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**The Use of English in Maghrebi Songs: A Critical Discourse Analysis
of some Lyrics**

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Dedication

I dedicate this work to

My parents, Ouzna and Mouhammed

My grandparents M'hend, Said, Dahbia, and Fatima

My brothers, Sofiane, Boualem, Massi

All the rest of my family and supporting friends

Special thanks for Rafik and Ahmed Maalem

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Abstract

The present dissertation is intended to investigate the presence of English in the Maghrebi Linguistic Landscape by focusing on songs comprising words in English, originated particularly from Algeria, Morocco, and Tunisia. Having two main objectives, the study aims first, to explore the frequency of English use in Maghrebi countries and its impact on the musical environment in there, and, second, to look at the main reasons inciting the Maghrebi singers to use this language in their song lyrics. For this purpose, a number of Maghrebi songs involving English were gathered to serve as a corpus for the study. Relying on *Fairclough's Critical Discourse Analysis Approach*, the analysis of the song lyrics was divided into two main categories: at the level of vocabulary and at the level of grammar. The research is qualitative in nature; therefore, the results are interpreted through a Qualitative Content Analysis (QCA) as an attempt to try to understand the ideologies and other incentives leading the singers to use English in their songs. The results of the present study show that despite the Maghrebi's acceptance of the infiltration of English in their sonorous Linguistic Landscape, its influence in such environment remains marginal. Besides, Maghrebi singers take advantage of English as a global language and use it to call for change both at the local and international levels, and to make the messages related to their personal experiences heard. Finally, recommendations are provided for future intending to investigate the field of Linguistic Landscape.

Key terms: Lyrics, English, Maghreb, Linguistic Landscape, Critical Discourse Analysis, English as a Global language.

List of Abbreviations

CDA: Critical Discourse Analysis

CL: Critical Linguistics

LL: Linguistic Landscape

MSA: Modern Standard Arabic

QCA: Qualitative Content Analysis

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General Introduction

Statement of the Problem

Throughout its history, the Maghreb has been home for diverse ethnicities, languages, cultures and religions. The Maghrebi nations (mainly Algeria, Morocco, and Tunisia) can be safely called multilingual nations. Until recently, four main languages shaped the Linguistic Landscape in these countries: Berber, Latin, Arabic and French. Berber is the oldest language in the area. As it was hardly written, Latin soon became the language of official communication among the Berbers during the Roman period. It was followed by Arabic, as the language of the new religion (Islam), which has also tunately become a native language for parts of the Maghrebis, while French remains the language of the last colonizer. The last arrived in the area, English, is an offshoot of globalization, as it will be argued later. However, unexpectedly, English is gaining an increasing space in different spheres of life namely: education, commerce, media advertisements and arts especially music which constitutes the main focus of the present study.

Notwithstanding its African roots, Maghrebi music is rich and diverse, and it varies from one region to another. Singers from the Maghreb sing either in Berber, or in popular Arabic. During the French presence some ‘Pieds noirs’ also used to sing French music. However, starting from the seventies with groups like ‘Turkish Blend’ and ‘T34’, a wave of singers started to sing also in English; a linguistic curiosity since this language poles apart from the political history of the Maghreb.

With the coming of globalization which has widened the influence of the English language as a *lingua franca*, English has been invading every part of the world, competing with other languages in their own homeland; the Maghreb is no exception. This influence can be observed for instance in the streets (urban public signage), in media (TV programs, advertisements, cartoons, etc.) in arts, etc. in all Algeria, Morocco, and Tunisia where we

observe that English is becoming more and more adopted in this unusual environment. Therefore, our work will attempt to shed some light on the impact of English on the Maghrebi environment, and more specifically on the musical sphere, and also on the reasons why Maghrebi singers choose to integrate such uncommon language in their environment.

Many studies have been conducted in relation to the use of language in public space (visual landscapes). In this regard, one can mention Karapalo's (2011) study of the presence of English in the center of Tampere, Finland aiming to chart the role of English in visual signs considering the content in which English is used for, the actors, their favorable content, and the market sectors using English. The main findings of the study show that English is mostly used for business names, advertising, slogans, and non-commercial information. The language is mainly used by private actors and their content preference is that of English for business names. Indeed, it is found that the catering sector is the keenest user of English in the sectors of the study. The second study that we may mention is Brito's (2016) where she analyzed the notions of multilingualism and mobility in three neighborhoods in Malmö, Sweden. The aim was to investigate how multilingualism, as a consequence of globalization, is negotiated with in public space (physical texts). It is found that multilingualism holds a high value within the Linguistic Landscapes of Malmö, and that this notion is used to provide each neighborhood with a unique sense of place. As a third study targeting the domain of LL, Sidhoum's Master dissertation (2016) on the presence of English in the shop signs in Bouira, Algeria. The study's aim was to explore the expansion of English use in Algeria through analyzing instantiations of English, mainly on shop and building names in the LL of Bouira city center. The findings of the research reveal that the majority of signs labeled in English are of a subject nature and the spread of English in Algeria is an offshoot of globalization. As a fourth study, we mention Fodil's (2017) investigation of the presence of English in shop signs as an attempt to find out the effect of English outside of school in Tizi-Ouzou, Algeria.

It is found that English is quickly gaining ground in society at the expense of other languages, and that the shop owners in the city of Tizi-Ouzou have progressively adopted English 1) as it is associated with the notion of modernity, and 2) as a sign of integration into the global market. In all these works, the dominant aim is to analyze the use of English in public space from a visual landscape. It is worthy to mention that our research also draws inspiration from the sub-discipline of sociolinguistics called linguistic landscape (LL from now) inasmuch as it studies one aspect of the linguistic environment concerned with the sounds systems encountered in a similar way as one talks about the political environment in a given territory. Here the focus will be on the aural dimension of the environment, not the visual.

To our knowledge, no research has been ever conducted on this aspect of the presence of English in the Maghrebi songs. We, therefore, intend to focus our attention on the infiltration of English in the domain of Maghrebi popular songs during the last three decades. Eleven (11) singers (in some cases bands) have been selected randomly; six (6) are from Algeria, three (3) from Morocco, and two (2) from Tunisia. The difference in the number of the selected artists is due to two major reasons. On the one hand, our attention was first caught by the fact that Algerians sing in English. On the other hand, we came across a greater number of Algerian singers during the process of corpus selection on the internet. As for the consistency of the songs to be analyzed, they differ from one singer to another and sometimes from one song to another (belonging to the same singer). This means that there are songs that are entirely written in English, whereas in other songs only the title is in English while the lyrics are in another language.

Aim and Significance of the Study

Historically, Algeria, Morocco and Tunisia are “*Non-English Speaking Areas*” which, however, experience the phenomenon of the presence of English, day after day, in different

fields: in commerce, education, advertisements, art, etc. As mentioned earlier, all the previous works, interested in the investigation of the presence of English in public places have been concerned with English present in shop signage. Ours is different in a significant way, as it is concerned with the investigation of the presence of English on the fine arts, mainly music, by means of conducting a critical analysis of the song lyrics so as to reveal the real reasons for the unusual linguistic choice.

Maghreb music is presently the locus where different singers break linguistic tradition by singing in languages other than Berber and Arabic. Some artists also sing in French and Spanish, and recently in English. Singers from the Maghreb also are making covers of different well known English songs despite the supposed unfamiliarity with the language.

Actually, Maghrebi society is generally deemed conservative where not all topics are allowed to be discussed (Boumedini and Dadoua-Hadria, 2010). Meanwhile, artists, in general, and notably poets and singers are known for their transgression of the social traditions and linguistic norms. They engage themselves to transmit iconoclastic messages with their song lyrics. One may even be tempted to associate this artistic attitude with their use of a foreign language to better transgress those laws. Therefore, one of the objectives of the study is to investigate the reasons why Maghrebi singers opt for the choice of English in their song lyrics. For such an objective, an analysis will be conducted on the lyrics with the view to find out what are the hidden beliefs, and also try to reveal the purposes in their choice of English.

This work will adopt the theoretical framework labelled Critical Discourse Analysis, as illustrated by Norman Fairclough's approach. For practical reasons, it will put the focus exclusively on the *textual analysis dimension* of the approach in order to investigate how lexical and grammatical features of a text can efficiently reveal ideological undertones of an

author (in this case of a singer). This is because, as Fairclough claims, the way in which a text is produced and interpreted is always influenced and shaped by the environment in which it is produced. This latter always leave traces on the features of the text (1995: 97).

The Research Questions and Hypothesis

As previously mentioned, this work is concerned with the analysis of lyrics in English sung by different singers from the Maghreb: Algeria, Morocco, and Tunisia. To reach this objective, the following research questions are raised:

- 1- To what extent does English impact Maghreb's sound environment?
- 2- What motivates the singers to use English in their song lyrics?

One hypothesis is suggested for each question asked above:

- 1- Despite its notable infiltration into the Maghrebi sphere, English use has less impact on the sound environment because it is used besides other languages (Arabic, Berber, and French).
- 2- Political ideologies and globalization are the main reasons inciting the singers to choose English for the composition of their lyrics.

Methodology

The study consists in an analysis of the lyrics composed in English by Maghrebi singers. The selected corpus is elaborated in two ways: by consulting web-sites, and by contacting directly the singers on their official pages on Facebook. The study will, therefore, be a corpus based analysis of the lyrics to sort out, categorize, and then critically analyze the lyrics. The data will be examined according to a Qualitative Content Analysis following Fairclough's approach of Critical Discourse Analysis (CDA) and his three dimensions of discourse: social practice, discourse practice, and text. While not disregarding the social and

discourse practice dimensions of the model, textual analysis will remain the main focus of the research. The reason why we opt only for this dimension is that the aim of the present study is to only sort out the ideologies inciting the singers to use English in their song lyrics regardless of the songs' production and consumption, etc.

Structure of the Dissertation

The dissertation follows the traditional simple structure known as IMRAD framework. Therefore, it consists in a general introduction, followed by a first chapter to review the literature and to introduce the theoretical framework under which this study will be conducted. The second chapter will be devoted to the research design which describes the procedure followed for the collection and analysis of data. This will be followed by the results and discussion chapters where the results are first introduced and then discussed according to the selected theoretical framework. A general conclusion will attempt to provide answers for the research questions, check the validity of the research hypotheses, and hopefully suggest some recommendations for further research in the same area of study.

Chapter One
Review of the Literature

Introduction

This chapter is theoretical in nature. Its purpose consists in the presentation of the theoretical foundations of the research area together with an overview of the key concepts that will be introduced throughout our research. This chapter explains our analytical framework. It traces back the most important approaches related to our field of study commonly referred to as Critical Discourse Analysis. It comprises five sections. The first section sets the link between the globalization of exchanges at world level and English as a global language. The second section reviews the emergence and the spread of English in the Maghreb which historically and politically does not belong to the British colonial sphere. It is followed by the third section which introduces the domain of Linguistic landscapes in its wider scope. The fourth section, in its part, provides a general idea about music in the Maghreb, its spirit, mood, culture, etc. The last section provides the theoretical framework of the study consisting in Critical Discourse Analysis with a particular emphasis on Fairclough's *A Social Theory of Discourse* as our research will precisely consist in a textual analysis of the song lyrics to sort out the different hidden ideologies.

1.1 Globalization and English as a Global Language

With the phenomenon of globalization, the world is living an increase in relations of people, culture and economy. The term, globalization, generally refers to the transnational circulation of ideas, languages, and popular cultures in different countries around the globe (Corrêa de Almeida Pasinato, 2008). Fairclough sees globalization as those changes which happen in the external world (2006: 3) i.e. the movement toward internationally common economic, financial, societal and communication integration (Nilson, 2010, cited in Haj Ali Irani and Noruzi, 2011). The term 'Globalization' was coined in 1970's, yet its true existence, according to some scholars, is more ancient and goes back to the post World War II (Corrêa

de Almeida Pasinato, 2008). One of the main results of this phenomenon was the demand for an international language, therefore, “*towards the 20th century, English became a truly global language and since then it has kept its privilege*” (Ciprianová and Vančo, 2010: 123). Notably, English and Globalization go hand in hand, and this to attain common communication, business and politics around the world (Corrêa de Almeida Pasinato, 2008).

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

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

is produced and maintained according to a division of groups on the basis of language they speak” (cited in Ricento, 2000: 112-113) which Phillipson (1992) referred to as ‘Linguistic Imperialism’ later on. Pennycook (1994, cited in Mair, 2003) argues that though the usefulness of English as the language of the global contact: it still has this role of the language of miscommunication reflecting inequality and injustice in relation to other languages.

Starting from the 17th centuries, English has been the dominant language, around the world, though some other languages (Chinese, Spanish) have more speakers. Nowadays, in English as Foreign Language (EFL) contexts, it is not learned only through formal classroom contexts, but rather through “*informal use of English especially in the form of code-switching*” (Preiseler, 1999 cited in Mair, 2003: 11). That is, English is found everywhere, and has gained different types of users around world. For this reason, it can be said that English has no owner. It belongs to those who make use of it, and as Phillipson (1992) punctuates a person who does not know English is in a very concrete sense ‘*disadvantaged*’.

1.2 The situation of English in the Maghreb: Emergence and Spread

1.2.1 In Algeria

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

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

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

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

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

1.2.1.1 Algerians' Attitudes toward English

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

1.2.2 In Morocco

Morocco is a multilingual country where Arabic and Berber are considered as official and native languages, French as the first foreign language in addition to Spanish and recently English as its second foreign language. In fact, the presence of English, in Morocco, goes back to the period of the French Protectorate. It was taught in schools as a second language aside French which was the first language of instruction (Sadiqi, 1991). However, things started to change after the independence, when Classical Arabic soon became the official language of the kingdom; French became the second language whereas English remained

“one of the foreign languages that a student optionally chose to learn during the last three grades of high school education” (Sadiqi, 1991: 100).

According to Sadiqi (1991) there are three main domains which are affected by English in Morocco: education, mass media and Arabization. In the domain of education, especially in universities, both the number of departments of English and the population of English teachers saw a great increase between late the 1960' and the 1980's (Sadiqi, 1991). As for mass media, *Morocco Today* newspaper is published in English and sees a daily progressive circulation. In addition to newspapers, Morocco radio station allocates a daily portion for English broadcasting (news, songs, etc.). Concerning TV programs, people living in Rabat, for instance, have the chance to watch three foreign television channels among which, the American *World Net*. Arabization has also its affect from English in terms of vocabulary of standard Arabic by making reference to English as a source of scientific terms and modern concepts (Sadiqi, 1991).

1.2.2.1 Moroccans' Attitudes toward English

After the investigation made by Sadiqi (1991) through the distribution of questionnaires to ordinary laymen and students, the results were in favor of English. Once pupils from high-school were asked to choose between French and English, 72% of them opted for English since they saw it as more developed, impressive and technical, whereas French was only considered as a colonial language. Concerning university students, in an attempt to investigate their use of the English language, statistics revealed that 41% write in English outside class assignments, mainly for their friends inside and outside Morocco, 48% read it, and 11% speak it outside the classroom. Laymen of different ages and different occupations, also, were asked about their attitudes towards English. 87% of them welcomed the idea of seeing English spread in Morocco.

1.2.3 In Tunisia

Tunisia is the land of multiculturalism and the crossroads of languages (Bahloul, 2001; Aouina, 2013). A number of languages survive in the Tunisian territory from which we distinguish native, national and foreign languages. Classical Arabic is characterized as the national language; French, Spanish, and Italian as foreign languages whereas the Berber and the Arabic dialects, being the native languages of the country, are left for non-official matters. Recently, English has been added to this list of languages that coexist in Tunisia's '*linguistic marketplace*' (Bahloul, 2001).

Many factors led to the increase use of English mainly tourism as Daoud (2001: 23 cited in Aouina, 2013: 27) points out "*in the last two decades English has been more used in the tourist trade to address foreigners*"; also advertising and technological exchange particularly with the USA (Bahloul, 2001). Today, just like in Morocco, English is found in different domains of which we may mention the domain of education. Historically speaking, English was firstly taught in schools shortly after Tunisia's independence from the French Protectorate in 1956. The aim was only for pedagogical matters as clearly mentioned in Bahloul's words (2001) "*formally, English in Tunisia was studied for no particular purposes other than that of being part of an educated person's intellectual and cultural baggage*". Indeed, the study made by the Ministry of Higher Education in Tunisia asserts that a great number of students choose English rather than any other foreign language (Bahloul, 2001). In the present day, English succeeded to overpass the 'school fences', and penetrates in people's different daily life domains (Aouina, 2013: 39). In the domain of broadcast media, for instance, Walters (1998, cited in Bahloul, 2001) states that though the domination of French and the Arabic in the operation in both radio and TV broadcasting, English has made considerable increase in the two domains. Daily programs in English were included at the International Service of Tunis Radio. As for TV programs, many English and American

services and channels have invaded most Tunisian homes such as BBC World Service and CNN giving a chance for its viewers to improve their English language skills. Concerning the written press, by 1990's two Tunisian newspapers were published in English (*ibid.*): *English Digest* which appeared in 1992 on a daily basis and the weekly newspaper *Tunisia News* founded in 1993 (Battenburg, 1996). Nonetheless, despite territorial gains, English in Tunisia still lags behind Standard Arabic and French with only 10% of the population knowing how to read and write the English language (Bahloul, 2001).

1.2.3.1 Tunisians' Attitudes toward English

In his investigation about the English language as a Lingua Franca in Tunisia, Aouina (2013) distributed questionnaires for high school students (17-18 years old), and teachers (40-60 years old). One of the questions asked was whether globalization had a positive impact on English in Tunisia; both teachers (with 83.4%) and students (with 65.9%) confirmed this statement. The percentage was higher with the teachers, and the justification provided by Aouina was that this is '*due to the age factor*' (2013: 136). That is, the teachers had the chance to experience English in its two phases as being only a school subject and as being the language of communication and technology whereas the young students were only exposed to this second phase. Therefore, these students are not really aware of the great change that globalization had undergone to English in Tunisia (*ibid.*).

1.3 Linguistic Landscape

This new area of study has been developed in recent years as a field of interest and cooperation among applied linguists, sociolinguists, sociologists, psychologists, cultural geographers and several others. Their common interest is the demonstration of the LL as the scene where the public space is symbolically constructed (Shohamy et al., 2010; Ben-Rafael et al., 2006). The concept was first elaborated by Landry and Bourhis in their seminal work on ethnolinguistic vitality and signage in Canada (1997). They define it as "*the visibility and*

salience of languages on public and commercial signs in a given territory or region” (1997: 25). Landry and Bourhis provide another definition, widely used by researchers while dealing with the same topic as did Gorter, 2006; Ben –Rafael, 2006; Fodil, 2017; etc., as follows:

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

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

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

The same idea is found in Pietikäinen, *et al.* (2011: 279) who, for their part, argue that LL is “*a discursively constructed public space, which results from human action and is thus subject to various kinds of political and ideological logics and innovations*”. Both definitions discussed an important point concerning the fact that the language used in public spaces is due to human action aiming to influence human actions i.e. this choice is controlled by particular ideologies and external forces intending to influence other people and bring them to their part.

1.4 Music

The Oxford English Dictionary (2007) defines music as ‘sounds in melodic or harmonic combination, whether produced by voice or instruments’ or as a set of sound notations meant to be sung or played on instruments. Superficially speaking, it appears that music is “*what comes out of the speakers when we play a CD on our stereo. It’s what we hear on the radio. Music is singers singing and musicians playing. Music is a sound that we enjoy hearing*” (Dorrell, 2005: 18). However, music is much deeper than that; it is about poets’ ideas corresponding to laws of human logic and life (Marhamah, 2014). Music is the language of

emotions (Machlish, 1955 cited in Marhamah, 2014) through which singers both express their feelings and create emotions on their listeners (Marhamah, 2014; Dorrell, 2005). Therefore, music “*is something that people create and something that people respond to*” (Dorrell, 2005: 19). Notably, music is universal and allows each culture include its part of identity (Ounnoughene, 2015)

1.4.1 Lyrics as Speech

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

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

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

1.4.2 Anthropology Lenses on Maghrebi Music

A number of researchers shed light on Maghrebi musicology due to its richness. The Andalous type is said to be one of its first and real basis of Maghrebi music. Its foundation is largely attributed to the Great Ziryâb under the name of ‘Muwashahat’ (Aous, 2006;

Ounnoughene, 2015) who transmitted it to the Muslims living in Cordoba, Seville, and Grenade. Once defeated in 1492, these Muslims were forced to leave their territories, and some of them came to settle in North Africa (Maghreb) bringing with them this music genre that soon become what is known as Arabo-Andalous music (Aous, 2006). Since then, it has become the pride of this area (Ounnoughene, 2015). It was acknowledged in the international meeting in Tlemcen (2011) that this music genre is still living and found expression in different cities of the Maghreb namely Fés in Morocco; Tlemcen, Algiers, and Constantine in Algeria; and Tunis in Tunisia.

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

Another music genre, Rai music whose emergence goes back to the French colonization reached its climax a few decades ago. Rai is "*a popular music produced originally in urban western Algeria*" (Langois, 1996: 259). During the French invasion, western Algeria especially Oran (the little Paris) received a great number of settlers from Europe which made it a multiethnic city. Such diversity led to the emergence of a wide range of artists and music genres among them Rai (Noor Al-Deen, 2005). During the first decades of its emergence, this music genre was not recognized by the State and its institutions (Boumedini and Dadoua-Hadria, 2010), therefore; it has only been "*associated with discrete social domains, single-sex*

wedding parties, night-clubs and brothels” (Langois, 1996: 260). However, by 1980’s “*Rai has undergone considerable change since transition from wedding parties and intimate night-clubs of Oran to open-air concerts and MTV*” (*ibid*). It has soon reached the neighboring countries mainly Morocco, and today, it has become internationally recognized especially with the songs of its King Cheb Khaled.

Berber music is another important genre of the Maghrebi music (mainly Algeria and Morocco). This genre consists in the musical tradition of the Berbers who are the first native inhabitants of this area; they refer to themselves ‘Amazigh’ (pl. Imazighen) (Crawford and Hoffman, 2000). It varies in its types of music of which we may mention traditional and modern Kabyle, Chawi, Mezabi, Idheballen, Ahwach, modern Algerian, etc. Though it has existed since the mid-19thC., in Algeria, (Ounnoughene, 2015), the real emergence of Berber music goes back to the 1930’s with Chiekh Nouredine and his followers in the domain namely Slimane Azem, Cheikh El Hasnaoui, Cheikh Arav Bouizgaren, and many other emigrant singers. By the 1970’s, the business in music in different Berber verities was blooming (*op.cit.*). With his song ‘A Vava Inouva’, Idir succeed to bring an international attention to the Berber music, and so did recently the Moroccan Hindi Zahra (Berber singer) who produced remarkable songs in English. Idir gave an international audience to the new type of music labelled Modern Music, and this success paved the way to a manifold of more or less successful groups that made of Berber music a significant contributor to the promotion and dissemination of Berber culture.

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

1.5 Critical Discourse Analysis (CDA)

1.5.1 CDA: Definition and History

CDA studies discourses and contexts in the public sphere, in other words, it analyzes the relation between discourse and sociocultural developments in cross cultural domains allowing to highlight the traces of cultural and ideological meanings (Hoepfner, 2006). According to Van Dijk, (2001) CDA is multidisciplinary in nature; it a type of discourse analysis that primarily studies how social power abuse, dominance, and inequality are reflected discourses taking into account the social and political context. It is not considered as a theory or a method because of its ability to adopt various theoretical standpoints and because of the variety of uses to which it has been applied (Jorgensen and Phillips, 2002, cited in Hoepfner, 2006). Wodak *et al.* argue that CDA goes beyond the analysis of linguistic features to the analysis of daily life communication in different domains. It takes into consideration both spoken and written discourses as a social practice, and considers the relationship between discourse and social practice as being dialectical (2009: 7).

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

As previously mentioned, CDA is founded on two assertions: all discourse reflects ideologies in a way or another (Fowler, 1991 cited in Tan and Renugah, 2015), and that those ideologies are hidden and viewed as reproduced for the benefit of the groups in power in society (Fairclough, 2001). Therefore, one of the main aims of CDA is to uncover the opaqueness and power relationships, that is “[to] systematically explore the opaque relationship of causality and determine between a) discursive practices, events, and texts, and b) wider social and cultural structures, relations, and processes”(Fairclough, 1995: 132).

1.5.2 The Principles of CDA

According to Fairclough and Wodak (1997), CDA has eight (8) principles: 1) CDA addresses social problems; 2) power relations are discursive; 3) discourse constitutes society and culture; 4) discourse does ideological work; 5) discourse is history; 6) the link between text and society is mediated; 7) CDA is interpretative and explanatory; and 8) discourse is a form of a social action. In fact, some of these principles are going to be highlighted and discussed in the fourth chapter.

1.5.3 Ideology in CDA

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

Ideologies are representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation. They may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles). Analysis of texts [...] is an important aspect of ideological analysis and critique (2003: 28)

1.5.4 Approaches to CDA

a. Teun Van Dijk's Sociocognitive Model

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

b. Ruth Wodak and her Sociological and Historical Approach

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

discourse: 1) discourse reflecting always power and ideologies, 2) discourse is historically connected to current or previous events; 3) interpretation of discourse depends on “*positions [...], respective context and levels of information*” of the interpreter (1999: 12-13).

c. The Analytical Framework: Fairclough’s A Social Theory of Discourse

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

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

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

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

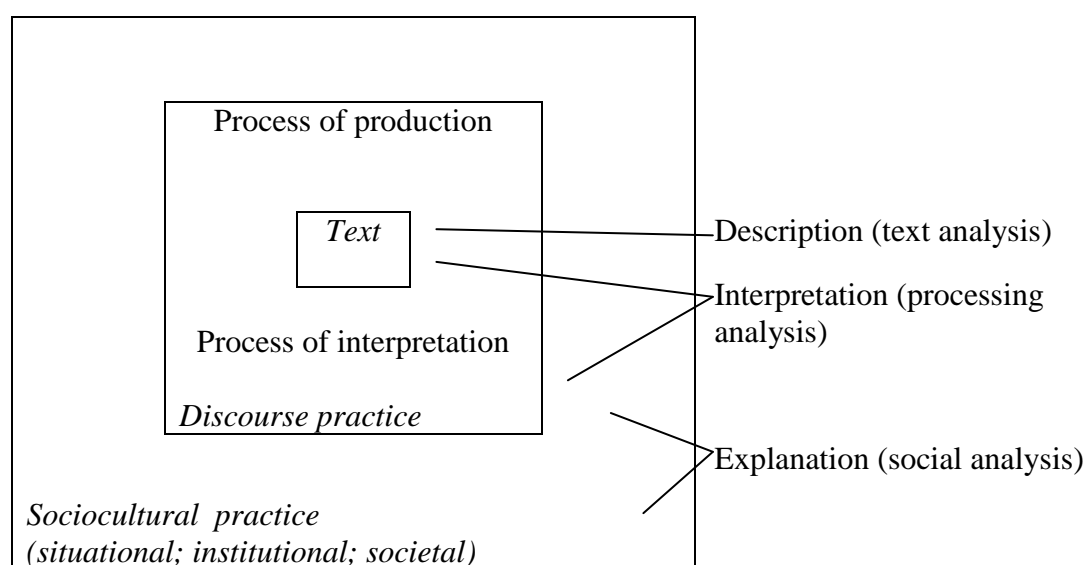


Figure 1.1: Fairclough's Model of the Three Dimensions of discourse (Fairclough, 1995: 98)

1.5.5 Text and Textual Analysis

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

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

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

Conclusion

This chapter has reviewed four main concepts of the research. First, it has presented an overview concerning globalization and English as being the current global language. Then, it has reviewed the situation of English: its emergence and spread in the Maghrebi nations namely Algeria, Morocco, and Tunisia together with the general attitudes of the inhabitant towards this language. The third section discussed Maghrebi music, and a correlated lyrics and speech, before presenting a form of evolution of music in the Maghreb which served as a basic form which our corpus was drawn. The third and main section has introduced the theoretical framework of the study i.e. CDA by first defining what is CDA, its history, principles, and different approaches mainly Fairclough's *A Social theory of Discourse* (focusing only on the textual analysis) that the study will adopt for the analysis of the song lyrics.

Chapter Two
Research Design

Introduction

This chapter deals with the research design of the current study consisting in addressing the issue of presence of English in the Maghrebi music sphere, and sorting out the different ideologies that may be conveyed by the song lyrics. The chapter is composed of three main sections. First, it presents a description of the setting of the study. Next, it provides a descriptive account for both the corpus of the study and the procedures of data collection. Lastly, the third section explains the procedures of data analysis. The study opts for the qualitative analysis by making use of the Qualitative Content Analysis (QCA) to interpret textual data taking into account Fairclough's analytical framework: A Social Theory of Discourse. The focus will only be on the textual analysis dimension in which vocabulary and grammar are analyzed to figure out the ideologies laying on the song lyrics.

2.1 Description of the Setting

Our research aims to question the presence of English in the Maghrebi LL. The Maghreb or what is known for Westerners the Great Maghreb is situated in North Africa and in west of Egypt. This area comprises five main countries namely Algeria, Libya, Morocco, Tunisia, Mauritania, and Western Sahara (mostly controlled by Morocco). Maghrebis are largely composed of Berbers and Arabs who were colonized by France making them francophone people. Maghrebi countries (especially Algeria, Morocco, and Tunisia which are the main focus of this study) receive a large number of tourists from all over the world around the year. Moreover, the Maghrebi economy has recently seen a foreign economic integration mainly from the United States and the European Union (Hufbauer and Brunel, 2008). These factors added to many others made the fact that French alone is not sufficient to satisfy the needs of the foreigners (whether tourists or traders) who generally use English as a mediating language. Interestingly, English used to be totally absent in the Maghreb until these last few

decades. However, today, we notice a remarkable circulation of this language in different Maghrebi public places (streets, shops, music, radios, TV, etc.) leading to create a new LL (both visual and sonorous) which now progressively integrates English.



Figure 2.1: The Three Maghrebi Countries under Investigation: Algeria, Morocco, and Tunisia.

The map above downloaded from Google shows the three main nations of the Maghreb on which the present study focuses on. In the East, we find Tunisia; in the Middle we find Algeria; and in the West we find Morocco.

2.2 Procedures of Data Collection

As previously mentioned in the general introduction, the current study investigates the presence of English in Maghrebi LL, more precisely musical LL, and also the ideologies and external factors inciting singers for such choice of language. In order to investigate this presence of English in the Maghrebi LL, a set of songs composed by singers from Algeria, Morocco, and Tunisia in English were gathered. Therefore, the corpus of the study consists in

40 songs selected randomly. The songs belong to 11 singers. 13 songs belong to Algerians, 23 to Moroccans, and 4 to Tunisians. The lyrics of the songs were obtained in two ways: 1) through web-sites such as: MertoLyrics, paroles-musique.com, Lyrics Translate, etc. or, 2) through contacting the singers on their official pages on Facebook such as: Nabila Dali (official fan page), Hindi Zahra and Haydar Hamdy. To analyze the lyrics of the selected corpus, two main categories were established: vocabulary and grammar which, in turn, were subcategorized relying on the theoretical framework of Norman Fairclough.

2.2.1 Limitations

It is worth mentioning that the study faced some limitations during the collection of the corpus. As a main limitation, not all the songs sung by Maghrebi singers in English could be obtained. Moreover, we could not access the lyrics of some selected songs and we were thus compelled to abandon them. The main reason for that was the fact that those songs were not yet realized (not yet sold). Despite these limitations, efforts were made to gather as many songs as possible to conduct our study.

2.3 Procedures of Data Analysis

2.3.1 Qualitative Content Analysis

In the present research, the song lyrics are analyzed with the view to investigate the presence of English in the Maghrebi LL, and to attempt to sort out hidden ideologies conveyed in these songs influencing this choice of language. To this purpose, the Qualitative Content Analysis (QCA) is found to be the most appropriate method for interpreting the texts of the corpus (i.e. the song lyrics).

Many definitions were attributed to QCA. As an instance, Hsieh and Shannon (2005: 1278) define QCA as simply “*one of numerous research methods used to analyze text data*”.

Mayring (2000) considers QCA as “*an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical rules and step models, without rash quantification*”. The QCA consists of three approaches: conventional, directed and summative which are all used to interpret meaning from the content of text data (Hsieh and Shannon, 2005). However, our research will focus only on the directed approach which necessitates that the analysis starts with a previous theory or relevant research findings as guidance for encoding categories (*ibid.*). Accordingly, to analyze the song lyrics, the present study follows Fairclough’s A Social Theory of Discourse as a previous theory which allows encoding two main categories: vocabulary and grammar.

2.3.1.1 Fairclough’s A Social Theory of Discourse

Norman Fairclough’s CDA analytical framework is considered as being the center approach of CDA. Fairclough (2001) deems language as a crucial part of social life, and each one influences the other in a dialectical relationship. He also believes that the way people produce and interpret language is ultimately affected and controlled by power. For that purpose, he proposes three dimensions to analyze this dialectic relationship namely: *textual analysis*, *discourse practice*, and *social practice* to analyze any discourse. The present research, as already mentioned in the previous chapter, focuses only on the first dimension (textual analysis) consisting in the analysis of the linguistic features of a given text or discourse to sort out the hidden powers and ideologies in that text or discourse. For this type of analysis, Fairclough categorizes the linguistic features into three main categories: *vocabulary*, *grammar*, and *textual structure (cohesion)*. Regardless for this latter, the study focuses only on the two former categories i.e. *vocabulary* by analyzing the lexical aspects mainly *synonyms*, *antonyms*, *hyponyms*, *metaphors*, *euphemistic values*, *formal/informal language*, and *positive* and *negative expressive values*. As for *grammar*, it consists in the

analysis of types of process and participants by means of *agency*, *sentence moods*, *modality*, and *pronouns*. The third category (textual structure) is not taking part in the present research since the analysis is about song lyrics which, obviously, do not take the same standard structure compared to academic texts.

Conclusion

This chapter has outlined the research methodology adopted to investigate both the presence of English in the Maghrebi music and the hidden ideologies from the song lyrics. It has provided a description of the area of investigation followed by the limitations faced during the collection of the corpus. It has also described both the corpus of the study and the procedures of data collection. The third section provided the explanations for the data analysis procedures through the application of the Qualitative Content Analysis (QCA) as the most suitable approach for the textual interpretation of our corpus; this, in fact, was to reach plausible answers for the asked research questions. Finally, it has ended up with a reintroduction to the analytical framework of the present study consisting in Fairclough's *A Social Theory of Discourse*.

Chapter Three
Presentation of the Findings

Introduction

This empirical chapter is devoted to the analysis of the gathered data related to Maghrebi song lyrics in English. The chapter is divided into two main sections. The first is related to the presentation of the corpus of the study, and the second is about the presentation of the findings obtained after the analysis of the selected corpus by means of a Qualitative Content Analysis (QCA) relying on Fairclough's textual analysis dimension as developed in Critical Discourse Analysis (CDA). This analysis is based on two main categories: vocabulary related to the terminology used to express different themes, and grammar consisting in the analysis of the types of process and participants in terms of agency, sentence moods, modality and pronouns.

3.1 Results

Theme	Love	Politics	Gender	Freedom	other
Number of songs	16	10	6	4	4

Table 1: The Recurrent Themes in the Songs

Table 1 indicates that there are four main themes repeatedly discussed in the songs under study. Love is the dominant theme with sixteen (16) songs, followed by politics with ten (10) songs, then gender with six (6) songs, and finally, the theme of freedom with four (4) songs. Concerning the remaining four (4) songs, they deal with other less recurrent themes such as misery and solitude.

3.1.1 The Language(s) Used in the Song Lyrics

Number of languages used in the lyrics	One language	Two languages	Three languages
Number of songs	20	12	8

Table 2: The Number of Languages Used in One Song.

As clearly shown in table 2, more than one language is used in the songs under study where the singer chooses either to sing in English or mixes between two or more languages.

Twenty (20) songs have their lyrics composed in one language whereas twelve (12) other lyrics are composed in two languages, and eight (8) lyrics are sung in three languages or more. Another table is suggested to identify the languages used.

English	English and Arabic	English and Berber	English and French	English and two or more languages
20	8	3	2	7

Table 3: The Different Languages Used in Songs.

Table 3 shows that English is present in all the 40 songs, yet its presence differs from one song to another. As we can see, twenty (20) songs are fully written in English; eight (8) songs consist in a combination between English and Arabic (dialectal Arabic); three (3) songs have lyrics mixed between English and Berber; two (2) songs consist in a combination of English and French; and finally, seven (7) songs consist in more than two languages where English is always present.

3.2 Textual Analysis of the Songs

3.2.1 Vocabulary

In order to analyze the vocabulary, the songs have been classified according to the themes they treated. The vocabulary, then, was analyzed relying on some lexical aspects proposed by Norman Fairclough in his textual analysis namely: *synonyms*, *antonyms*, *hyponyms*, *euphemistic expressions*, and *metaphors* as reflecting experiential values; *formal* and *informal language* as reflecting relational values; and *negative* or *positive expressive values* as reflecting attitudes toward a certain aspect in the text (in this case the lyrics).

The Theme of ‘Love’

Lexical type	Hyponyms	Metaphors	Expressive values	
Extract from the song lyrics	My love; honey; baby; feelings; desire; your	- ‘ <i>You are the light [...] sun of my morning; A star in my sky: You Shine [...] your</i>	Negative	Positive
			- ‘I put myself into trouble; If I was to take you	- ‘You’re moving me; <i>you’re doing</i>

	woman; my heart;	kindness has gracefully; <i>Transported me from winter to a magical spring</i> ’; - ‘I will <i>tell it to the moon</i> ; sing it to the sky’.	home; If I was to lose control’; - ‘Those words are <i>faked</i> ; No I’m not your toy’.	<i>something good to me</i> ’; - ‘Here comes the time; For my heart to heal the past; <i>From now and then; There will be the good and the best</i> ’; - ‘Can we lose ourselves; In the depth of the night; <i>Not afraid to let it shine</i> ’.
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Table 4: The Lexical types involved in the theme of ‘Love’ in the Song Lyrics.

The analysis of the songs dealing with the theme of love revealed that two types of love have been discussed: carnal love (the dominant type) and mother love. The major lexical aspects identified, as table 4 shows, are: *hyponymy* consisting in the presentation of some vocabulary related to love; *metaphors* that the singers used to make connection between humans and nature to express a specific idea; and *negative* and *positive expressive values* to express certain attitudes toward specific aspects in the songs (more details will be presented in the following chapter).

The Theme of ‘Politics’

Lexical type	Informal language	Negative expressive values	Euphemistic expressions
Extract from the song lyrics	- ‘Don’t believe the <i>liars</i> ’ - ‘There is only war religion, <i>liars</i> , stolen liberty’.	- ‘You were ready to go; <i>For the best or the worst</i> ; you were ready to follow; but is there anybody; who can tell me where; do <i>broken ones</i> go’ - ‘We are like vampires; they wanted <i>to kill us</i> ’. - ‘Everybody is far from reality, ; It feels like a memory, so old, I feel alone’ - ‘They wanted to burn me because I have a different faith’.	- ‘The <i>sheik</i> , he drove his <i>Cadillac</i> ; went a cruisin’ down the ville’ - ‘Rock the Casbah; the <i>shareef</i> don’t like it’.

Table 5: The Lexical types involved in the theme of ‘Politics’ in the Song Lyrics.

Just as it is the case in the theme of ‘love’, the theme of ‘politics’ has different focuses of which we mention: seeking identity, religious dominance in institutions, the situation in Palestine, and the Civil War (in Tunisia). The main lexical aspects identified are those reflecting relational and expressive values. Unlike the previous table, table 5 shows that the language used is less formal and more offensive with only negative expressive values. The other aspect is the euphemistic expressions i.e. indirect expressions the singers use to replace harsh words and phrases.

The Theme of ‘Gender’

Experiential Values

Lexical type	Antonyms	Hyponyms	Metaphors
Extract from the song lyrics	- ‘You <i>speak</i> and I keep <i>silent</i> [...] you <i>make fun of me</i> ; the way I look; the way I speak while you <i>take pride of yourself</i> [...] you’re <i>handsome</i> and I’m not [...] you say <i>white</i> and I say <i>black</i> ’.	1- Sun, bird, peace, free, shine, fire, chains. 2- Fruity, sensual, simple, symbol, hot, esthetics, make up, natural, cosmetic.	- ‘When will the sun shine to clear the night's tears?’ - ‘Rivers of water from my eyes to my chin’

Table 6: The Lexical types involved in the theme of ‘Gender’ in the Song Lyrics (Experiential Values).

Relational and Expressive Values

Lexical type	Formal and Informal language		Negative Expressive Values
Extract from the song lyrics	Formal	Informal	- ‘Easy how you can play; how you can say good bye’; - ‘When will you let me speak’; - ‘I am leaving like a prisoner’; - ‘No consolation I could find in your skin’; - ‘‘Cause you don’t know how to give me good love’.
	- ‘ <i>Please</i> , set me free’;	- ‘Stop <i>pissing</i> me off’; - ‘Hot kills me <i>shut up</i> ’;	

Table 7: The Lexical types involved in the theme of ‘Gender’ in the Song Lyrics (Relational and Expressive Values).

Table 6 indicates the lexical aspects identified at the level of the experiential values which are *antonyms*, *hyponyms* (**-1-** refers to the words used in relation to freedom whereas

-2- refers to the words used to depict a woman), and *metaphors*. Concerning table 7, it illustrates the lexical aspects at the level of both relational and expressive values. The table demonstrates that the language is formal in some few cases and less formal in few others. In all, the language used is simple, yet has a considerable number of negative expressive values toward specific aspects in the text that will be discussed in the following chapter.

The Theme of ‘Freedom’

Lexical type	Hyponyms	Metaphors	Expressive values	
			Negative	Positive
Extract from the song lyrics	Free, boundaries, universal, dream, keep silence, children of hope etc.	- ‘Sounds like my heart beating; fast and free now’ - ‘when the silence speaks words you don’t wanna say’.	- ‘The night was cold and I was told to keep the silence’;	- ‘When the pain starts to fade away’ - ‘There is no rules; between you and that; there’s no lines no lights’ - ‘The music’s got no boundaries’ - ‘art understands all languages’

Table 8: The Lexical types involved in the theme of ‘freedom’ in the Lyrics.

Table 8 indicates that three lexical aspects are recognized. The first lexical type is *hyponyms* related to the notion of ‘freedom’. The second one consists in *metaphors*. The third and last is the *expressive values* including both *negative* and *positive values*.

3.2.2 Grammar

Agency of Experiential Values

According to Fairclough (2001: 101), there are three main types of sentence, in English: *SVO*, *SV*, and *SVC* which express three main types of process: *action*, *event*, and *attribution* following the same order. An *action* involves two participants: an *agent* (animate) and a *patient* (animate or inanimate). An *event* involves one participant (animate or inanimate).

However, *SV* sentences are not always events in case the participant is animate. They can be *patientless actions (non-directed actions)*. An *attribution* involves also one participant. Interestingly, there is also an attribution after the verb which is 1) *possessive* in case the verb is a form of have, or 2) *nonpossessive* in case the verb is a stative one (be, feel, believe, etc.). These nonpossessive attributions can be adjectives (one word) or nouns (phrase) (*ibid.*: 102).

The analysis of the lyrics reveals that all the three types of sentence (*SVO*, *SV*, and *SVC*) are present, yet in imbalanced proportions. Hence, we find that the *SVO* type is the most used followed by the *SVC* type, then the *SV* type as the least used. Notably, almost all the participants of these types of sentence are animate (generally replaced by personal pronouns); few inanimate participants were introduced, only in the *SVC* and *SV* types. The tables 9, 10, and 11 below provide some illustrations about all what has been just mentioned above:

Type of sentence	SVO
Extract from the Song Lyrics	<ul style="list-style-type: none"> - ‘ You know this life is a game’; - ‘ You tell the truth; [...] You care for me’; - ‘ I choose another way’; - ‘ I become a murderer’; - ‘ I want to take you high’; - ‘ I see the shadow shine’; - ‘ You played me for a fool’; - ‘ He needs me; he doesn’t know it’; - ‘ I see all the gold and; I know all the rules’; - ‘ I wanted to go away; I wanted to see the world [...] I saw this stranger guy [...] He said to me ‘ruh’ (go in <i>Berber</i>); He wanted to guide my way [...] I left my life behind’ - ‘The King called up his jet fighters [...] the jet pilots tuned to the cockpit radio blare’

Table 9: The Structural Type of Sentence in the Song Lyrics (*SVO*).

Type of Sentence	SVC		
Extract from the Song Lyrics	Possessive Attribute	Nonepossessive Attribute	
	- ‘I have a different faith’.	Adjective	Noun (phrase)
		<ul style="list-style-type: none"> - ‘I was <i>lost</i> in the crowd’; - ‘I was <i>fool</i> before I knew you’; - ‘Your world is 	<ul style="list-style-type: none"> - ‘You are <i>a dream</i>’; - ‘I am <i>a soldier of sound</i>’; - ‘I’m not <i>your toy</i>’; - ‘You are <i>my precious</i>

		<i>strange</i> ’; - ‘I’m worry tonight’.	<i>memory</i> ’.
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Table 10: The Structural Type of Sentence in the Song Lyrics (SVC).

Type of Sentence	SV	
Extract from the Song Lyrics	Event	Patientless
	- ‘The world is moving’; - ‘Music is coming’.	- ‘We will be waiting’; - ‘I wonder’; - ‘You are moving’; - ‘I’m dying; I’m trying; I’m fighting’; - ‘I don’t remember’.

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

Relational and Expressive Values

Modes of Sentence

After the clauses have been identified, they have been classified into three categories relying on Fairclough’s three *modes of sentences* or *sentence moods* (2001). There is 1) the *declarative sentence* which consists in a subject and a finite (verb), 2) the *interrogative* or *grammatical question* which consists in a finite and a subject to which we distinguish two types: *wh-questions* and *yes/no questions*, and 3) the *imperative sentence* which consists in a finite without a subject. These sentences demonstrate relational values in the sense that they show the position of each participant in the text. It is worth mentioning that the singers or songs’ writers have varied in the way they have used these three moods. Therefore, after the analysis, it is found that the most dominant mood is the declarative one whereas the interrogative is the least frequent. The tables below provide some extracts from the large number of the clauses in the corpus of the study illustrating the three modes of sentence.

Mood	Declarative
Extract from the song lyrics	- ‘You’ll cry for me for sure’; - ‘My poor bones are tired; I was lost in the crowd’; - ‘I still remember you; You were there little child’; - ‘Here comes the time for my heart to heal the past’; - ‘I’m not gonna beg you to change’; - ‘I’m worry tonight and I don’t to leave my bed’; - ‘Without struggle progress can’t happen’;

	- ‘There is only war religion, liars, stolen liberty’.
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Table 12: The Declarative Mood in the song Lyrics

Mood	Imperative
Extract from the song lyrics	<ul style="list-style-type: none"> - ‘Degenerate the faithful with the crazy Casbah sound’ - ‘Feel my devotion; feel my rise; come to the river side come to the wild’. - ‘keep it alive [...] keep it high [...] get free now’. - ‘ Say I was a fool to leave him; tell him how much a fool can care’ - ‘Don’t let them kill you; Use your arms; Break your chains; Feel free’ - ‘Come on and break those chains; And leave me alone now [...] Open up the door and let me see what is real life’.

Table 13: The Imperative Mood in the song Lyrics

Mood	Interrogative	
Extract from the song lyrics	Wh-Questions	Yes/No Questions
	<ul style="list-style-type: none"> - ‘Who is the real me? [...] Sir tell me who am I?’ - ‘Who is he? Why Am I with him? Why do I stand beside him?’ 	<ul style="list-style-type: none"> - ‘Would it give us strength we need to shine stronger?’; - ‘Do you remember?’; - ‘Will you love me til the end of time?’; - ‘Can we dance again and go all the way? [...] Can we move again to the place we used to go?’

Table 14: The Interrogative Mood in the song Lyrics

Modality

Through the analysis of the song lyrics, the notion of modality is found in almost all the songs. A large number of sentences are identified to have different modal verbs of the English language. Some examples are provided below in Table 15 where the modal verbs are classified from the most used to the least used.

The Modal Verb	Extract from the Song Lyrics
Will	<ul style="list-style-type: none"> - ‘I <i>will</i> never let you down’; - ‘We <i>will</i> never die’; - ‘I <i>will</i> run from all this pain’; - ‘When they’ll be, peace and love for human being, equal rights’.
Can	<ul style="list-style-type: none"> - ‘Easy how you <i>can</i> play; How you <i>can</i> say goodbye’; - ‘This is yours; you <i>can</i> hold whatever the struggle’; - ‘Right here I <i>can</i> see that my soul is blown away’.
Can’t	<ul style="list-style-type: none"> - ‘I <i>can’t</i> find my land; <i>Can’t</i> find who knows me’; - ‘But you <i>can’t</i> reach a destiny your mind <i>can’t</i> fathom’; - ‘<i>Can’t</i> take you off my mind’.
Could	<ul style="list-style-type: none"> - ‘It took so long before I <i>could</i> breath’;

	- 'If only you <i>could</i> see in my eyes; If only you <i>could</i> read my mind'.
Would	- 'You <i>would</i> see what my dreams are made of; Then there <i>would</i> be no need to lie'; - 'They don't know that if I could choose, you'd be my jailer forever';
Couldn't	- 'For a reason I <i>couldn't</i> say'; - 'My heart <i>couldn't</i> resist to your smile'.
Have to	- 'Who is the real me?; That was what I <i>had to</i> find'; - 'You <i>have to</i> let that raga drop'.
Must	- ' <i>Must</i> be misunderstanding; You've taken me for granted'; - 'Every atom in your body <i>must</i> pressure doubt till it's crushed'.
Should	- 'I <i>should</i> die in your arms right now'; - 'you <i>should</i> try again'.
May not	- 'We <i>may not</i> get the answer to every question asked'.

Table 15: the Use of Modal Verbs in Song Lyrics

As can be observed in the table, 'will' is the dominant modal verb used in the song lyrics followed by all of 'can', 'can't', 'could', 'would', 'couldn't', 'have to', 'must', 'should', and 'may not' as the less frequent modal verb used. In fact, 'can', 'can't', 'could', and 'may not' are categorized in low degree of modality, 'will', 'would', and 'should' are, for their part, categorized in medium degree of modality whereas 'have to' and 'must' are categorized in the high degree of modality.

Pronouns

The use of pronouns, in some cases, may reveal the relations that relate between the speaker/ writer and the listener/ reader. However, to express these relations, pronouns are differently used in different languages. In French, for instance, there are the T and V pronouns where the former (*T* referring to *Tu* meaning *You* in singular) is attributed to familiarity and in-group membership whereas the later (*V* referring to *Vous* meaning *You* in plural) is attributed to honorifics. In English, these relational values are replaced by the use of titles and modes of address such as *Sir*, *Miss*, etc. Nonetheless, pronouns in English do have relational values yet on different sorts (Fairclough, 2001). There are the 'We' and 'You' pronouns that hold the fact of 'exclusion' and 'inclusion' (more details are going to be provided in the following chapter where the results are going to be discussed). Throughout the songs under

study, those pronouns carrying such values have been identified, and the table below provides a set of extracts.

The pronoun used	The pronoun ' <i>We</i> '	The pronoun ' <i>You</i> '
Extract from the song lyrics	<ul style="list-style-type: none"> - '<i>We</i> tribes of the mountains; [...] <i>We</i> tribes of the oceans'; - It's a morning talk, talk about <i>our</i> nation'; - '<i>We</i> are like vampires'; - 'By the order of the Prophet; <i>We</i> ban that boogie sound'. 	<ul style="list-style-type: none"> - 'Give it all to the sound; body soul and mind; until <i>you</i> get down'; - 'I want to take <i>you</i> high and show <i>you</i>; Show <i>you</i> the truth; <i>You</i> live in the wrong come catch the proof'; - 'And as long as <i>you</i> believe <i>you</i> find love' - 'No matter where <i>you</i> go <i>you</i>'re not too far'; - 'If <i>you</i> try again; <i>You</i> know this life is a game'.

Table 16: The Use of the Pronouns '*We*' and '*You*' in the Song Lyrics

Conclusion

This chapter has first presented the results of the study: the different themes, and languages used in the song lyrics mainly English. It has also presented the textual analysis of the lyrics in English. The analysis was categorized into two main sections namely vocabulary and grammar following Fairclough's textual analysis to sort out the hidden ideologies in those song lyrics. These results will be discussed and interpreted in the following chapter.

Chapter Four
Discussion of the Findings

Introduction

The present chapter aims to discuss the findings presented in the previous chapter which were obtained after the analysis of the song lyrics. The discussion then follows the theoretical framework inspired from Fairclough's A Social Theory of Discourse (mainly textual analysis). Therefore, the chapter will attempt to provide answers for the research questions asked in the General Introduction with the view to either confirm or infirm the hypotheses suggested in the General Introduction as well. The first section deals with the use of English in the Maghrebi songs and the reasons why Maghrebi singers opt for this language. The second section discusses the findings related to the vocabulary of the song lyrics. Finally, the third section discusses, for its part, the findings related to grammar as further discussion for the second section.

4.1 The Presence of English in the Maghrebi Songs

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

As presented in the previous chapter, singers vary in their use of English in the song lyrics. On different occasions, English is used besides another language. In the review of the literature, it is mentioned that, in the Maghreb, Berber and MSA are the two official languages (except for Tunisia which has only MSA as its official language), however, coming

to practice in society, MSA and French take more advantage. This linguistic practice is also found in the field of music as well. In the songs under study, in case where English is combined with other languages, we always find a combination of French and Arabic (dialectal Arabic), though we rarely find this combination between Arabic and Berber or French and Berber.

Another case is worth of mention, and this concerns lyrics written totally in English for one singer (Hindi Zahra) whose songs are in full English. All other singers use other languages in addition to English in their song lyrics: dialectal Arab corresponding to the region of the singer, Berber, and French. This, in fact, indicates two interesting points. The first being the influence of the existing cultures (native or colonial) on the singers' choice of languages they have used. The second one being the awareness of the singers that their audience rarely have a good command of English, hence; including another language, to which they (audience) seem familiar, is a practical way to make them understand better what they are listening to. Due to historical and political reasons, the report made by the global research organization Euromonitor International in April 2012 concerning the mastery and the good command of spoken English in the MENA region showed that the Maghrebi countries are situated at the bottom of the list: Tunisia with 10-15%, Morocco with 14%, and Algeria with 7% after Yemen in the total of eight nations of the Middle East and North Africa (MENA) (Benrabah, 2014). Therefore, with all this juxtaposition of languages and statistics, it can be said that although English use remains limited on its sound environment.

Singers are totally aware of the insufficient knowledge in English of their audience which may affect the comprehension of their products. However, this does not prevent them from opting for the choice of this language. In fact, the language that social actors choose to use has always to do with their actions (Wertsch 1991: 12). In this context, the singers' choice for English has to do with the message they want to convey in their songs for their audience

being specific or general. As already mentioned in chapter one, English is currently the language of the globe and the language that is most used all over the world. Therefore, singing in English could be a useful way of getting their message heard, world-widely recognized and why not discussed. In the following section more details and explanations will be discussed.

4.2 Discussion of the Findings Relating to Vocabulary

The analysis of the song lyrics related to vocabulary revealed that four (4) main themes were repeatedly discussed namely love, politics, gender, and freedom. To go further in the analysis and see how these themes are presented, we focus on the lexical types suggested by Fairclough (2001) which are *synonyms*, *antonyms*, *hyponyms*, *euphemistic expressions*, *metaphors*, re-wording, over-wording, *formal* and *informal language*, and *negative* and *positive* expressive values. In our corpus, the main types being identified are *hyponyms*, *metaphors*, *formal/informal language*, and as heavily used *expressive values* being either *negative* or *positive* depending on the theme.

The Theme of Love

The theme of love is the most frequent theme discussed in the songs under study (16 songs out of 40). Interestingly, the Maghrebi society is known for its reservation and strict traditions. Indeed, as already mentioned in the introduction, there are some topics that are not allowed to deal with even among members of the family (Boumedini and Dadoua-Hadria, 2010). Carnal love, in fact, is part of those topics. Maghrebis find it quite inappropriate and even shameful to speak about carnal love at home or worse in public space. However, Maghrebi singers have transgressed this tradition and come out of their silence both in their local dialects and in foreign languages. Singers in Berber or Arabic before Rai music often resorted to metaphors, euphemisms and other devices, but the singers concerned here prefer

resorting to English. With the necessity of getting rid of this oppression imposed on them, they started to sing about love in public, as did other singers in any other part of the planet. Strategically, Maghrebi singers used English as a way to make the reveal heard and recognized not only by their local society but by the whole world. They explicitly express their feelings using words (hyponyms) as ‘*baby*’, ‘*my love*’, etc. and positive expressive values like “*Man I love you and I just want to be your woman*”, “*you’re moving me when you’re loving me*”, “*from now and then there will be the good and the best*” or “*I’ll surrender to your love*”. They even ventured in their lyrics to talk about desire and passion for love which is completely unusual in the Maghrebi society, especially for a girl. In fact, *Hindi Zahra* openly sings about carnal love, for instance, “*you speak to me words of fools and lead me to your arms*”, “*I should die in your arms right now*” and “*we can lose ourselves in the depth of night not afraid to let it shine*” (taken from different songs). In this last sentence, she resorts to an allegory “*not afraid to let it shine*”; a metaphor to challenge those restricted social and religious laws preventing girls as well as boys from having sexual relations out of marriage. The singer uses metaphors to increase the poetic scope of her challenge. Moreover, according to Fairclough (2001: 99) a metaphor is a means of representing one aspect of experience in terms of another, hence; in the sentences like “*I will tell it to the moon; sing it to the sky*”, the singer uses words in relation to the natural world to make reference to the whole society she challenges for her carnal love.

In her song ‘*Tell Me Why*’, Souad Massi also deals with the issue of love in society especially from the stand point of a woman. At the very beginning of the song, she says “*I am scared to tell you what’s in my heart; you will know everything about me; then you will deceive me and deceive my love; and I will be the only one to blame*” and also “*I put myself into trouble if I was to take you home*”. In this extract, a negative expressive value is uttered as if Massi wants to take her audience to witness the unpleasant girl’s situation in such

societies. The girl is the one who is mistaken and blamed in that relation even if the boy is equally responsible. This reflects Fairclough's claim (2001: 98) that negative (as well as positive) expressive values have to deal with the speaker's persuasive language aiming to evaluate and signal attitudes toward an aspect in the text which are in their turn ideologically significant. Accordingly, Souad Massi ideologically utters this negative expression to claim injustice and mistreatment of society to women.

The Theme of Politics

In contrast to the theme of love, the theme of politics is discussed in an offensive way i.e. using more *informal language* with only *negative expressive values* and including sometimes *euphemistic expressions*. CDA sees that social processes as dynamic and discourse as historically produced and interpreted (Wodak et.al, 1990 cited in Sheyholisami, 2001) which cannot be analyzed without making reference to the past (Lane, 2009). Scollon and Scollon (2004: 13) have adapted the expression of 'historical body' from the philosopher Nishida to argue that our bodies are implicitly lifetime accumulations of our actions, memories and experiences.

In fact, social action and practice occur in real time, yet their production depends on historical processes (Lane, 2009). As previously mentioned in chapter three, there are four topics related to politics in the songs under study: identity, religious dominance, civil war, and the situation in Palestine. In fact, each has its own history and significance in the Maghrebi context.

Concerning identity, it was mentioned in the first chapter that Berber is the oldest language in North Africa, yet due to different colonial invasions, this language and its native speakers are marginalized and considered as minorities. It was not until recently that Berber was recognized as an official language. However, coming to practice, it still has a long way to

go before it reaches this status effectively. This, in fact, led singers from Berber ethnic groups to claim their right for a specific identity. In her two songs ‘The Man’ and ‘Mistaken’, for instance, Nabila Dali, a young Kabylia singer from Algeria, deals with the issue of identity. In the former (The Man), she tells her story about her origins she wanted to find. For instance, in some of the lines she says: *“Then I saw this stranger guy; In front of the mountain high; Sir tell me who am I and please make my soul shine; He said to me “**ruh, ruh, ruh**”; He wanted to guide my way”*.

In the forth stanza, Nabila Dali included the Berber expression ‘Ruh’ meaning ‘Go’. In fact, this expression was not randomly included. It is a euphemistic expression to implicitly say that her origins are Berber not Arabic. In the latter (Mistaken), she shows resistance to the governmental authorities imposing on them Arabization. The same topic is also found in Hindi Zahra in her songs *“To the Forces”* when she says *‘know me I’m a stranger; but we’ll never feel a part; [...] we tribes of the mountains; dreamers close to the sky; stars are no strangers; no strangers to the sun”*. Again there is an ideological inclusion of metaphors by using the natural world to claim historically and socially, her roots are deeply anchored in the Berber mountains.

Concerning the rejection of religious dominance in institutions and the political turmoil in Tunisia, some singers try to illustrate them in their songs. In this respect, both informal language as in *“we are like vampires”*, and negative expressive values as in *“they lied to the poor and misled the country”*, and *“they tried to kill us but they never succeed”* which provides a description of how the population is not pleased with the instructions of the Tunisian institutions. Moreover, the extract of Rachid Taha where he says *“the shareef [meaning a clean person] don’t like it [...] by order of the prophet; we ban that boogie sound”* expresses how religion dominance in Algerian institutions has reached the extent of preventing people from practicing their passions such as sing rock music.

The situation in Palestine is a case that the whole world is aware of. Since decades Palestine is under the control of Israel, yet not much is done to find a solution or help. Therefore, this made some Maghrebi singers upset especially that Palestine in general and Jerusalem in particular which represents a holy place for Muslims, hence, it must be retrieved. In his song 'Charla-Town', Amazigh Kateb uses Euphemistic expressions where he replaces or tries to hide certain words and expressions which may prove embarrassing for particular listeners, and can be considered as being harsh or unpleasant to prove less responsibility in what he is saying. Among these expressions "*the third world is a stupid and America is a mackerel*"; an ironic sentence aiming to say that America has taken control over the world, and if there is one to be blamed for the Third-World's actual situation (being stupid), it would be her. He also uses very informal language and negative expressive values as he treats the UN and the Arab world as '*charlatans*', and characterizes the princes of the Middle-East nations as being '*small*'. He considers them all as being '*liars*', '*vampires*' and '*man-eaters*'. According to Fairclough (2001), the use of such lexical aspects provides information about the relationship between the addresser and the addressee. Therefore, from what has been mentioned above, it is obvious that the relation between the singers and those governmental poles is not that stable and satisfactory for both sides. Ideologically speaking, the singers are calling for change in the systems. Furthermore, among those to whom Amazigh Kateb addresses his song, the 'UN' and 'America', hence, it is not surprising to find him using English as a mediated language in the song lyrics to make them well receive and interpret his claim.

The Theme of Gender

The songs under study have revealed two main issues in relation to gender: man dominance over woman (generally addressed by female singers) and woman as being only a symbol of sex and beauty (addressed by male singers). Unlike the previous themes, this time,

considerable lexical types have been identified. There are those related to experiential values as *antonyms*, *hyponyms*, and *metaphors*, and those related to relational and expressive values namely *formal and informal language*, and *negative expressive values*.

In Maghrebi families, especially between couples, it is generally the rule that it is the man who is dominant. In such relations, women are considered as housewives and sexual objects whose word and opinion are rarely taken into consideration. They are deprived from some of their rights, and live sometimes closed in houses like prisoners. In fact, this phenomenon is increasingly seen in many other parts of the world. As a reaction, the Maghrebi female singers have started to revolt on behalf of those beaten and voiceless made women. Throughout their songs, they depict how those women are living and considered by their men.

As presented in the previous chapter in table 8, the use of antonyms shows that the relation between men and women is so different and hierarchical in favor of men. Hyponyms as ‘peace’, ‘el-tir’ meaning ‘bird’, ‘chains’, ‘free’, etc. are all used to express the will to get free from the bad conditions they live in. These bad conditions are clearly identified through the use of metaphors such as “*rivers of water from my eyes to my chin*” referring to tears and sadness, and negative expressive values as “*when will you let me speak*”, “*you don’t know how to give me good love and mine is never enough*”, “*I will run from you and, I will run from all this pain*”. All reflecting the bad situation and the mistreatment women support and receive from the opposite sex.

As for male singers, they view women as reflecting two main aspects of human nature: beauty and sexuality. The use of hyponyms such as symbol, cosmetic ‘papicha’ meaning ‘beautiful’, ect. (more words are presented in table 8) led us easily identify these two aspects. Unlike female singers, male singers use derogatory and informal language especially when it

comes to depict women; using terms such as ‘scandal’, ‘hot’, ‘habissa’ meaning ‘illiterate’, etc.

Such expressions and lexical aspects reflect ideological significance in the sense that female singers, on one hand, aim to get rid of their male dependence, and male singers, on the other hand, aim to strengthen their control and dependence and devalue women. Notably, in both cases the use of English is symbolic. In the case of the female singers, they use English to reach and communicate with all beaten women all over the world, and both sympathize and establish empathic links with them. While in case of male singers, they use English as a means to worldly-wide 1) demonstrate and reinforce their dominance, 2) devalue and limit women’s position compared to them.

The Theme of Freedom

It is worth noting that this theme combines together all the themes above i.e. one of the already mentioned issues (love, politics, or gender), or maybe others, is the reason that led singers to resort to sing for freedom as did Nabila Dali in her song ‘My Dream’ when she says ‘*let my dream come true*’. She is, in fact, calling the forces to give her the chance and freedom to realize her childhood dream (this has to do with politics). People in the Maghreb are living in a great pressure and oppression from both governmental and social restrictions. Therefore, from an ideological perspective, singers call for freedom.

This freedom can be reached through music since as Ahmed Soltan states in his lyrics “*music has no boundaries*”. Singers see music as an escape from social, even world constraints, and as means to achieve unity regardless of one’s identity, sex, religion, origins, etc. This, in fact, is reflected in Hindi Zahra’s song ‘Any Story’ where she uses many positive expressions illustrating her attitude toward removing borders between people and living all as one. She sings “*any story can be mine, any heart can run my blood*”; as also did Ahmed

Soltan when he sings “*listen with your heart, no matter who you are, art understands all languages*”.

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

4.3 The Discussion of the Findings Relating to Grammar

According to Fairclough (2003: 22), there are “*causes – factors which cause a particular text or type of text to have the features it has*”. This means that grammatical features, which a particular text takes, have to do with happenings and relationships in the world in which people, animals, or things and their spatial and temporal circumstances and manner of occurrence are involved (Fairclough, 2001). In order to analyze the song lyrics at the level of grammar, our study focused on four categories suggested by Norman Fairclough in his book *Language and Power* (2001) namely *agency* as it deals with experiential values, *sentence modes*, *modality*, and *pronouns* as they deal with relational and expressive values.

Agency

As previously detailed in chapter three, agency has to do with the choice between types of processes and the social actors’ participation in the creation of particular social events. According to Fairclough (2001), this choice of foregrounding or backgrounding agency may be ideological, in other words, the decision of making the agent visible and responsible as an

action (in SVO sentence), as an event (in SV sentence), or as an attribution (in SVC sentence) is often ideologically shaped. Similarly, in case the sentence is agentless (in the case of the passive voice) the aim is to hide and provide less information about the agent, and leave his/her causality and responsibility unclear.

Once applied on the songs under study, it is found that almost all the sentences are in the active voice with a clear and visible animate agent (in some rare cases inanimate). This agent is used in its all different types (take a look on tables 11- 12- 13). Therefore this implies that the singers want to uncover the identity of the doers of the actions and put all the responsibility on them.

Coming back to the theme of Love, more precisely, the songs sung by female singers about love (involving partners), it is found that they tell the story of the song with the first inclusive personal pronoun (I, we, us, our, etc.) i.e. they involve themselves in the stories. In so doing, they participate in challenging the Maghrebi society which totally rejects and deprives girls from being themselves and from revealing their feelings by telling their story not only at the local level but at the international one with the help of English (with its prestige status as the global language). Similarly, the agent is visible in the stories related to politics. As an instance for that: *“the UN since the beginning are charlatans; the Arab world and its small princes are also charlatans”* and *“the third world is a stupid and America is a macro”*. These two sentences fall into the SVC type where the agents are attributions (UN, Arab world, small princes, third world, and America). The singer explicitly provides the agents’ identity, and gives them attributes (nonpossessive attributes) such as charlatans, nighat, and macro. This, in fact, has an ideological significance in the sense that the singer wants to make people aware of the real responsible of the current situation in Palestine (he accused and blamed them implicitly).

Modes of Sentence

As indicated in chapter three, there are three major modes of sentence composition: *declarative*, *imperative* and *grammatical question* (see tables 14-15-16). In the three modes, both the addresser and the addressee have different positions. In the declarative mode, the speaker/writer has the position of the provider of the information whereas the listener/reader is the receiver of that information. In the case of the imperative, the addresser is asking or complaining for something and the addressee is in the position of a compliant actor. While in a grammatical question, the addresser again is in the position of asking for information and the addressee is a provider of information (Fairclough, 2001).

The distribution of the positions between participants is of high importance since it provides information about the relationship between them. For instance, being in the position of a compliant actor (a receiver of an action) indicates a position of powerlessness and weakness. Indeed, asking for action (the case of the addresser in the imperative) or providing information (the case of the addresser in the declarative and the addressee in the grammatical question) indicate positions of power. Nonetheless, it is worth mentioning that being in the position of an information provider may indicate both position of power (to be the one who has the information) or position of powerlessness (to be asked to answer), this depends on the interpreter's assumptions (*ibid.*).

The results obtained, as mentioned in chapter three, reveal that the declarative mood is the most frequent mood in the song lyrics. This indicates that the singers are in the position of information providers i.e. there is an information that they want to transmit to their audience and perhaps try to make them feel or think the same as they do about a particular aspect in their songs. For example in Sidi Bémol's song 'Don't Want to Leave my Bed', there is an extract where he says "*I'm weary tonight and I don't want to leave my bed; I'm weary tonight*

and I don't want to see laâbad" meaning 'people'. Here, he depicts to his audience the bad situation he is facing due to maybe a disappointment that led him to no longer seek to people and prefer solitude. Another example is found in Haydar Hamdy's 'Soldier of Sound' where he says "*there is only war religion, liars, stolen liberty*". Somehow, he demonstrates to his listeners what is happening in Tunisia and how some people came to mislead the country using religion as a means to reach personal goals. Again, the use of English is of a great help to widen his message and make people from different parts of the world aware of the situation in his country.

The imperative mood, for its part, follows the declarative mood as the second most frequent mood in the song lyrics under study. This time, the singers are not declaring something; rather asking their listeners to do something that these listeners are supposed to do as being compliant actors. An extract from Rachid Taha's 'Rock the Casbah', he says "*degenerate the faithful with the crazy casbah sound*". This is addressed especially for rock singers as a call to disobey the orders of the Shareef (referring to holly men) who banned people from playing music deemed as sinful (religious dominance). This imperative mood is best manifested in Hamdy's words singing "*don't let them kill you; use your arms, break your chains; feel free*". In this extract, Haydar Hamdy is calling the people (Tunisian people) to reject the system, break their silence and claim their right for freedom which they have long been deprived from. It could also be considered as a call for other people around the world suffering from the same issue as he used English instead of the Tunisian dialectal Arabic which is best understood by the Tunisians.

The grammar questions are identified to be the least frequent mood in the songs under study. Fairclough (2001) identifies two types of grammar questions: wh-question and yes/no question that can show either position of power or position of weakness. From what has been gathered as data, it is quite obvious that the way in which the singers ask for information

show that they are in a weak position. They are dependent on those to whom they address the question who obviously are in the position of power since they get the information which they are free to provide or not. In her question “*who is the real me? [...] sir tell me who am I?*”, Nabila Dali cannot be considered as being in a position of power as she asks a question, but rather in a position of weakness since she lacks information about her identity and needs somebody to provide her with the answer. It is in fact the figure of a man she saw who is in the position of power and eventually will answer her question and tell her who is she for real. Another extract is that of the band of Djezema in their song ‘Till the End of Time’ where the singer says “*will you love me till the end of time?*”; the question shows that the speaker has doubt in his partner’s love and feelings for him. He asks her so that he will get a clear answer and dissipate his doubts. Here again, the addresser (the singer) is in a weak position as he depends on the addressee’s answer.

Modality

Almost all sorts of modal verbs were used in the song lyrics (see table 17). From a critical perspective, modality has to do with authority and power in relations i.e. it has to do with the speaker’s implicit and hidden authority and power over his/her recipient. Fairclough (2001) claims that modality is important for both relational and expressive values and that there are two dimensions of modality 1) relational modality if it is a matter of the speaker/writer’s authority; 2) expressive modality it is a matter of the speaker/writer’s probability of a representation of reality i.e. evaluation of the truth.

The results presented in table 17 have shown that most of the modal verbs used reflect expressive values more than relational ones (this latter appears in really few cases). This means that the singers’ aim is not imposing an authority or a power on their addressees, rather expressing an attitude and evaluating a certain truth. In this extract “*must be*

misunderstanding, you've taken me for granted", 'must' has the value of certainty and not obligation. The singer expresses her conviction about an aspect in the text; in this context, she is affirming to the government members that they were mistaken about her and have taken her for granted since, actually, she has a different view and faith than that they impose on her (she is rejecting the government's instructions). Another extract saying "*if only you could see in my eyes; if only you could read my mind; you would see what my dreams are made of; then there would be no need to lie*", here, the singer expresses a wish consisting in making others aware of her childhood dream, recognize it, and then allow her to realize it.

On the other hand, only few cases were identified for relational modality. Among them, this extract "*you have to let that raga drop*" referring to the religious men's authority on the institutions to ban such genre of music in Algeria. Also "*you should try again*", as mentioned in chapter three, 'should' is categorized in the medium degree of modality, hence; it does neither express permission nor obligation/prohibition. However, the singer implicitly necessitates the addressee does a specific action, in this context, to not abandon and always be hopeful in life.

Pronouns

When it comes to express relational values using pronouns, there is always the involvement of two main values: power and solidarity. It has been mentioned in the third chapter that these values are differently expressed from one language to another. The current study is related to English hence further explanations are provided in its favor. Interestingly, English pronouns mainly 'we' and 'you' do not only express power and solidarity values but also signify the 'exclusion' and 'inclusion' of members in a restricted group (mainly related to racism).

According to Fairclough (2001) there is the fact of an ‘inclusive *we*’ and an ‘exclusive *we*’. On the one hand, the former is used to refer to familiarity and in-group membership of participants. On the other hand, the latter refers to the implicit authority and power of the addresser to speak for others. This mainly serves particular ideologies that stress unity of the people belonging to that *we*-circle. The ‘exclusive *we*’ has been found in many occasion in the song lyrics especially in those related to the theme of politics where the singers speaks on behalf of their excluded groups (considered as the *other* who is alien and inferior). In table 18 a set of extracts are identified, to which we add another extract saying “*in our houses no bread no water*’ and ‘*don’t worry for us we are going to make war-maker children*”. In these two extracts, Amazigh Kateb speaks in the name of the Palestinian people to claim their needs (bread and water). He also ironically presents the image in which this people is seen (the *other*) using the expression of ‘war-maker children’ which, in fact, has become a reality for the Westerners nowadays. Indeed, both Hindi Zahra and Hayder Hamdy have spoken in the name of their people in their songs ‘To the Forces’ and ‘Morning Talk’ following the same order and ideologically signals nationhood. In one of the extracts, Hindi Zahra says “*we tribes of the mountains; [...] we tribes of the oceans*”; in reality, she describes the Berber territory and way of life i.e. in tribes marginalized in mountains and in front of the ocean (not in big cities which belong those having power).

In addition to the pronoun ‘*we*’, Fairclough (2001) also claims that the use of the pronoun ‘*you*’ implies implicit relationships between participants. While the use of ‘*we*’ signals the ideology of nationhood, the use of ‘*you*’, for its part, signals the ideology of remedying the increase of impersonality. In other words, ‘*you*’ is used as an indefinite pronoun to target people in general and to create a relationship of solidarity as made by some of the singers of the current study in their song lyrics (see table 18). As an example for that, Hayder Hamdy’s extract says “*I want to take you high and show you the truth; you live in the*

wrong come catch the proof; don't let them kill you; use your arms, heart and break your chains". In fact, this is addressed to Tunisian people, and may be all people regardless of their languages (or dialects), regions, or religions as long as they all fall under the same system and suffer from the same causes (the sense of solidarity). An additional extract is that of Hindi Zahra's 'Music' where she says "*rock the ground one two times until you feel it for the real thing, for the real love, for the real high, freedom is one way road until you get there*". Here, she uses 'you' as an indefinite pronoun aiming to target all people and invite them get free (forget about themselves, identity, origins, religion, etc.) through the sounds of music.

Conclusion

This chapter has discussed the findings of the study to provide answers for the research questions. In the first section of this chapter, we have discussed the presence of English in the Maghrebi musical sphere. For the second section, the findings related to vocabulary were discussed and the different ideologies related to each theme were revealed relaying on Fairclough's lexical aspects mainly hyponyms, euphemistic expressions, metaphors, formal/informal language, and positive/negative expressive values. In the third section, further discussion has been made at the level of grammar to investigate the way the singers have used language to implicitly articulate their different ideologies in their lyrics restricting to Fairclough's four main categories agency, modes of sentence, modality, and pronouns.

General Conclusion

General conclusion

The present study has investigated the presence of English in Maghrebi songs focusing mainly on three areas of study: Algeria, Morocco, and Tunisia. As presented in the previous chapters, the dissertation set two main objectives. As a first objective, it aimed to investigate the extent to which English has impacted on the Maghrebi LL by putting emphasis on the musical public sphere where it is heard. Then, as a second objective, the dissertation aimed to investigate the different ideologies and external influences which motivated Maghrebi singers to choose such an uncommon language for their songs through analyzing the lyrics. In doing so, the study has adopted CDA approach TO explore in depth and reveal those ideologies that were implicitly conveyed relying more precisely on Fairclough's (2001) *A Social Theory of discourse*.

On the basis of CQA, we have studied the lyrics of 40 songs sung by 11 Mghrebi singers from the aforementioned nations. Inspired from Fairclough's framework, the analysis was divided into two main categories. The first category consisted in the analysis of the song lyrics at the level of vocabulary by first identifying the recurrent themes being discussed then applying on each one the different lexical aspects suggested by Fairclough mainly antonyms, hyponyms, euphemistic expressions, formal/informal language, and negative/positive expressive values. The second category consisted in the analysis of the song lyrics at the level of grammar relying on four main sub-categories agency, sentence modes, modality, and pronouns.

Based on the outcomes of the two previous chapters (results and discussion), it is found that most of singers employ English with, at least, one other language which seems to be more familiar for the Maghrebi audience namely Arabic, Berber, or French. This, in fact, shows how English is unusual and less frequent in the Maghrebi environment. Singers make use of

other languages along English because of their total awareness about the little knowledge of the local inhabitants for this language what may, in fact, affect their understanding of songs' meaning and the circulation of the products as well. Therefore, this leads to the confirmation of the first research hypothesis suggesting that despite English infiltration into the Maghrebi area, its use remains marginal with little influence on the sound environment. Nonetheless, this does not exclude the fact that English is constantly gaining ground in Algeria, Morocco, and Tunisia which may reinforce competition all along with Arabic, Berber, and French in the Maghrebi linguistic market in the more or less long run, by steadily occupying more and more space in the visual and sonorous linguistic landscape of the area.

With Globalization, every single part of the world has become a homeland for English. With its prestigious status as the language of the globe, English has overpassed the state lines of its native speaking nations, and has conquered almost the whole world as it is the case in Algeria, Morocco, and Tunisia. In this study, with the identification of the four main themes in the third chapter and their discussion in the fourth, it is demonstrated that the singers have tackled subjects related to their personal experiences. These subjects are not, in fact, limited to politics and identity. Indeed, the singers have dealt with love stories, gender and freedom. From the standpoint of the critical analysis of the lyrics, it has been noticed that the Maghrebi singers were not satisfied with what is happening in their social environment be it local (as already seen with the theme of love) or international (as seen in the theme of politics and gender). Apart from their call for change, the singers have also the desire to broaden their messages and address them to particularly targeted people from all over the world. For this reason, Maghrebi singers have taken advantage from English status as the global language i.e. the language which is mostly understood and spoken around the world. They have used it in their own way as a means to ensure that the message will be received and recognized by the targeted audience.

While conducting this research, we faced two main limitations. As a first limitation, previously mentioned in the second chapter, the exact lyrics of some selected songs for the corpus of the study could not be obtained. They were not published on the Internet, and we have not received a reply from the legal owners of the songs after having contacted them on their official Facebook, and we have thus reluctantly left them out. The second one consisted in the space limitation. As it can be noticed, the topic of the current study is somehow wide, and, unluckily, there have been some information and aspects that were kept for a minority due to the restricted number of pages for a Master dissertation.

For this purpose, we recommend future researchers, who may be interested in conducting research on the present topic, to widen the corpus more so as to provide more generalizations. Furthermore, the present dissertation has dealt with three Maghrebi nations; including other Maghrebi countries would make the study more prominent and the results more reliable. It is also hoped that further studies around the same topic would pay more attention to other areas where English is steadily gaining ground in the Maghreb, like the world of advertizing, the press, poetry, and the business at large.

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Appendices

Appendix A
Table of the Songs under Study

The Table of the Songs under Study

Country	Singer	Song	Year of realization
Algeria	Souad Massi	Bye bye my love	1998
		Let me be in peace	2010
		Stop pissing me off	2010
		Tell me why	2005
	Amazigh Kateb	I wanna tcheefly	2009
		Charla-Town	2004
		Do you remember	2012
	Sidi Bémol	I don't want to leave my bed	2003
	Rachid Taha	Rock El Casbah	2009
	Nabila Dali	Mistaken	2016
		My Dream	2016
		The Man	2016
	Djazema	Til the end of time	2013
Morocco	Hindi Zahra	Any story	2015
		At the same time	2010
		Broken ones	2015
		Can we dance	2015
		Don't forget about me	2010
		Dream	2015
		Fascination	2010
		He needs me	2010
		Just say I love him	2014
		Music	2010
		Stand up	2010
		Set me free	2010
		Silence	2015
		The blues	2015
		The man I love	2010
		The moon is full	2015
		To the forces	2015
		Try	2009
	Ahmed Soultan	Music has no boundaries	2016
		My jailer	2016
		This is who I am	2016
		Wonder	2016
	Oum	Shine	2009
Tunisia	Emel Mathelouthi	Stranger	2012
	Hayder Hamdi	Memory	2015
		Morning talk	2013
		Soldier of sound	2013

Appendix B

Samples from the Song Lyrics

The singer : Hindi Zahra
The song title : Can we dance
Album : Homeland
Lyrics :

Can we dance again
And go all the way
Can we move again
To the place we used to go
Can we take the time
If it's alright
We can just let everything rise
I know my words will comfort you
And ease your mind the way
you wanted to
Let's play let's stay together
until the day comes up again
We can lose ourselves
In the depth of the night
Not afraid to let it shine
Come, surrounding me
With your flowers
Come and take me
To your desire
Let me be the one who sets
the fire in you
I see the shadows shine
I hear whispers
When you smile
This voice is calling me
From way behind
You speak to me words of fools
And lead me to
Your arms
And I knew
You'll take me
Take me to another start
Come, surrounding me
With your flowers
Come and take me
To your desire
Let me be the one who
sets the fire in you

The singer : Hindi Zahra
The song title : Fascination
Album : Handmade
Lyrics :

One of these days you know
You'll cry for me for sure
For those little eyes you have seen so many times I swear you will cry
And one of these days you'll see
the long head that belongs to me
Oh young boy don't shed no tears
You know I'm just a little souvenir

And so, All that fascination, all that fascination baby
All that fascination, all that, all

Cold eyes green and blue
Baby I remember you
As sweet as your kiss can be
You know my heart belongs to me
And yes I know that you're longing for
A dream, un petit trésor
But one of these days you'll learn
That no one can be your own

All that fascination, all that fascination baby
All that fascination, all that, all

Oh I will run a million miles

I will run away from you and I
I will run away from all this pain
You know all this hate

All that fascination, all that fascination baby
All that fascination, all that,
You got to, you got to give it up now
You got to, you got to

All this passion will fade away this time

The singer : Hindi Zahra

The song title : Music

Album : Handmade

Lyrics :

Music is coming now
Feel it dropping to the ground
Sounds like my heart beating
Fast and free now
It's always running in my veins
Till I hear the drums and basses all night
Music is coming now
See it everybody moves
Till we get thirsty and happy
All we need this time
For the real thing
For the real high for the real love
Come together now
And rock the ground
Give it all to the sound
Body soul and mind
Until you get down
Now I know what you're longing for
What you're waiting for
For the right time for the real thing
Move until you feel it
And move until you feel
Move until you feel it
And move until you feel
There's no limit no rules
Between you and that
There's no lines no lights
So keep it alive keep it high
And make it yours
And rock the ground one, two times
Rock the ground
And give it all to the sound
Your body and your soul, your mind
And get free now
For the real thing, for the real high
For the real love
You better, better, better, better now
Move until you feel it
And move until you feel
Freedom is one way road
Until you get there
Freedom is one way road

The singer : Nassim Djezma
The song title : Til the end of time
Lyrics :

Hey now! I'm not gonna beg you to love me
Hey now! I'm not gonna beg you to stay

You said "I love You"
You can't pretend now
Those words are faked
No I'm not your toy

You said "I want you"
Can't last forever
I've had enough!

I'll never let you down
you'd love me til the end of time
Can't take you off my mind
I will love you til the end of time
All I can do is cry
Will you love me till the end of time?
Before I hit the ground
Tell me will you love me, will you love me?

Will you love me till the end of time?
Will you love me till the end of time?

Hey now ! No I'm not gonna beg you to want me
Hey now ! I'm not gonna beg you to change

You said "I love You"
You can't pretend now
Those words are faked
No I'm not your toy

You said "I want you"
Can't last forever
I've had enough!

The singer : Souad Massi
The song title : Stop pissing me off
Album : O Houria
Lyrics :

انت تهدر و انا ساكتة
كل ما نساعف انت تزيد
فيا طابير و انا ساكتة
شايفتها جاية من لبعيد
كل مرة بخرجة تخرج لي
ما وليتش نعقل راجلي
و راني بديت نتقلق
(stop pissing me off) تعاير فيا كفاش دايرة
(stop pissing me off) نتا ما شكيت في روحك
(stop pissing me off) تعاير فيا حتى فالهدرة
(stop pissing me off) نتا تضل تشكر في روحك
نتا شباب و انا والو
و حنا ما شفنا والو
و راني بديت نتقلق
كنت تحي ملبعيد باش تشوفني
بكري كي كان عند الشام
تحلل فيا باش تخرجني
وليوم راك د يما عيان
ما كنتش هكذا
وليت قبيحة
و قلبي وين راهي رايحة
و راني بديت نتقلق
و ما نزيدش نغسل حوايجك (stop pissing me off)
و ما نزيدش J'en ai marre (stop pissing me off)
و ما نزيدش نخمل كواطك
و الله غير نحرقهم فالنار
تقول بيضة و انا كحلة
والا حبت تخلى ... تخلى ... و خلاص تفلقت
انا خلاص!
Stop !

The singer : Nabila Dali
The song title : The Man
Album : Imnayan
Lyrics :

I wanted to go way
I wanted to see the world
Feel the wind blowing on my face and fly just like a bird
To leave my life behind
And change my state of mind
Who is the real me ?

That was what I had to find
To get off the beaten track
And away from the crowd
Stop the time passing if only for a while

Then I saw this stranger guy
In front of a mountain high
Sir tell me who am I and please make my soul shine
He said to me “ruh, ruh, ruh”
He wanted to guide my way
He wanted to lead me to
The goal I had to achieve, the things I had to do
I left my life behind
My soul was so confined
Who is the real me?
That was what I had to find

Then I saw this stranger guy
In front of a mountain high
Sir tell me who am I and please make my soul shine
He said to me “ruh, ruh, ruh”
Right here I can see that my soul is blown away
I’ve gotta keep moving, happily travelling
I’ve been lost in the darkness with no company
I’m going to where my heart belongs, they’ll wait for me
Ah, “ruh”
He said to me “ruh, ruh, ruh”.

The singer : Hayder Hamdy
The song title : Soldier of sound
Album : 404
Lyrics :

They want to burn me
Because I have a different faith
Because I choose another way
"I become a murderer" and
Oh devil take my hand
Come and show that's what they say me the end
Why I & I gonna crazy again

I am a soldier of sound and nothing more
I want to take you high and show you
Show you the truth
You live in wrong come catch the proof

Don't let them kill you
use your arms , heart and break your chains
Feel Free
And now look around you and me
There is only war religion, liars, stolen liberty
There is no shame, we are leaving Babylon train

I am a soldier of sound and nothing more
I want to take you high and show you
Show you the truth
You live in wrong come catch the proof

I promise I'll be hustling with the sound I'm trusting in
and I'm standing up for the fight, for another day, for a better day
when they'll be, peace & love for human being, equal rights
Oh my tears have no fear, but I am dreaming
Oh my tears have no fear, but I am a dubbing man.

Appendix C

The Conversations with the Singers on Messenger

1. The conversation with Nabila Dali on Messenger

Nabila Dali (Official Fan ...
Répond généralement dans l...

GÉRER

Nabila Dali (Official Fan Page)
33 K personnes aiment ça, dont Nadia Nadokay Kn et 3 amis
Musicien/Groupe

6 AVR., 21:47

Bonsoir, Je suis une étudiante en master 2 langue anglaise a l'Université Tizi-Ouzou, Algérie J'ai eu le concours national de bourse d'études en Angleterre pour faire ma thèse de doctorat ... Mais avant ça je dois terminer mon mémoire d'ici juin et je viens de recevoir mon thème qui consiste a analyser les chats composés en anglais par des maghrébins ... Je suis tombée sur votre nom mais malheureusement je n'arrive pas a trouver les paroles de vos sertennes chansons telles que

Nabila Dali (Official Fan ...
Répond généralement dans l...

GÉRER

sertennes chansons telles que The Man, et Bedlam Boy, ... S'il vous plait pourriez vous me les passer
Je veux apporter un truc de nouveau sur notre culture une fois arrivé la bas et continuer ma thèse sur le meme sujet
En attente dune réponse de votre part Merci

6 AVR., 22:31

Bonjour Radia, tout d'abord félicitations pour ton concours, tu vas adorer l'Angleterre à coup sûr.
Voici les paroles demandées :

THE MAN

I wanted to go away
I wanted to see the world
Feel the wind blowing on my face and fly just like a bird

To leave my life behind

1

2

Nabila Dali (Official Fan ...
Répond généralement dans l...

GÉRER

To leave my life behind
And change my state of mind
Who is the real me ? That was what I had to find

To get off the beaten track
And away from the crowd
Stop the time passing if only for a while

Then I saw this strange guy
In front of a mountain high
Sir tell me who am I and please make my soul shine

He said to me "ruh, ruh, ruh" *4

He wanted to guide my way
He wanted to lead me to
The goal I had to achieve, the things I had to do

I left my life behind
My soul was so confined
Who is the real me ? That was what I had to find

Nabila Dali (Official Fan ...
Répond généralement dans l...

GÉRER

Then I saw this strange guy
In front of a mountain high
Sir tell me who am I and please make my soul shine

He said to me "ruh, ruh, ruh" *8

Right here I can see that my soul is blown away
I've gotta keep moving, happily travelling
I've been lost in the darkness with no company
I'm going to where my heart belongs, they'll wait for me
Ah, ruh

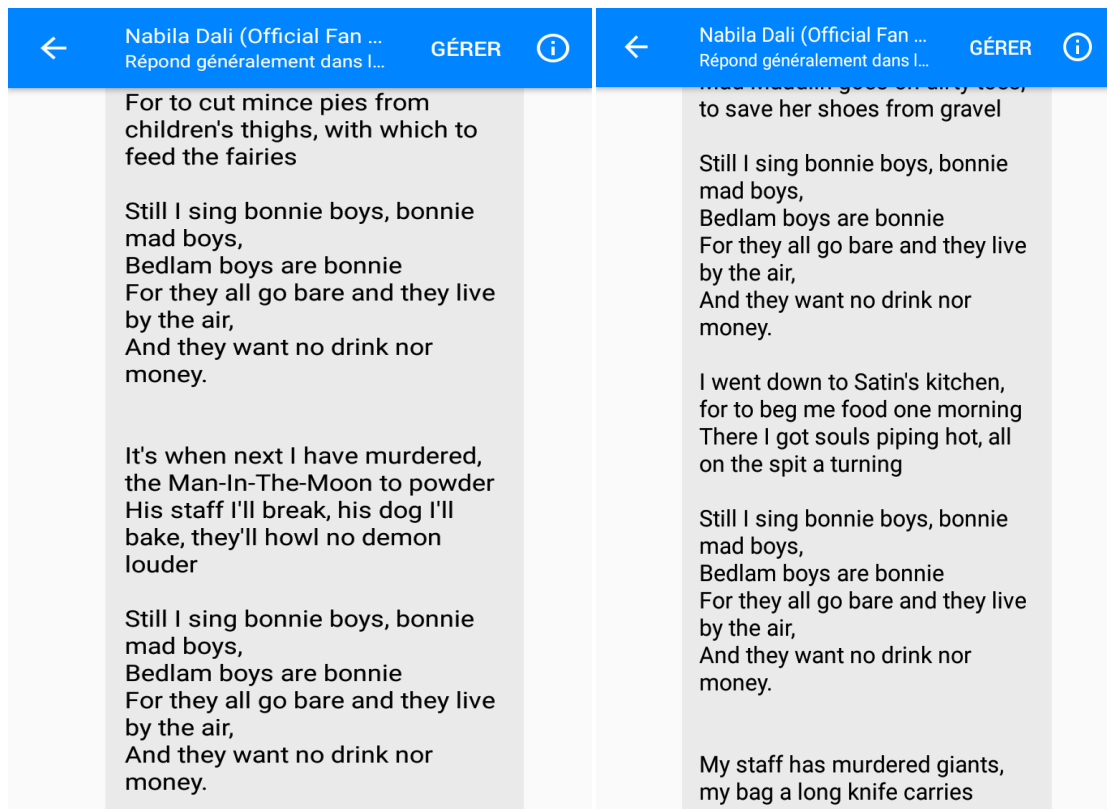
He said to me "ruh, ruh, ruh" *8

BEDLAM BOYS

For to see my Tom of Bedlam, 10,000 miles I'd travel
Mad Maudlin goes on dist...

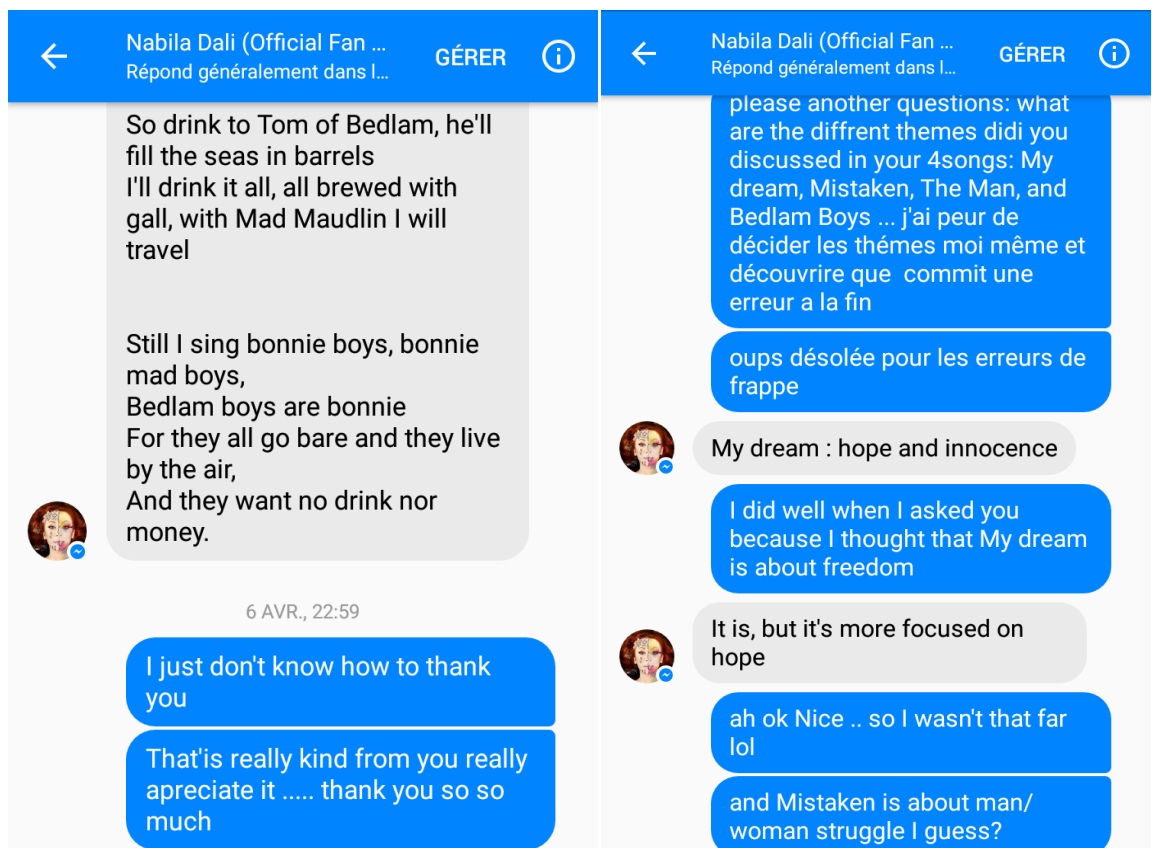
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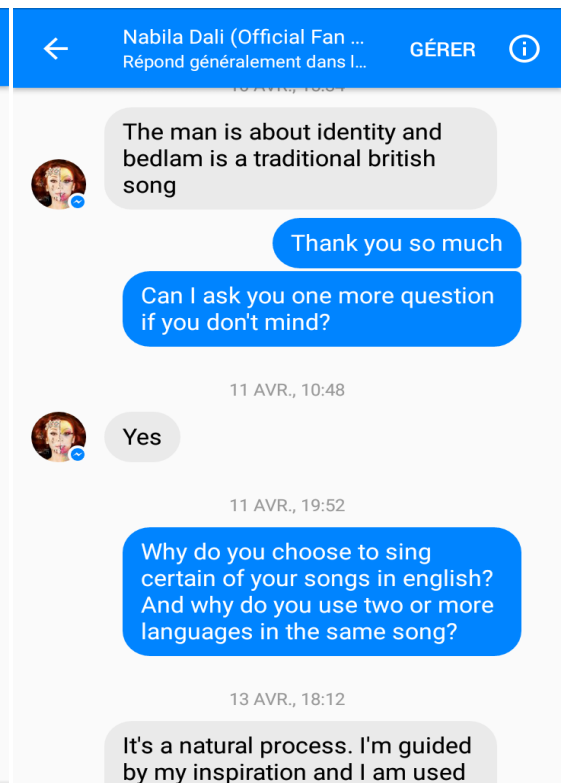


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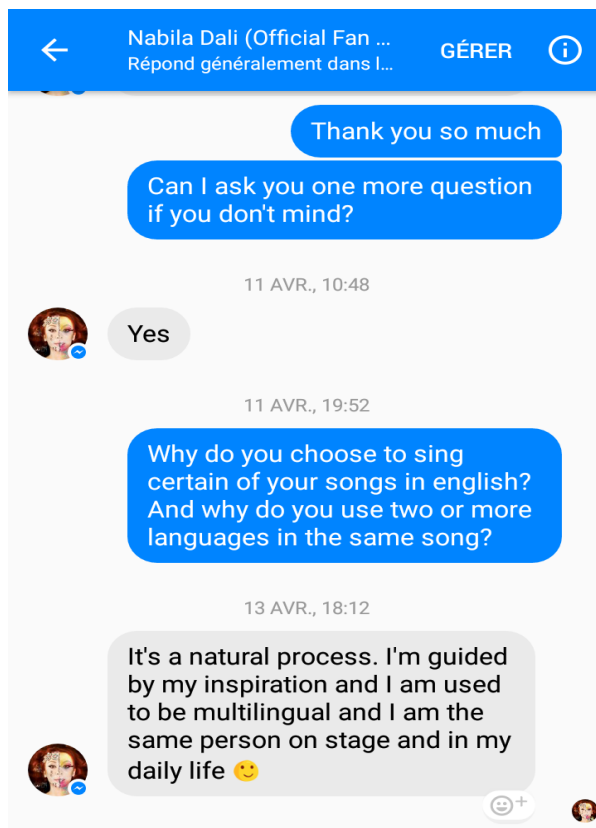
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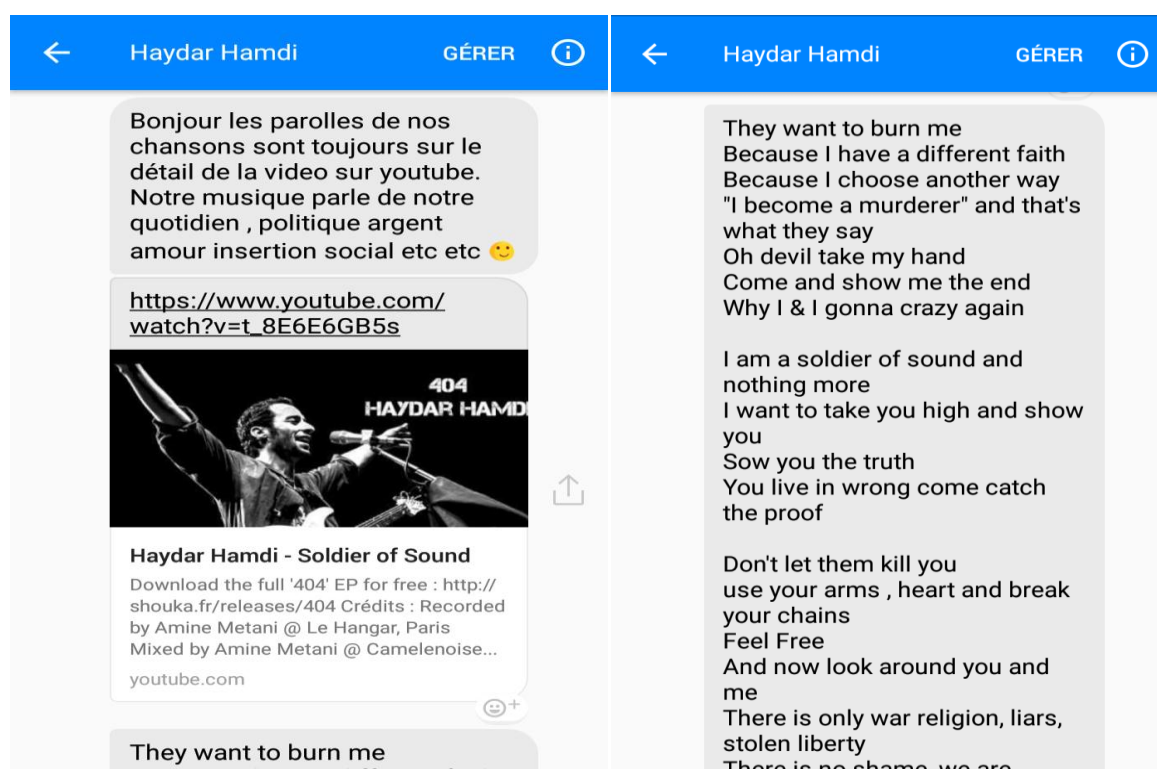


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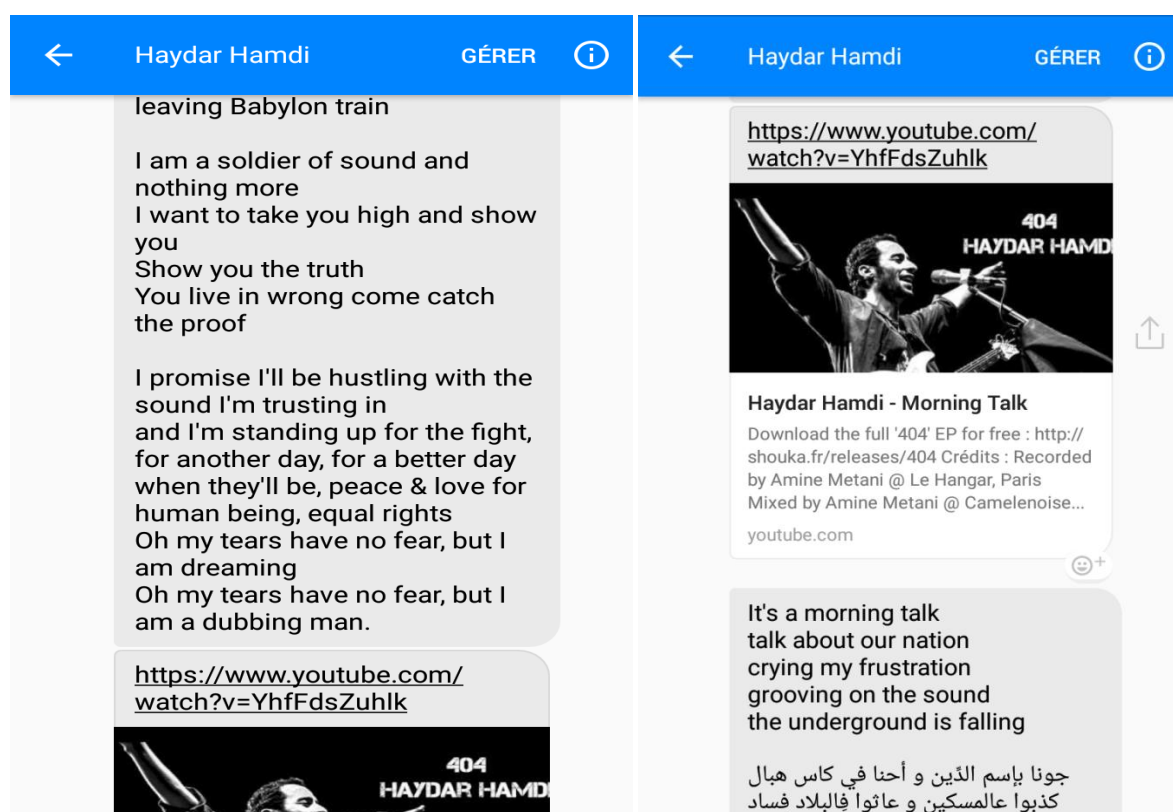
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2. The conversation with Hayder Hamdy on Messenger



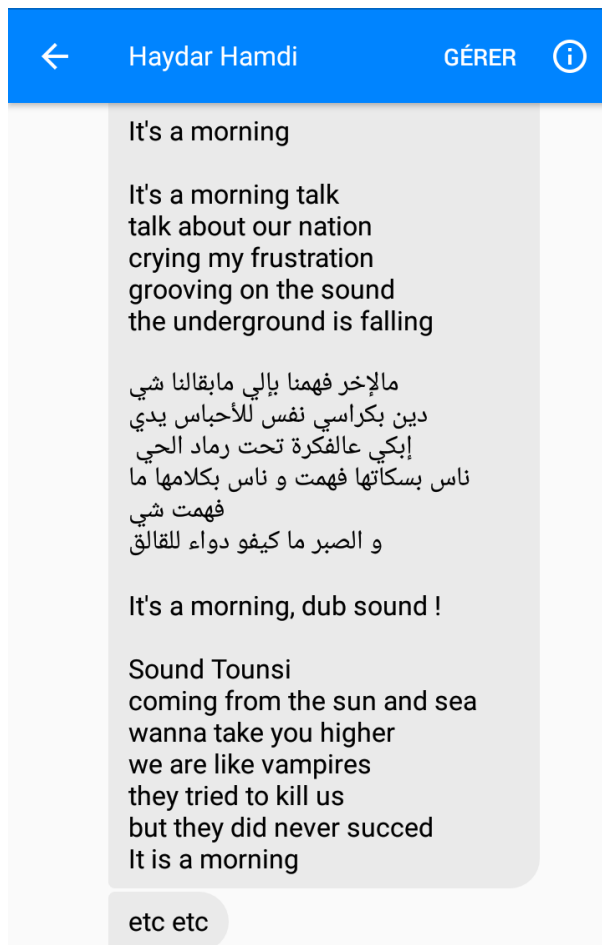
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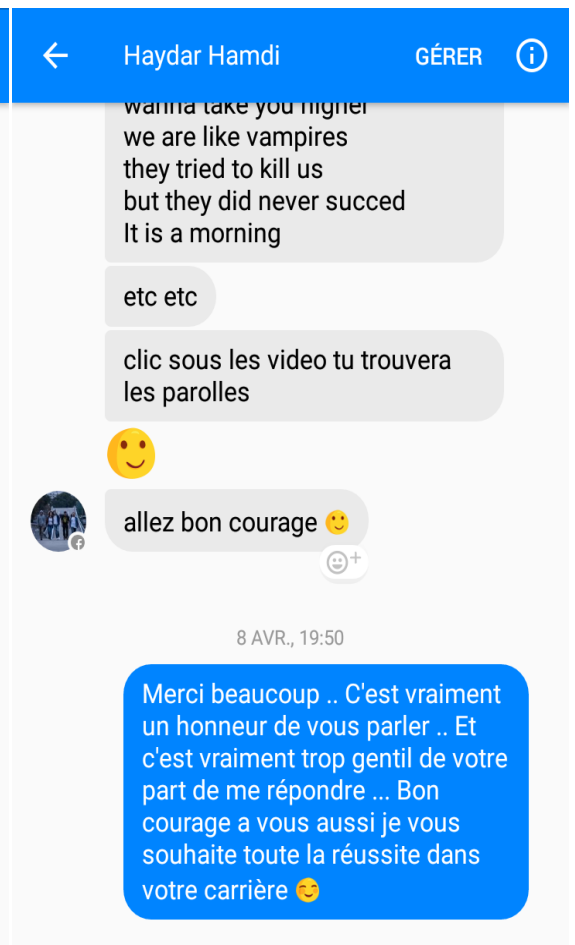


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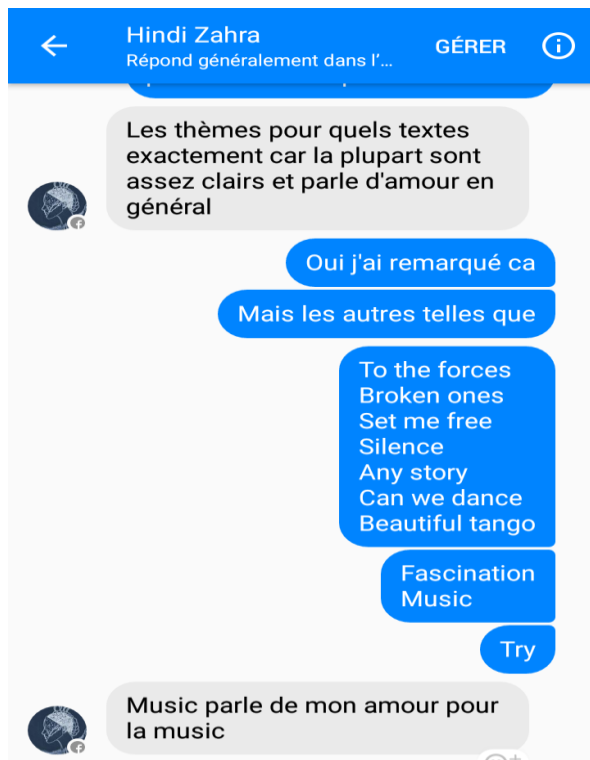
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3. The Conversation with Hindi Zahra on Messenger



1

2



3