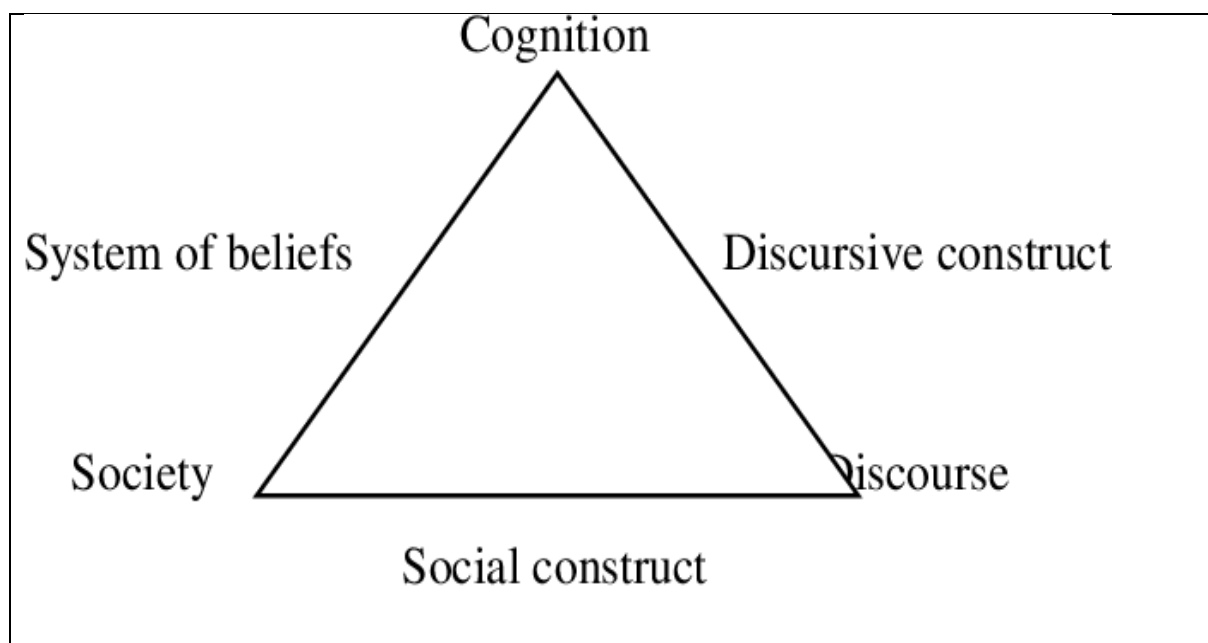


Figure 2.1 Discourse-Cognition-Society triangle (Van Dijk, 1997)

2.2.1.4 Corpus Linguistics Approach (CLA)

McEnery and Wilson (1996, p. 1) defines Corpus linguistics (CL) as “*the study of language based on real life language use*”. It is a methodology, which applies to a variety of computer software packages to analyse authentic textual data (Mautner, 2009, p. 122).

A corpus-based discourse analysis is quantitative method, in which the findings are descriptive and explanatory (Thornbury, 2010). He argues that descriptive findings are generated by searching an initial or primary data for particular discourse features; in a corpus

using computational means. Baker (2006) agrees that corpus linguistics is the use of electronic encoded text and it implements quantitative methods by using information to identify a particular linguistic phenomena". Nevertheless, Biber (1998), argues that corpus-based analysis employs both qualitative and quantitative methods, "*association patterns represent quantitative relations, measuring the extent to which features and variants are associated with contextual factors. However, functional (qualitative) interpretation is also an essential step in any corpus-based analysis*" (Biber et al, 1998). Baker (2008) agrees that CL employs both quantitative and qualitative approaches, whereby a quantitative in gathering statistical tests and qualitative in examining the results (Baker et al, 2008). They view CL as a collection of various methods that are related and are performed on large collections of electronically.

Fairclough (2015) who says it is misleading for Baker et al to establish that, "*corpus linguistics is not only quantitative, but also interpretative and qualitative*". Whilst there is an increasing amount of CDA analysts using CL as a method of analysis. According to Mautner (2009) lists three ways in which CL contributes to CDA: Firstly, CL allows researchers to work with numerous bodies of text data, rather than doing analysis manually. Secondly, by enabling analysts to significantly broaden their empirical base (Baker, 2006). Thirdly, Corpus linguistics software allows for both quantitative and qualitative perspectives on data. It offers the opportunity to compute frequencies of lexical items and measures of statistical significance.

In addition, CL contains two distinctive corpus, they are 'corpus-based' and 'corpus driven' linguistics. Baker (2006) notes that corpus-based approach uses corpus as a set of examples, to examine the frequency and/or plausibility of the language contained within a smaller data set. On the other hand, corpus-driven analysis is more inductive, whereby the corpus itself represents the data and its patterns are noted as the way of expressing regularities

in language. Flowerdew (2014) asserts that CL in the corpus-driven is underpinned by a *“phraseological syntagmatic approach to language data consisting of five categories of co-selection “with the core lexical item and the semantic prosody as obligatory elements, and collocation, colligation and semantic preference as optional categories”*. Corpus-driven approach regards CL as essentially a theory with corpus analyses identifying previously unknown aspects of language, thereby challenging the underlying assumptions behind many well established theoretical positions (Tognini Bonelli, 2001, p. 48).

2.2.1 Fairclough’s Model

Fairclough (1995) claims that each discursive event has three facets or dimensions: a spoken or written text (Description), an instance of discursive practice involving the production and interpretation of text (Interpretation), and a part of social practice (Explanation). Whereby here the analysis refers to the social, historical and cultural contexts.

2.2.1.1. Text (Descriptive)

The descriptive level is always the initial step of analysing a text. According to Fairclough (1989), *“description is the stage which is concerned with formal properties of text”*. It concerns linguistic features of the text (form), which are the descriptive dimension for the sake of clarification and understanding. It tackles the selection of vocabulary and grammar as well. Vocabulary means the word choice and the grammar is the grammatical features. Fairclough (1997) states that *“during the process of CDA it is of a great importance for researchers to explore and explain the hidden ideologies”*. To sum up, it is to analyse how linguistic items are constructed together to constitute a text.

2.2.1.2 Discursive Practice (Interpretation)

Discursive practice (interpretation) is the relationship between discourse and its production and consumption should be interpreted at this level. According to Fairclough (1989), “*interpretation is concerned with seeing the text as a product of process of production, and as resource in the process of interpretation*”. Therefore, the attention should be given to speech and intertextuality. This stage corresponds to discourse practice (Fairclough, 1992). Furthermore, it deals with the relationship between discursive process of production, interpretation, and the text.

2.2.1.3 Social Practice (Explanation)

At this stage, the analysis should be referred to the historical, social, and cultural contexts, in order to reveal its hidden ideologies and understand its language. As stated by Fairclough (1989) “*explanation is concerned with the relationship between interaction and social determination of the process of production and interpretation, and their social effect*”. This dimension corresponds to the sociocultural practice (Fairclough, 1992). In fact, explanation deals with the relationship between the process (production and interpretation) and the social conditioning. It is the relationship between discourse and sociocultural reality.

Fairclough conceptualises his three dimensional analytical framework for analysis of any texts and discourses. As Figure (2.2) illustrates the three distinctive aspects of text, they are represented as:

- **Text:** is the descriptive and the first level of analysis, it links the linguistic analysis in terms of grammar, vocabulary, semantics, phonology and cohesion above the sentence level (Sheyholislami, 2001).

• **Discourse practice:** is the relationship of production, distribution (audience) and interpretation of texts. Therefore, it is the comparison of a group of similar texts, in order to identify the notion of intertextuality as a result (Fairclough, 1992).

• **Sociocultural practice:** it focuses on discourse and the social. As Fairclough (2001) claims that *“it is concerned with the relationship between [discourse practice] and context – with the social determination of processes of production and interpretation, and their social effects”*. To sum up, the interaction with the real world shapes the quality of the collected texts, whereby the linguistic properties of these texts dependent on the social structures.

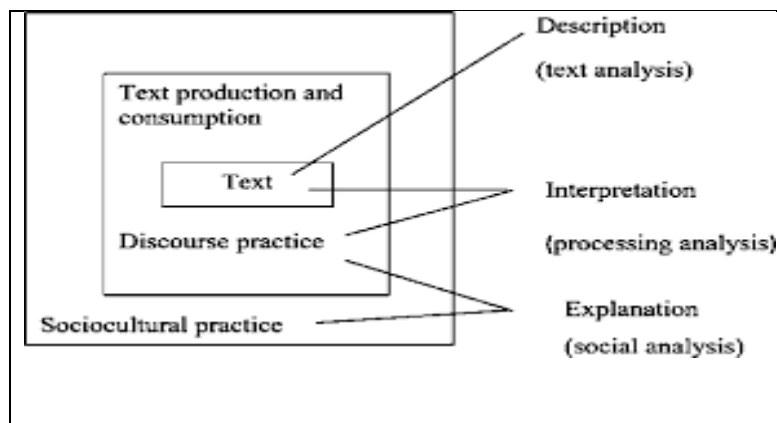


Figure 2.2 Fairclough's Dimensions of Discourse and Discourse Analysis (Fairclough, 1989: 98)

Section Two: Raï Music and Misogyny

2.1 Raï Music

Raï or rràÿ literally means "an opinion," "a point of view," or "an advice". It could also mean a "an aim," "a plan" and even "a thought". In Orania, people in the past went to a cheikh; a poet of malhun to ask for his rai' (advice), that was expressed as poetry (Shade-Poulsen, 1999, p.14).

Raï music is modernly defined as an indigenous fused from traditional Arabic and contemporary European pop styles, played with electronic instrumentation (Boustany, 1995).

Nasser Al-Taee, a musical ethnographer, conveys: "Raï is a musical statement rebelling against political, social and religious constraints" (Zailer, n.d).

In Raï culture, three main terms are common; "Orania", "wahrani" and "tebriha".

First, Orania is a sociocultural area in which its capital is the city of "Oran"; that includes nine wilayas from north-western Algeria: Oran, Aïn Temouchent, Mascara, Mostaganem, Relizane, Saïda, Sidi Bel Abbes, Tlemcen and Tiaret. (Ghodbani & Berrahi-Midoun, 2019).

Second, wahrani is a new music genre created from the Arabic version of the city's name "Wahran" (Zailer, n.d). Wahrani is the Oran music associated with the music developed in the city centers of Orania, mainly Oran. It is an adaptation of the malhun by using eastern and western instruments such as: the 'uud, the accordion, the banjo and the piano, in combination with regional types of percussion instruments. (Shade-poulsen, 1999, p. 16).

Third, tebriha is a dedication, in which raï singers cite men's and women's names in their songs, is an important element that expresses an act of honor. Yet, lately, these "tebrihas" demonstrate social transformations, as dedicating a song for specific people by citing their names as well as their social status (Miliani, 2011).

2.1.2 Historical Background and Evolution of Raï Music

Raï was originated from a multitude of different genres that were popular in the towns and villages surrounding Oran (bedouin folk music), especially the towns in Sidi-Belabbes. Prior to its independence, Algeria was attached to diverse backgrounds what makes its music

rich from a complex history of intermingling between Spaniards (inhabitants of Spain), Jews, French, Africans, and Arabs (Chelali, 2017).

It began to take shape in the 1930s when traditional Arab poetry used to pay homage to religious figures, musically reciting in the less fortunate neighborhoods of Oran. Poets or *chuyukh* (plural of *cheikh*, a religious leader or learned man), used to express their *Raï* (opinions) on different social issues and inequalities between Algerians and French occupiers (Chelali, 2017).

By the 1940s and 50s, these diatribes were increasingly heard in Socialist and Marxist groups demanding the exit of the French. Music influenced other anti-colonial movements. *Wahrani*, the seed of modern *Raï* music, began to mix poetic diatribes with Andalusian and Egyptian sounds. Simultaneously, the name of *Cheikh* became the *Cheb* (young man). But it was not a young man that is credited as being the point of origin (Chelali, 2017).

2.1.2.1 Traditional Raï

It is the one at the start, its singers; *cheikh* who is a poet or interpreter of *malhun* (a sung poetry in the local dialect which has existed in the Maghreb since at least the sixteenth century) usually interpreters verses or “*qsayed*” (poems) written in the local dialect with players of *gasba*, *gallal* and *qlouz* (Shade-Poulsen, 1999, p. 15), and *cheikha*, a woman who sings and performs with male instruments; the *gasba* and *gallal*, in *wa’adas* (religious festivals) and weddings, sometimes accompanied by female dancers, whose art, in a Muslim society, constitutes an act of moral transgression adopt the traditional instruments of the Arabic music such as: *derbouka*, *gasba* (flute) and *bendir*, using a codified language (Chenouf & Boukelal, 2018, p. 15).

Main Instrument in Traditional Raï

Derbouka is a membranophone music instrument, goblet shaped body that have been used in ancient Egyptian cultures and Mesopotamian civilization. By the 1980s, it has been featured in Western classical music .However, lately; it has been involved in Western and North-African music. In Algeria, it is commonly found in Raï music, chaâbi, andalusian, and other Algerian modes. The most popular rhythms in Algeria are: allaoui, berouali, kabyle, chaâbi... (Vigreux, 1985, Kobi, 2003).

Additionally, one of the traditional instruments is “gallal”, also called “Qallouz” in the area of Saïda, is a cylindrical percussion instrument resembles “derbouka” originally Numidian, made of wood, generally used in religious festivals and especially at weddings by Wahrani and Raï musicians in addition to gwarir or “gurara” (musicians and singers of a regional music style which is originated from “Gurara”; a city in the Algerian Sahara and lately became well-known in south-western Algeria) (Debov, Derradji, Queffélec et al, 2002, p. 321-336).

Moreover, when speaking about “malhun” and “old raï”, “gasba” is the instrument that automatically comes to minds. It is originally Berber, crafted of reed (herb), bears a resemblance to flute but differs from it in size, thickness and length. It has six finger holes giving a raspy sound when blowing across the mouthpiece. Gasba must be held on one side, usually on the right side. This instrument is mostly used in Chaoui, Allaoui and even traditional Raï music (L’Harmattan, 2004, p. 237).

The last traditional music instrument, “bendir” which is a percussion instrument, in Tamazight called “adjune” or “allune”, in Turkish means “a big hand frame drum”, largely spread in North Africa and Southwest Asia (Randy, 2010, p. 85). It is played in Sufi (Ismalic

mysticism) ceremonies and weddings. In Algeria, the Bendir is used in almost all music styles, such as: chaoui, kabyle and Raï (Azumi, 2017).

2.1.2.1.1 Cheikha Rimitti

Rimitti is a twisted form of the French word “remettez” which means “pour me another drink”. Cheikha Rimitti, an orphan girl, “Saadia” as was named at birth, started to sing at wedding parties for a troupe of musicians (Joris & Tengour, 2012; Chelali, 2017).

The grandmother of Algerian Raï used her voice to break taboos about desire and debauchery as she told Afropop Worldwide in 2001 “*I sang about misery. I sang about love. I sang about the condition of women. I sang about ordinary life, concrete things. I sang the life I had seen, my own history*”, for instance, in her song “*Charrak Gatta’a*” she sensually explores virginity, a peculiarly taboo topic for a woman to speak about in a Muslim society, reclaiming her sexuality and fighting against gender norms (Paradinas, 2020).

During the Algerian War of Independence 1954-1962, Rimitti supported the National Liberation Front by performing nationalist songs in conjunction with male cheikhs (Zailer, n.d). In 1959, Cheikha Rimitti recorded a song that shapes two opposite categories of Algerian people during the Algerian War of Independence; El Moudjahidine, the Algerian and non-Algerian resistance fighters in the (FLN) and the Harkis or “Harkas” who were auxiliaries in the French Army:

“Ragba Yroh Yjahed Wel Hana Ybi’e Khouh”

The brave man goes to fight, and the dishonored one (harki) betrays his brother.

2.2.1.2 Raï during Algeria's Independence

In 1962, Algeria gained independence and music was controlled by a strict new government, trying to implement the Arab cultural reform. Only Egyptian, patriotic (showing or having a great pride and love of one's country) and Andalusian classical songs were allowed to be played on the national radio. Raï again, at that time, was seen as a discourteous music style while the lifestyle of Cheikhas was still considered immoral, in contrast, Raï performers had begun criticizing the new regime and the authorities did not want to endure it (Zailer, n.d).

2.1.2.2 Modern Raï

A new wave has been emerged; and new terms have been appeared such as “cheb”, “cheba” and “meriula”. Cheb in Arabic, means a young man, a title given to male singers of the new musical style to express a rising youth identity in Algeria, and to distinguish young singers from older ones (chuyukh and cheikhate; plural of cheikh and cheikha), for instance, Cheb Hasni, Cheb Khaled and Cheb Mami (Shade-Poulsen, 1999, p.15). Also, cheba, a young female singer who performs the new Raï style which is addressed to youth (Shade-Poulsen, 1999, p. 15). Then, young singers usually use the word “meriula” is derived from the French term “mariolle” that refers to a deceptive woman, and can also mean the beloved one (Boumedini, 2018).

2.1.2.2.1 Main Instruments used in Modern Raï

This latter uses the new musical occidental technology, its language is free however still considered vulgar among some Algerian families.

To begin with, synthesiser is the most frequent electronic musical instrument in modern

Raï. It generates and produces electronic sounds throughout the utilization of specific techniques. It was first used in pop music by the 1960s. In the 1980s synthesizers predominantly began to appear in pop and club music. In Algeria, they are widely used in Raï music (Borthwick, 2004).

Furthermore, Raï producers started making fusion music (combining two musical styles or more to create a new one). They brought western instruments; for instance, Rachid Taha used the “electric guitar” (an amplified guitar equipped with electric or magnetic pickups in order to convert string vibrations) and the “drum kit” (a collection of drums, cymbals and other percussion instruments. It is played by a single player, holding both hands with drumsticks-a percussion mallet- while operation pedals with feet to control the hi-hat cymbal in addition to the beater for the bass drum) in his song titled “*Rock The Casbah*”.

Besides, Cheb Khaled and Cheb Mami used the “accordion” (a portable musical instrument played manually by pressing keys to make pallets open and allowing air to flow across reeds-strips) in their live performances; for instance, the song “*Sa’aïda Be’ïda*” by “Cheb Mami” where he was holding the accordion and the other musician was playing violin (a musical four-stringed instrument tuned in fifths played with a horsehair bow over a shaped hollow box).

2.1.2.2.2 Raï in the 80s

The year of 1986 was the most marked date in the history of Raï music where the Algerian state has officially recognized this music genre, the first festival of Raï was held at the theater of greenery in Oran (théâtre de la verdure), it brought together all the young singers of that time in which this new Raï style saw the light of the day with a new different generation. (Chenouf

& Boukelal, 2018, p. 16).

2.1.2.2.3 Rai during the Black Decade

The black decade is denoted as a civil war that begins in 1991 and ends at the beginning of the following decade in 2002 (Yuree, 2018).

Rai audiences increased enormously in the 1990s, Cheb Khaled was marked by his stylistic innovations from the incorporation of pedal steel guitars to Asian string instruments (Gorlinsky, n.d). The king of rai broke the social and moral norms of his culture when he appeared with a shopping bag, tall blonde, and a bottle of wine (Zailer, n.d). Khaled left his country to France after Islamic extremists issued a fatwa (death sentence) against him and those who adopted his ideas (Gorlinsky, n.d). Young artists in Algeria including Cheb Hasni, Cheb Nasro and Cheb Taher filled the vacuum created by Khaled's departure (Gorlinsky, n.d).

While winning the majority of seats in the Algerian parliament by 1991, the Islamic Salvation Front continued immediately prohibiting Rai and closing nightclubs. In 1994, a militant Islamic group has killed Cheb Hasni, and a year later, Rachid Baba Ahmed, a Rai musician and producer was shot in his own record shop on Oran (Zailer, n.d).

2.1.2.2.4 Rai after the Algerian Civil War

After the bloody period of war, Rai took a new lease of life; many singers started making live recordings and sharing videos on YouTube, for instance, *Rai'n'B Fever* compilation produced by the DJ duo Kore & Skalp in 2004 gained followers in Algeria and out of its territories (Assas, 2020).

2.1.3 Dirty Rai

This expression is linked to cabarets, free women (meryulas; plural of meryula) and the consumption of alcohol (Shade-Poulsen, 1999, p. 153). Besides, many impure Rai songs employ woods, beaches and wild olives (Shade-Poulsen, 1999, p.159).

2.1.4 Clean Rai

Clean Rai or “Rai propre” (in French) initially appeared among publishers, denotes sacred settings such as: weddings, mosques, and Ramadan (Shade-Poulsen, 1999, p. 154).

Rachid and Fethi, the popular producers were the first who used this expression publically in an interview saying that they were working to purify the musical space that has been oppressed by innumerable upstarts (Algérie Actualité, 1984). The image of competitive consumption of women was replaced by songs of love where singers present only their emotions (Shade-Poulsen, 1999, p. 154).

2.1.5 The Language of Rai

Rai uses Algerian dialectal Arabic which is understood by individuals at different ages, a simple language that expresses emotions and dreams. Most Rai songs mix Algerian dialectal Arabic with French (Boumedini, n.d); the song “*Na’ayat ça répond pas*” “I call, there is no answer” by Reda Diamond is a good example that illustrates the two varieties (Algerian dialectal Arabic and French) in which the singer said:

“Za’ama dertili au revoir- facitini mel’ répertoire”

It is like you said goodbye to me, you deleted me from the phonebook

However, latterly, Raï poets and composers tend to insert terms from the Modern Standard Arabic besides switching back and forth between Algerian dialectal Arabic and French; as shown in Cheba Malak's song called "*El henana Zero Rassid*":

"khalluni nebki w nzid, el henana zero rassid"

Let me cry and cry, the tenderness is out of credit

English is also involved in some raï songs, for instance, the song "*I Love You*" by "YouNess":

"Ida tebghini, tell me I love you"

If you love me, tell me I love you

2.1.6 Raï Themes

Here are the most frequent subjects sung in Raï songs:

2.1.6.1 Love

Love in Raï songs has different orientations and connotations that have been changed across generations :

2.1.6.1.1 Love Stories

Some singers glorify love based on feelings and emotions (Shade-Poulsen 1999), for instance, Cheb Khaled's song "*Manish Menna*" which means "I do not belong here" reveals a serious relationship:

"Lli bik biya, wa lli darrek darrni "

What is in you is on me, and what hurts you hurts me

Female Raï singers express their love to men differently, for example, the song titled “*Tellement Nebghik*” “Because I Love you” by “Cheba Warda”; in which she states:

“Khayartli le moment, ditli ga’a les sentiments”

You have chosen the proper time, you took all my feelings

However, other love stories portray the desire to create a family and bringing children, as shown in Warda’s song “*Tellement Nebghik*”:

“Bébé ma’ak ntaya, yekber h’dek wella h’daya”

I want a baby from you, who will grow up in front of me or in front of you

In addition to, most love stories illustrates suffering and pain (Shade-Poulsen, 1999); for instance, Cheb Mami’s song “*Fatma, Fatma*” explains this phenomenon:

“Rani mrid w majruh, w mel ghram bayet n-nuh

I am ill and hurt, because of my love I spent the night crying

2.1.6.2 Immigration

Most frequently, the term “travel” or “trip” in raï music takes the form of immigration that can be illegal known as “el harga” or legal, raï singers repeatedly mention specific geographical settings in their songs, European cities and particularly those of France (Boumedini, 2018), taking Hasni’s Song “*L’visa*” “The Visa” as an example; he said:

“A’akestuhali hatta f’el visa, a’aweltou ghir bah tekutluni”

You have reversed it even in visa card; you are seeking to kill me

The theme of immigration, precisely illegal immigration, is always related to European girls and women, for instance, Reda Taliani's song "*Josephine*":

"Josephine, Josephine ma derti fiya, a'atini kwaghti w nakuti nroh l darna"

Josephine, Josephine what have you done to me, give me my papers and identity to come back home.

2.1.6.3 Satire Criticism

In many Raï songs singers criticize society; Cheb Bilal talked about the different categories in the Algerian society, particularly in Oran in which he utilizes harsh satire against individuals (Boumedini, 2018), for instance, his song "*Yifarhouli*", in English "They feel happy for me" reflects this fact:

"Chuf el ghashi hadi kidayra, chuf ness el djayha"

See how community is, see the naive people

In addition to, most raï singers express their pain through a hard relationship where they blame individuals for their hostility and aggression by calling them "enemies" "jealous" "mean" (Virolle-Souibès, 1989, p. 48), for instance, the song "*Aadyani (Jalousie)*" that means "My enemies (Jealousy)" by "Adel Wayna K" explains this social phenomenon:

"bghuni wella karhuni, ba'adu menni ya 'a'adyani"

Love me or hate me, oh enemies, get away from me

2.1.6.4 Mothers as Queens

“Mothers are sacred”, the thing that all the Algerian community agrees with in spite of their different ages, cultures, and education. She is a binder that links family members (Boudraa, 2021). Raï songs reflect this ideology, in which many singers express their love and respect for their mothers, for instance, the song entitled “*Twahachtek Ya Lemmima*” which means “I Missed You, Mother” by “Cheb Azzedine”:

“Nebghik w r-rab dari, ktar men wlad wladi”

I love you and Allah knows that, more than my grandsons

2.1.6.5 Misogynistic Raï Themes

In this phase, the most dominant misogynistic Raï themes are going to be presented:

2.1.6.5.1 Dishonesty of Women

Women are untrustworthy females as mentioned by some Raï singers, “*A’alach Khda’atini*” which means “Why Did You Cheat on Me” in English by “Cheb Bachir” traits this:

“Alech alech khda’atini, kunt hasbek tebghini”

Why why have you cheated on me, I thought you love me

2.1.6.5.2 Women as Sexual Tools

Raï has been deviated from its aesthetic value to be a material issue. Kourak (2021), a professor of musicology indicated: “Raï first came as an expression of emotions and sadly

turned to a tool to underestimating women by focusing on sexual discourses and clip-videos” (Kourak, 2021), as demonstrated in Cheb Bello’s song “*Hadik La Taille Haute*”:

“Hadik la taille haute chewfetni l-mut

That height waist showed me death

Moreover, Raï producers are seeking to make a quick profit through the exploitation of the female body in clip-videos (Mokhtari & Chebili, 2021).

2.1.6.5.3 Women as Materialistic

Women are described as obsessed with money, and deeply care about material things, as seen in the song “*Matérialiste*” by “Kadero Raï”:

“Kunti ma’aya ma’aya, a’aynik fi mul dollar”

You were with me with me, You eyes were on the men with dollar

2.1.6.5.4 Women and Sorcery

In Raï music, some Algerian women are described as “witches”, the fact that they turn to “sorceresses” or “sorcerers” to destroy their friends’ lives because of hate caused by jealousy, as portrayed in Cheba Dalila’s song “*Hbibti Sahretni*” “My Friend Casted a Spell on Me”:

“Hbibti w sahretni, tala’aba tebhini”

My friend casted a spell on me, she pretends to love me

Further, some females trust in “witches” when they want to get married, or when their husbands cheat on them, for instance, the song “*Sahhara Danger*” which means “A Dangerous

Witch” by “Houari Dauphin”:

“Rani nergud mderengi, sahhara danger”

I’m not sleeping well, she is a dangerous witch

Conclusion

This chapter stressed Fairclough’s Critical Discourse Analysis; its definition, its history and the main four approaches in an elaborated way that is going to be applied in the following chapter, furthermore, it highlights the three level of Fairclough’s model; the descriptive text, the interpretation of the discursive practice and the interpretation of social practice. Besides, it emphasised various definitions of Raï music, then its historical evolution beginning with traditional Raï to the modern style. The second chapter also featured the misogynistic Raï themes that will be analysed in the third chapter.

Chapter Three

Data Analysis and Findings

Introduction

Chapter three presents the analysis of some samples from Raï music. In which the songs are to be analysed using Fairclough's CDA model. The corpus will be described qualitatively. The analysis is divided into vocabulary textual analysis and grammar. Whereby the study will highlight the main misogynistic themes that are found in these songs. On the other hand, grammar will show the structural form that construct lyrics based on (sentences' mood, modality, pronouns, sentences' types). This latter will end with a discussion of findings.

The study aims to analyse Cheb Lotfi's song "*Kdhada'a Number One*" (2018), "*Khallata Diplômée*" by Cheb Fethi Manar. And other two misogynistic songs, which are performed by female singers, they are titled as "*Dar A'aliya Croix*" by Cheba Manel and "*Bla Bik Ma Nejemsh*" Samira L'oranaise. The research will discover the linguistics choice by singers, their hidden messages and the social ideologies.

However, music is seen as the medium, which can easily influence people from different ages and genders, and misogynistic lyrics can be delivered immediately by youth. Moreover, most of the received ideologies consider a woman as the reason behind various social problems, and she lives to satisfy man.

The data of research is qualitatively collected because it is in form of words. It deals with the attitudes of people (how they think and feel). The aim of qualitative research is to discover the underlying motives of human behaviour through a detailed description (Kothari, 1990). In this study, qualitative method shows that there is a relationship between the lyrical text or language and the social context. It is illustrated as, the dominated category of people shape language use over the other group. From this perspective, males have power over females

to control and use language; here the concept of Language and Power (Fairclough, 1989) is highlighted. Even though society and language are two different elements, they limit and decide the social context through language use within a song, which they are dialectical (Fairclough, 2010).

Fairclough's model is applied in analysing songs of our research, as it was mentioned in the second chapter in Figure (2.2). First, descriptive concerns with the linguistics features, for instance super structure and microstructure. By including vocabulary, grammar, sound system (rhythm and tone), cohesive and coherent parts above sentences' form, transitional words and propositions (Sheyholislami, 2001 as cited in Boulaghlam, 2018). Second, discursive practice is the level of understanding the text production and consumption (Fairclough, 1992). Third, social practice refers to historical, social, and cultural context of discourse (Fairclough, 1995). In fact, it is the relationship between the process or discourse (production and interpretation) and the sociocultural reality (Boulaghlam, 2018, p. 23).

3.1 Critical Discourse Analysis and Data Analysis

The research reveals some hidden misogynistic ideologies that exist within Algerian Raï songs. The data was gathered from the four songs on "YouTube". The analysis are classified according to Fairclough's model: vocabulary and grammar analysis (Fairclough, 2001).

3.2 The song's Analysis of "*Khada'a Number one*" by Cheb Lotfi (2018)

3.2.1 The Varieties Used in "*Khada'a Number one*" Lyrics:

The reason to choose the song "*Khadda'a Number one*" by Cheb Lotfi, is returned to its misogynistic lyrics that containing offensive and aggressive messages toward women.

Song	Expression	English Gloss	Variety used
“Khadda’a Number One” by Cheb Lotfi (2018)	number one يا خداعة	You are a deceitful number one	ADA and English
	يا العشق عندك طايوان	Your love is fake	MSA and ADA
	و يا نتي خطيك l’amour	You have nothing to do with love	ADA and French
	منزیدش بيك ندور	I will not interact with you	ADA
	الكذب في دمك يدور	You are a pathological liar	ADA and MSA
	قلبك glaçon باردا	Your heart is an ice cube	ADA and French
	كل يوم يعشق واحد	You always love someone new	ADA and MSA
	فيك بزاف les défauts	You are full of faults	ADA and French
	طايحة بزاف في niveau	Your level is low	ADA and French
	ما تلعبيش بقلبي	Do not play with my heart	ADA
	وكيالك ربي	Allah suffices	ADA
	ما نزيديش بعشقتك ندور	I will not love you again	ADA
	و نتي عشقتك mauvaise	Your love is bad	ADA
	مارانيش معاك à l’aise	I do not feel good with you	ADA and French
	كتلنيني ب les promesses	You just tell fake promises	ADA and French
	لخدع سكنك فالدّم	Cheating is in your blood	ADA
عشقتك عليا تحتم	I had to love you	ADA	

	ما زال تلحقك دعوتي	You will suffer because of my prayers	ADA
	قلبي راه مدمر	I am a broken heart	ADA

Table 3.1: The Varieties Used in “*Khadda’a Number One*” Lyrics

3.2.2 The Extracts from “*Khadda’a Number One*” Lyrics

Language varieties in the song lyrics	Extract from “ <i>Khadda’a Number One</i> ” lyrics
Modern Standard Arabic	1. العشق: love 2. الكذب: mendacity 3. في: in 4. دمك: your blood 5. كل يوم: everyday
Algerian Dialectal Arabic	1. خداعة: deceitful 2. طايوان: fake 3. خاطيك: you have nothing to do 4. ما نزيدش: I will not 5. واحد: someone 6. بزاف: a lot 7. ما تلعبيش: do not play 8. ما رانيش: I am not 9. كتلتيني: you killed me: 10. سكنك: you settled

	11. تحتّم: forced 12. تلحقك: you will receive 13. مدمر: broken
French	l'amour: love glaçon: ice cube les défauts: faults mauvaise: bad à l'aise: safe les promesses: promises
English	number one

Table 3.2: The Extracts from “*Khadda 'a Number One*” Lyrics

The language was clear to demonstrate the composer’s or the lyricist feelings after the break up. ADA with a mixture of French, were the main languages used due to the code mixing and code switching in daily Algerians’ interactions.

3.2.3 Textual Analysis

3.2.3.1 Vocabulary and Lexicon Meaning

This part of analysis concentrates on the themes that are included within misogynistic Raï songs. The analysis of each song has its own themes. For instance, the song “*Khadda 'a Number One*” by Cheb Lotfi is mainly focused on love. Besides the vocabulary analysis, the lexicon of lyrics are classified according to Fairclough (2003) in his textual analysis (synonyms, antonyms, hyponyms, euphemistic expressions and metaphors) with positive and negative

3.2.3.2 Theme of “Betrayal”

Lexical Type	Term / Expression
Synonym	العشق l'amour
Contradiction	كل يوم يعشق واحد و يا نتي خاطيك l'amour
Metaphor	قلبك glaçon بارد
Hyponymy	وكيلك ربي ما زال تلحقك دعوتي
Positive expressive	ما نزيدش بعشقتك ندور
Negative expressive	ما رانيش معاك à l'aise
Euphemistic expressions	ما تلعبيش بقلبي
Formal language	number one les défauts mauvaise à l'aise les promesses
Informal language	طايوان قلبك ما نزيدش

Table 3.3: The Lexical Types involved in the Theme of “Betrayal” in “*Khadda 'a Number One*” Lyrics

Theme of distrusted is the only theme discussed in this song “*Khadda’a Number One*”, which it contains love suffering from the male’s perspective. The analysis of expressions revealed the girl as the one who stopped relationship. First, the title contained “*Khadda’a*” as a negative expression, which it is serious in Algerian society. ‘*Khadda’a*’ has various meaning; such as, woman is not loyal. Second, the expression ‘*طايوان*’ is meant that a woman is fake and not original as well she does not have principles in her life. Third sentence ‘*كل يوم يعشق في واحد*’ is a judgmental expression, which is doubt about a female’s nobility.

Moreover, after breaking up, in his view that he was the only side who suffered with mentioning hyponymy in ‘*وكيلك ربي*’ and ‘*مازال تلحقك دعوتي*’. As a reaction to his love, he mentioned misogynistic expressions to express his attitudes, for instance, in negative expressive values ‘*à l’aise* معاك’ and positive expressive values as ‘*ما نزيدش بعشقتك ندور*’. Additionally, contradiction is appeared between ‘*كل يوم يعشق واحد*’ and ‘*L’amour* انت خاطيك’ and synonymy is found in these two terms ‘*العشق*’ and ‘*l’amour*’. For metaphor in ‘*قلبك glaçon بارد*’, and euphemitic expressive ‘*ما تلعبيش بقلبي*’. Further, the formal language is shaped in French and English varieties such as ‘*number one*’ and ‘*les promesses*’ and for the informal is ADA such ‘*طايوان*’. At the final point, the writer created rhyme in order to sound homogeneous in switching and mixing codes. For instance, it is discovered in ‘*mauvaise*’ and ‘*à l’aise*’ and between ‘*قلبي*’ and ‘*ربي*’.

3.2.4 Grammar

3.2.4.1 The Structural Patterns of Sentence in “*Khadda’a Number One*” Lyrics

(SVO), (SVC) and (SV)

The analysis refers to Fairclough’s classification of sentences into SVO, SVC and SV, which they represent action (two participants), event (one participant) and attribution (one participant after verb).

Sentence Patterns	Extract from “ <i>Khadda’a Number One</i> ” Lyrics
SVO	<ul style="list-style-type: none"> -You have nothing to do with love; -I will not interact with you; -You always love someone new; -I will not love you again; -You just tell fake promises; -I was forced to love you
SVC	<ul style="list-style-type: none"> -You are deceitful number one; -Your love is fake; -Your heart is an ice cube; -You are a pathological liar; -Your level is low; -You are full of faults;

	-Your love is bad; -I am a broken heart
SV	-Allah suffices

Table 3.4: The Structural Patterns of Sentence in “*Khadda’a Number One*” Lyrics (SVO), (SVC) and (SV)

The sentence patterns in the song ‘*Khadda’a Number One*’ splits into *SVO* (subject+ verb+ object), *SVC* (subject+ verb+ compliment) and *SV* (subject+ verb).

3.2.4.2 Moods of Sentences

According to Fairclough (1992), sentences’ types are categorised into strata, which are first, *declarative sentences* that include a subject and a verb, second, the *interrogative sentence*; consists in a finite and a subject; divided into two types: *wh-questions* and *yes/no questions*, third, the *imperative sentence* that is composed of a finite without a subject.

Moods	Declarative	Imperative
Extract from “<i>Khadda’a Number One</i>” Lyrics	-You are deceitful number 1; -Your love is fake; -Your heart is an ice cube; - Allah suffices;	-Don’t play with my heart;

Table 3.5: Sentence Moods in “*Khadda’a Number One*” Lyrics

3.2.4.3 Modality

Modality is a semantic category to express the alternative thoughts and attitudes of the speakers towards what they intend to convey (Renkema, 2009). In addition to that, according to Fairclough (1989), modality is the authority of the speaker or the writer based on relational modality (Fairclough, 1989; Downing & Locke, 2006). Thus, the analysis of the song '*Khadda'a Number One*' as the table below illustrates, the modal auxiliaries are limited in '**will**', '**will not**' and '**had to**'. Firstly, '**will**' and '**will not**' express a promise or a future obligation with a median of politeness that the speaker is/not going to commit it in future. Whereas, '**had to**' is represented as the high politeness, which it expresses a regret obligatory that he was obliged to do it.

The Model Verbs	Extract from the Song Lyrics
Will (Positive)	- You will suffer because of my prayers.
Will not (Negative)	- I will not interact with you; -I will not love you again.
Had to (Positive)	-I had to love you.

Table 3.6: Modal Verbs in “Khadda’a Number One” Lyrics

3.2.4.4 Pronouns

The pronoun used	The subject pronoun 'I'	The subject pronoun 'You'	The object pronoun 'You'	Possessive adjectives 'My' and 'Your'	
				'My'	'Your'

Extract from the song lyrics	-I am not good when I am with you.	-You are deceitful number 1.	- I had to love you.	- Don't play with my heart.	-Your love is fake.
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Table 3.7: Pronouns Used in “*Khadda’a Number One*” Lyrics

Fairclough (1989) describes pronouns as certain values that are encoded in different formal aspects of language. The choices of the use of pronouns are demonstrated as the communicational connection between the speaker and the recipient. In the song ‘*Khadda’a Number one*’, the personal pronouns are ‘**I**’ and ‘**you**’, personal objects ‘**you**’ and possessive adjective ‘**my**’. The pronoun ‘**I**’ appears five times, the purpose behind the use of ‘**I**’ is to describe the situational feelings of the singer after his love experience, and he would grasp listeners’ intention with sympathy that is the only side who suffered from this love.

The personal pronoun ‘**you**’ is repeated nine times, ‘**you**’ as the object pronoun represents woman as a curse for him, and its aim is to blame her for her mistakes. ‘**My**’ and ‘**your**’ are demonstrated as possessive pronouns or adjectives, which they function to describe the current situation, for instance, in ‘**your**’ describes the girl’s love and simultaneously informs her that she does not worth to be trusted. The possessive adjective ‘**my**’ refers to the singer’s heart, in which the songwriter warns that girl that he will not love her again because she is deceitful.

3.3 The song’s Analysis of “*Khallata Diplômée*” by Cheb Fethi Manar (2017)

3.3.1 The Varieties Used in “*Khallata Diplômée*” Lyrics:

Song	Expression	English gloss	Variety used
<i>Khallata</i>	نتي قلبك بارد	Your heart is cold	ADA and MSA

<i>Diplômée</i> by Cheb Fethi Manar (2017)	تبجري و تعومي	You swim	ADA
	أنا نيات قاعد	I spend the night awake	MSA and ADA
	نتي في لا فوريتوري	You are dating in the forest	MSA, French and ADA
	Di	A qualified player woman	ADA and French
	خلاطة Diplômée مريولة	A qualified deceptive woman	ADA and French
	سحارة Diplômée	You are a qualified witch	ADA and French
	فيك كلشي Diplômé	You are qualified in everything	ADA and French
	طالك راه معول	Your sorcerer is determined	ADA
	كتلتيني بالجدول	You killed me with table (a practice of sorcery)	ADA and MSA
	وليت ف الليل نتحول	I start transforming at night	ADA
	خلاص ما نهيل	I am going crazy	ADA
	En fin, en fin	Finally, finally	French
	تتحاسبي في لا فين	You will be judged in the hereafter	ADA, MSA and French

	مزية الموت كايئة	Fortunately, death exists	ADA
	آه وحد الخايئة	Oh cheating woman	ADA

Table 3.8: The Varieties Used in “*Khallata Diplômée*” Lyrics

Table 3.8 clearly, first, six (6) lines contain one variety which is “ADA”, while only one (1) line is in “French”, then, three (3) lines are composed in two varieties “ADA and MSA”, however, four (4) lines consist in “ADA and French”. Finally, three varieties “MSA, French and ADA” are found in two (2) lines.

3.3.2 The Extracts from “*Khallata Diplômée*” Lyrics

Variety used in song lyrics	Extract from song lyrics
Algerian Dialectal Arabic (ADA)	<ol style="list-style-type: none"> 1. قلبك : your heart 2. بارد : cold 3. تبصري، تعومي : you swim 4. نبات : I spend the night 5. قاعد : awake 6. تدوري : you are dating 7. خلاطة : player 8. مريولة : deceptive woman 9. سحارة : witch 10. كلشي : everything 11. طالبك : your sorcerer 12. معول : determined 13. كتلتيني : you killed me 14. نتحول : transforming 15. نهيل : I am going crazy 16. تتحاسبي : you will be judged 17. مزية : fortunately 18. كايئة : existing 19. الخايئة : cheating
Modern Standard Arabic (MSA)	<ol style="list-style-type: none"> 1. أنا : I 2. في : in 3. الجدول : table (a practice of sorcery)

French	1. diplômée: qualified 2. en fin: finally 3. la fin: the hereafter
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Table 3.9: The Extracts from “Khallata Diplômée” Lyrics

The song contained three varieties, in which the singer code-mixed and code-switched between ADA, MSA and French; this phenomenon is common in Algerians’ daily conversations.

3.3.3 Textual Analysis of “Khallata Diplômée” by “Cheb Fethi Manar”

3.3.3.1 Vocabulary and Lexicon Meaning

In this phase, the vocabulary will be analysed relying on Fairclough’s textual analysis model, particularly its lexical aspects: *synonyms, antonyms, hyponyms, contradictions, euphemistic expressions, metaphors, formal and informal language*; in addition to *negative and positive expressive values* that reflect attitudes in the lyrics:

3.3.3.2 The Theme of “Betrayal”

Lexical type	Term / Expression
Synonym	تبحري، تعومي
Antonym	نبات / قاعد
Hyponym	تدوري La forêt
Contradiction	تبحري و تعومي أنا نبات قاعد
Euphemistic Expression	نتي في la forêt تدوري
Metaphor	قلبك بارد
Formal Language	Diplômée

Informal Language	خلاطة / مريولة
Positive Expressive Value	تبحري و تعومي
Negative Expressive Value	أه وحد الخاينة

Table 3.10: The Lexical Types involved in the Theme of “Betrayal” in “*Khallata Diplômée*” Lyrics

Table 3.10 the analysis of the song “*Khallata Diplômée*” dealing with the misogynistic theme of “betrayal” revealed a story of the singer with his unfaithful beloved woman where she is portrayed as a player with a cold heart. The singer represents “the victim” and the one who suffers because of his love. Furthermore, words such as: “la forêt” and “تدوري” usually refer to “dating” in Raï songs, and also can mean having a sexual contact. This critique provided a contradiction in context in “تبحري و تعومي” that shadows the happiness of his ex-girlfriend, while the expression “أنا نبات قاعد” shaded his sad feelings.

3.3.3.3 The Theme of “Witchcraft”

Lexical type	Term / Expression
Hyponym	الجدول / نتحول
Euphemistic Expression	طالبك راه معول
Formal Language	En fin
Informal Language	خلاص / معول
Positive Expressive Value	مزية الموت كاينة
Negative Expressive Value	كتليني بالجدول

Table 3.11: The Lexical Types involved in the Theme of “Witchcraft” in “*Khallata Diplômée*” Lyrics

Table 3.11, the singer described his ex-girlfriend or ex-wife as a witch “*diplômée* سحارة”, where the intended meaning of calling a woman “sorceress” or “witch” in the Maghreb, particularly in Rai songs refers to the fact that some women believe in sorcery, so they turn to sorcerers in order to get married or to ruin the lives of their “exes”. As illustrated in this song, a form of witchcraft “*table*” has been mentioned in which the “witch” or the “sorcerer” design a table, and in each column, they classify words that translate their desires.

3.3.4 Grammar

3.3.4.1 The Structural Patterns of Sentence in “*Khallata Diplômée*” Lyrics (SVO), (SVC) and (SV)

This analysis, according to Fairclough (2001, p. 101), reveals three main sentence patterns, in English: *SVO*, *SV* and *SVC*, as it is going to be illustrated in the following table:

Sentence pattern	Extract from “ <i>Khallata Diplômée</i> ” Lyrics
SV	You swim
SVO	You killed me
SVC	Your heart is cold I am going crazy Your sorcerer is determined

Table 3.12 : The Structural Patterns of Sentence in “*Khallata Diplômée*” Lyrics (SVO), (SVC) and (SV)

Table shows all the three sentence patterns, yet in non-equivalent proportions; “SVC” is the most used with three (3) sentences, however, “SVO” and “SV” share a similar number of sentences; one (1) sentence in “SV” and other one (1) is written in “SVC”.

3.3.4.2 Sentence Moods

Fairclough's (1992) three moods of sentence which are: first, *declarative sentences* that include a subject and a verb, second, the *interrogative sentence*; consists in a finite and a subject; divided into two types: *wh-questions* and *yes/no questions*, third, the *imperative sentence* that is composed of a finite without a subject.

Sentence mood	Extract from “ <i>Khallata Diplômée</i> ” lyrics
Declarative	Your heart is cold I spend the night awake You are dating in the forest You are a qualified witch You are qualified in everything Your sorcerer is determined You killed me with table I start transforming at night I am going crazy You will be judged in the hereafter

Table 3.13: Sentence Moods in “*Khallata Diplômée*” Lyrics

Table 3.13 there is only one mood used in the previous song which is “*declarative mood*” as clarified in the table, the composer was giving information and facts that explicate his suffer from betrayal and sorcery, in which he accused his ex-lover of cheating and witchcraft, he was also declaring his sadness and his ex's happiness.

3.3.4.3 Modality

In relying on Fairclough's (1989) critical model, modals have to do either with power and authority of the speaker, or with truth and facts.

Modal verb	Extract from “ <i>Khallata Diplômée</i> ” lyrics
Will	You will be judged in the hereafter

Table 3.14: Modal Verbs in “*Khallata Diplômée*” Lyrics

Table 3.14 includes one modal verb “will” that reflects an expressive attitude in which the song writer evaluated the truth of the Judgment Day “Al-Hisab” in the hereafter.

3.3.4.4 Pronouns

Pronoun used	Extract from “ <i>Khallata Diplômée</i> ” lyrics
I	I spend the night awake I start transforming at night I am going crazy
You	You swim You are dating in the forest You are a qualified witch You are qualified in everything You killed me with table You will be judged in the hereafter

Table 3.15: Pronouns Used in “*Khallata Diplômée*” Lyrics

Table 3.15, the pronoun “you” is the most dominant with six (6) sentences, because the singer was offending that woman with expressions as “You are a qualified witch” “You killed me with table”, followed by a proportion of three (3) sentences containing the pronoun “I” which reflects the process of victimisation of the speaker.

3.4 The song’s Analysis of “*Dar A’aliya Croix*” by Cheba Manel (2021)

3.4.1 The Varieties Used in “*Dar A’aliya Croix*” Lyrics

Song	Expression	English Gloss	Variety used
<p>Cheba Manel</p> <p>Lyrics and Music: Dahmane Raval</p> <p>Percussion: Fathi Benyattou (Lefaa)</p> <p>Bass: Houari Slimani</p> <p>Mix and mastering: Houari Slimani</p> <p>Production: Bentata Mohamed (BEN2TA)</p> <p>Studio31</p> <p>Edition Golden Stars: Khaled Lasri</p> <p>Manager: Abdelhadi Lasri</p> <p>Album: Dar A'alya Croix</p>	يا دار عليا Croix	He ignored me (he put a cross on me)	ADA and French
	بغيت نشوفه une fois	I want to see him one time again	ADA and French
	نروح نحاوله	I will beg him	ADA
	سمح فيا علاه؟	Why did he leave me?	ADA
	صاي قلبي نكوا	My heart is burning	ADA
	حرقلي كبدة و مزلت فيه شادة	He burnt my liver and I still love him	ADA
	يا والله ماني طالفة	I swear I will not let you go	ADA
	انا سبابي الحسادين ولي مني غايرين	My cause returns to the jealousy	ADA
	عينهم كي واعرين	Their evil eyes are dangerous	ADA
	والله كنت عارفة راح تعطيني البعد	And I swear I knew you would leave me	ADA
	و تربي الحقد	And you rise up hatred	ADA
	و شراه رافد هاذ القلب	Oh what this heart is lifting	ADA
	قلواه يولي	Ask him to back	ADA
	كراحت حياتي complet	I am hating my whole life	ADA and French
عذابه ولا Double	His pain is double	ADA and French	
هدر معاه يولي لدار و تولي l'histoire	Ask him to back home and revive our story	ADA and French	

Table 3.16: The Varieties Used in “Dar A’aliya Croix” Lyrics

3.4.2 The Extracts from “*Dar A’aliya Croix*” Lyrics

Variety used in song lyrics	Extract from song lyrics
Algerian Dialectal Arabic (ADA)	<ol style="list-style-type: none"> 1. دار : put 2. عليا : on me 3. نشوفه : see him 4. بغيت : I would love 5. نروح : I am going to go 6. نحاوله : I beg him 7. سمح فيا : he left me 8. علاه : why 9. صاي : enough 10. قلبي : my heart 11. نكوا : it burnt 12. حر قلبي : he burnt 13. كبدة : liver 14. مزلت : I still 15. شادة : Keep 16. ماني : I m not 17. طالقة : let it 18. سبابي : my reason 19. الحسادين : envious 20. غايرين : jealous 21. واعرين : dangerous 23. عارفة : I know 24. راح : You will 25. تعطيني : you give me 26. البعد : estrangement 27. تربي : you rise up 27. الحفد : antagonism 28. شراه : how it is 29. رافد : lift up 30. هاذ : this 31. القلب : the heart 32. قلولاه : tell him 33. كراحت : I hate 34. حياتي : my life 35. عذابه : his pain 36. ولا : it becomes 37. هدر : talk 38. معاه : with him 39. يولي : he will come back 40. لدار : to home

	41. تولى: She will come back
French	1. Croix : cross 2. une fois : one time 3. complet : whole 4. Double : double 5. L'histoire : story
Modern Standard Arabic (MSA)	1. والله: oath 2. كنت: I was 3. حياتي: my life

Table 3.17: The Extracts from “*Dar A’aliya Croix*” Lyrics

The song’s language is informal and understood by the Algerian community. The singer mentioned simple words to describe her feelings without her male partner. She tended to code switch and mix between the ADA and French.

3.4.3 Textual Analysis of “Bla Bik Ma Nejemsh” Samira L’Oranaise

3.4.3.1 Vocabulary and Lexicon Analysis

3.4.3.1.1 Theme of Dereliction

The song “*Dar A’aliya Croix*” talks about a man left his female partner without reason. As a result, the female wanted him to back to her.

Lexical Type	Term / Expression
Synonym	الحسادين غايرين
Contradiction	حرقلي كبد و مزلت فيه شادة
Metaphor	تربي الحقد
Hyponymy	القلب كبد

Negative expressive	نزوح نحاوله
Euphemistic expressions	صاي قلبي نكوا
Formal language	والله Croix Une fois Complet Double L'histoire
Informal language	قلولي نحاول صاي قلبي نكوا طالفة لحسادين غايرين

Table 3.18: The Lexical Analysis in “Dar A’aliya Croix” Lyrics

“*Dar A’aliya Croix*” is a misogynist song by a female Raï singer Cheba Manel. This song has a different point of view that a female is the reason of misogyny and she plays a misogynist role. For instance, in this song the male left her without reason, even though she wanted him back by force. She mentioned that her life without him had no sense or meaning ‘**complet** كراحت حياتي’. Moreover, the expressions ‘نزوح نحاوله’ and ‘حرفلي كبدة و مزلت فيه شادة’ illustrate that women accept abuse, pain and suffer only to men exist in her life. The two sentences contradict each other, even though he hurt her and she wanted him in her life.

Hence, the lyrical text of the song sheds light on societal idea, whereby women create excuses to males’ dereliction in order to forgive them. For instance, it is due to others’ evil eyes

her relationship ruined. From this perspective, it is noticed that females degrade each other indirectly; as a result, it opens another reason of being misogynistic. Furthermore, ‘**Double** ولا عذابه ولا **l’histoire**’ and ‘هدر معاه يولي لدار و تولي **l’histoire**’ these descriptions describe her fear from loneliness and memories, where her weakness is revealed without him and her happiness is limited on him, she aimed to get his compassion.

3.5 The song’s Analysis of “*Bla Bik Ma Nejemtesh*” by Cheba Samira L’Oranaise (2020)

3.5.1 The Varieties Used in “*Bla Bik Ma Nejemtesh*” Lyrics

Song	Expression	English gloss	Variety used
<i>Bla Bik Ma Nejemtesh</i>	راك حاسب العشق ساهل	You think loving is easy	ADA
	واعر عليا	It is hard to me	ADA
Name of the singer	ما عييت فيك نحل	I have been begging you	ADA
	ما علا بالكش بيا	You do not care about me	ADA
Samira L’Oranaise (2020)	كي خطيتي و عارت عليا	When you left me, things get hard	ADA
	و الله ما نجمتش	I swear Allah I could not believe that you left me	ADA

	ياك تعرفني غايا	You know me so well	ADA
	بلا بيك ما نحملش	I cannot live without you	ADA

Table 3.19: The Varieties Used in “*Bla Bik Ma Nejemsh*” Lyrics

In this given table 3.19, there is only one variety which is “ADA”. The lyricist has chosen the Algerian Dialectal Arabic in order to transmit his emotions clearly and permit the audience from all different ages to understand his expressions and feelings.

3.5.2 The Extracts from “*Bla Bik Ma Nejemsh*” Lyrics

Variety used in song lyrics	Extract from song lyrics
Algerian Dialectal Arabic (ADA)	1. العشق: Love 2. واعر: difficult 3. نحلل: I am begging you 4. ما علا بالكش بيا: You do not care about me 5. خطيتني: You left me 6. و عارت: It hets hard 7. ما نجمتش: I could not 8. تعرفني غايا: you know me well 9. بلا بيك: witout you 10. ما نحملش: I cannot

Table 3.20: The Extracts from “*Bla Bik Ma Nejemsh*” Lyrics

All the lyrics were written in Algerian Dialectal Arabic unlike the usual Raï songs that are code mixed and code switched back and forth between ADA and MSA and French.

3.5.3 Textual Analysis of “Bla Bik Ma Nejemsh” Samira L’Oranaise

3.5.3.1 Vocabulary and Lexicon Analysis

In this part, vocabulary will be analysed relying on Fairclough’s textual analysis model, particularly its lexical aspects: *synonyms, antonyms, hyponyms, contradictions, euphemistic expressions, metaphors, formal and informal language*; in addition to *negative and positive expressive values* that reflect attitudes in the lyrics:

3.5.3.2 The Theme of “Underestimate of Females and Males towards Females”

Lexical type	Term / Expression
Synonym	ما نجمتش، ما نحملش
Antonym	واعر / ساهل
Contradiction	حاسب العشق ساهل واعر عليا
Euphemistic Expression	ما عيبت فيك نحلل
Formal Language	العشق
Informal Language	نحلل / واعر
Negative Expressive Value	ما علا بالكش بيا

Table 3.21: The Lexical Types involved in the Theme of “Underestimate of Women and Men towards Women” in “Bla Bik Ma Nejemsh” Lyrics

This song mirrors different connotations; the low-value of the singer towards herself, for instance, she said “I have been begging you” and “you do not care about me” what indicates that males are better than females and by the act of begging she makes him in a higher position. In addition to, the lyricist made her partner the core of her life when she states “I cannot live

without you”. This automatically affects the picture of woman as being the one who underestimate herself and that leads to be less estimated in the man’s eye. Moreover, the lyricist used only negative expressions to reveal the singer’s pain caused by her ex.

Discussion of the Findings

1. Misogyny in Rai Music

The Theme of Dishonesty

Misogyny, as seen in the analysis of the two Rai songs «*Khada’a Number One*» and «*Khallata Diplômée*», was remarkable in which the song writer described a woman as a dishonest creature, and a witch as well. The singer is representing the victim who has been deceived by his lover; and that leads to an essential point that the misogyny perceived throughout lyrics was a result of love; in other words, the emotions of the singer have been deviated from love into hate because of the infidelity of his ex.

Varieties

During the analysis of the two previous songs, it is found that most Rai songs are written in ADA (Algerian Dialectal Arabic) including French, MSA (Modern Standard Arabic) and English as the least used.

The use of these varieties reflects the historical background of the linguistic situation in Algeria; French returns to the French colonial times where Algerians were attached by.

This can be explicated as a social phenomenon and a historical as well; the use of French in Algeria returns to the French colonial times that have. The two songs “*Khadda’a Number*

One” and “Khallata Diplômée” share the same theme of “betrayal” where woman is described as a “cheater”, the thing that transfer misogynistic emotions through the song lyrics.

Theme of Underestimate of Women and Men towards Women

The two songs “*Dar Alia Croix*” and “*Bla Bik Ma Nejemsh*” sung by female singers “Cheba Manel and “Samira L’Oranaise” show how women can take a large part in themisogynistic process, in which they convey a message of inferiority and less importance of females comparing to males which therefore leads men to act misogynistic regarding women. For onstance, Samira L’Oranaise mentioned “I have been begging you” in her song “*Bla Bik Ma Nejemsh*” which enhances the male’s predominance and machismo and promotes that women are less important, less salient, and not major. Moreover the same singer stated “I cannot live without you” referring to her weakness and infirmity. In the second song “*Dar Alia Croix*” the singer confesses that her ex-husband ignored her when she said “He put a cross on me” but she was insisting to see him “I want to see him one time again” which indicates that she has neither dignity nor self-esteem. Also, he burnt her liver and she still love him which is a form of slavery. At The end, she is asking him to back home because it is painful.

Varieties

In the song titled “*Bla Bik Ma Nejemsh*” by Samira L’Oranaise, only one variety which is the Algerian Dialectal Arabic (ADA) is used, to be understandable to the audience and also simple clear lyrics to transfer her suffering from the break up with her boyfriend, in the hand, Cheba Manel code switched and code mixed between ADA and French as in many Raï

songs to reflect the daily Algerian conversations and expressions. Also, to strengthen her lyrics and make them easy to hear.

Conclusion

The preceding chapter was devoted for the practical part of this study. First, it provided through details about the followed methodology. Second, it analytically presented the findings obtained from the research instruments besides a detailed critical discussion to draw conclusion at the end. The results showed that misogyny could be participated by both females and males in various situations. Whereby the core reasons were traced to the social ideology of women are inferior to men and females tended to show their males partners their weakness, which results abuse toward them. Third, despite the obstacles this study face, this chapter still dedicated portion recommendations to remedy the tackled issue, and suggestions for further research.

General Conclusion

General Conclusion

The recent study has investigated some misogynistic themes in Algerian Raï songs. In order to reveal the hidden ideologies, which have included in themes by singers, with the purpose they tended to defend.

To meet the objective of this current work, the study is divided into three chapters:

- ❖ The first chapter provides a better understanding of the subject; a comprehensive overview has been given to misogyny and to its related terminologies. Then, it also tackles misogyny in music, and how it is represented in various genres.
- ❖ The second chapter is divided into two sections. The first section presents the discipline of Critical Discourse Analysis by highlighting the main scholars namely Van Dijk, Wodack and Fairclough. The second section involves the historical and revolution of Raï songs.
- ❖ The third chapter is merely devoted to empirical investigation. It integrates methodology, data collection, data analysis and findings have been explicitly detailed.

Moreover, the research study based on analysing Raï songs, which are titled as “*Khaddaa Number One*” and “*Khalata Diplômée*” by the Algerian male Raï singers Cheb Lotfi and Cheb Fethi Manar. Then, two other songs by female Raï singers Cheba Manel who sang “*Dar A’aliya Croix*” and the song “*Bla Bik Ma Nejmtesh*” by Cheba Samira L’Oranaise. The analysis, basically, dealt with the textual analysis at the level of vocabulary by identifying the main discussed themes.

The songs generalised a misogynistic ideology through their personal experiences. The singers tended to identify, in their songs, only what they reckoned and felt with excluding the

view of the second side. In the song “*Khadda’a Number One*”, the misogynistic lyrics appeared only after break up not before it. If we returned to Islamic Algerian culture, we would say these relationships are forbidden (Haram), and if the society followed the Islamic norms, this kind of misogynistic abuse and oppression would decrease through time.

In general, the findings of the two songs under study had the same ideological aim whereby the misogynistic lyrical was highlighted. That means the lyrics underestimate the value of women. Furthermore, as we have seen from our social practices, women accept this abuse through their entertainment in listening this misogynistic music and dancing. Whilst, despite the hatred toward females by males, males still love females and women still necessary for them.

At the end, “Misogyny in Raï Songs” was tackled for the first time as a case of study. As result, we faced a huge amount of limitations and obstacles in gathering corpus especially in reviewing literature and data analysis. The main obstacle was the reliable references were not available. Then in data analysis, we were not able to identify all misogynistic terms, due to their offensive expressions. We wish from the future researchers to investigate on this topic with various and new terms.

From this perspective, we recommend you to listen critically songs and do not accept any new items only to look different, because each single word has its own ideology and societal purpose. We wish this work to take into a consideration and future researchers will investigate misogyny in different fields and cultures that exist in Algerian society.

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Appendices:

Appendix one: Cheb Lotfi's song "Khadaa Number One"

يا خداعة نامبر وان (Number one)

يا العشق عندك طيوان

و يا انت خطيك لامور (L'amour)

منز يدش بيك ندور

و يا انت خطيك لامور (L'amour)

الكذب في دمك يدور

قلبك فلاصن (glaçon) بارد

كل يوم بعشق واحد

موتي بالغيرة موتي

فيك بزاف ليديفو (Les défauts)

طيحا بزاف فنيفو (Niveau)

متلعبيش بقلبي

وكيالك ربي

وانتيا عشقك موفاز (Mauvaise)

مرانيش معاك الاز (À l'aise)

واي كتلتيني بلي بخوماس (Les promesses)

راني مع القرعة و الكاس

لخدع سكتلك فالدوم

وعشقتك عليا تحتم

مزال تلحقك دعوتي

قلبي راه مدمر

Appendix Two: Cheba Manel's song "Dar A'aliya Croix"

يا دار عليا Croix

بغيت نشوفه une fois

يا قلولي عمري وين راه

نروح نحاوله

سمح فيا علاه

صاي قلبي نكوا

حرقلي كبدة و مزلت فيه شادة

يا والله ماني طالفة

انا سبابي الحسادين ولي مني غايرين

عينهم كي واعرين

و تربي الحفد والله كنت عارفت راح تعطيني البعد

و شراه رافد هاذ القلب

قلولاه يولي

كراحت حياتي complet

عذابه ولا Doublé

هدر معاه يولي لدار و تولي l'histoire

Appendix Three: "Khallata Diplômée"

نتي قلبك بارد

تبحري و تعومي

أنا نبات قاعد

نتي في forêt لا تدوري

Diplômée خلاطة

Diplômée مريولة

Diplômée سحارة

Diplômé فيك كلشي

طالبك راه معول

كنتيني بالجدول

وليت ف الليل نتحول

خلاص ما نهيل

En fin, en fin

تتحاسبي فيذ La fin

مزية الموت كايئة

آه وحد الخايئة

Appendix Ffour: "Bla Bik Ma Nejemsh"

راك حاسب العشق ساهل

واعر عليا

ما عيبت فيك نحلل

ما علابالكش بيا

كي خطيتني وعارت عليا

و الله ما نجمتش

ياك تعرفني غايا

بلا بيبك ما نحملش

المخلص

الميسوجيني هو في الغالب الرجل الذي يكره المرأة ويحتقرها. الكلمة مشتقة من اليونانية "ميزوس" وتعني "الكراهية" وكلمة "جين" التي تعني المرأة.

الميسوجينية تظهر جليا من خلال الفنون على غرار الغناء وبخاصة النصوص المبتذلة و الأغاني الغير لائقة التي تحمل تقارا وتقريما للمرأة.

ما تحتويه بعض الأغاني من مزيج غير متناسق مع جميع ألوان الموسيقى، جعلنا في مواجهة العنف اللفظي اتجاه المرأة، إذ يتوجب علينا اليوم استدعاء الأغلبية الساحقة من الذكور للجلوس على كرسي المحلل النفسي لرؤية وفهم وشرح أسباب هذه الكراهية الشديدة اتجاه المرأة؟ إنه انحراف فكري و إيديولوجي، وثمره المنظومة الاجتماعية للقيم.

الهدف من هذه الدراسة هو إظهار الإيديولوجيات الخفية في خطاب الكراهية الوجه للمرأة في أغاني الراي من زاوية سوسولوجية، لغوية اجتماعية، ثقافية وكذا أخلاقية.

الكلمات المفتاحية: ميسوجيني، الكراهية، المرأة، الأغاني، القيم، الراي.

Résumé

Un misogyne est en général un homme qui méprise, qui hait les femmes (formé du grec misos 'haine' et gyne 'femme').

La misogynie se perçoit même dans les arts, ainsi en est-il dans la chanson où il ressort des textes, un mépris indécent envers la femme réduite souvent à un vulgaire objet de convoitise et de soumission.

Le contenu de certaines chansons, tous genres confondus, nous renvoie à la face cette violence verbale à l'encontre de la femme. Faut-il par-là inviter l'écrasante majorité de la gente masculine à s'asseoir sur le « fauteuil du psy » pour enfin comprendre, voire expliquer cette vindicte haineuse et réductrice envers la femme ? C'est là une déviation idéologique, fruit d'un système de valeurs sociologiques.

L'objectif de cette étude est de révéler les idéologies implicites dans la chanson Raï à partir d'une perspective sociologiques, sociolinguistique, culturelle et morale.

Mot-clés : Rai, la misogynie dans la musique, l'analyse critique du discours, les idéologies implicites.

Summary

A misogynist is generally a man who hates or discriminates against women (derived from Greek word misos "hatred" and gyne which means "woman").

Misogyny is implied in all art forms, as in song texts that transfers prejudice towards females that often reflects a savage lust. The language used in some songs contains verbal abuse. The question here « Shall we invite men to sit in the armchair psycho in order to understand, and explicate this contempt towards women? It is hereby an ideological deviation, a result of sociological ethics.

The aim of this study is to divulge the implicit misogynistic ideologies in Raï songs from a sociological, sociolinguistics, cultural and moral perspective.

Key words: misogyny, discrimination, Raï, sociolinguistic, sociology, implicit misogynistic ideologies.