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A semiotic Analysis of the Representation of Women in Kabyle and Western Song Lyrics.

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Dedication

To my dear parents, Nadia and Mourad: Your unwavering support and sacrifices inspire me every day.

To my brothers, Rafik, Tarik, and Rachid: Thank you for your loyalty and companionship.

To my twin, Imene: Our bond is a source of strength and joy.

To my grandmother and aunts: Your wisdom and love enrich our family.

To my best friend, Lynda: Your belief in me has been invaluable.

And to myself: I honor my journey of growth and resilience. Thank you all for being an essential part of my life.

Melissa

Dedication



To my dear dad, my pillar who guided me with wisdom and patience, who showed me the value of hard work and who sacrificed so much to see me reach this day.

To my dear mother, my source of motivation, always there to comfort me and encourage me in my moments of doubt and celebrate my successes with boundless joy.

To my sisters Sonia and Sarah, my cousins Karima, Samira, Zahra, Celya, Melissa, and my friends Souad, Yasmine and Nazim.

To my dear family, uncles and aunts and my two grandmothers I dedicate this thesis to you in recognition of everything you have done for me, your sacrifices, your love and support throughout my academic journey. I love you very much and I hope you will always be proud of me.

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Abstract

The present dissertation adopts a multidisciplinary approach incorporating, Media Studies, Music Studies, and Gender Studies. It offers an in-depth comparative analysis of the ways women are represented in Kabyle and English song lyrics. The objectives of this study are twofold. First, it aims to inspect and explore the presence of women's empowerment in western and Kabyle music. Second, it intends to investigate the extent to which these representations reflect or challenge societal views in both musical contexts. To answer these research questions, a qualitative approach is adopted. Twenty songs, equally divided between English and Kabyle music, were selected within this context. The research draws upon Charles Sanders Peirce's triadic theory of signs to lay the foundation for uncovering the underlying meanings within the lyrics involving the interplay between the sign, the object, and the interpretant, in addition to the adoption of a second theory, Max Weber's Verstehen theory, as a means to interpret the songs. The findings reveal that female empowerment is manifested in both western and Kabyle musical contexts through communicating empowered messages to embolden girls and women to break the traditional gender roles. The study reveals that women's representation indeed deconstructs societal expectations to an extent while perpetuating them in certain ways within the western perspective. However, the Kabyle context, for its part, concerns itself with challenging these social norms to a greater extent.

Key words: Culture Studies, Media Studies, Gender Studies, Popular Music Studies, representation, English and Kabyle songs, Semeiotic Analysis.

List of Abbreviations

QCA: Qualitative Content Analysis

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General Introduction

1. Statement of the Problem

Throughout history, media has been an integral and inseparable aspect of the human life. Marshall McLuhan (1944) described media as the extension of man. They are always there shaping the world on a daily basis and influencing the beliefs, attitudes, and perceptions of people through the messages they convey. They have the power to create connections between people from different backgrounds and to bridge the gap between various cultures. Indeed, people rely on media as means to communicate and express their thoughts, perceptions, and emotions regarding aspects of life. Within media texts, for instance, there are images of both men and women that are portrayed in different ways, each facing their own forms of repression that influence us consciously or subconsciously.

Among the various forms of media, there is music. It has been considered as one of the most powerful forms of media that can communicate meanings, ideas and feelings, and it has a significant ability to capture the essence of emotions experiences, and themes that we encounter in our lives(Cooke, 1959). Singers shed light on these life aspects and introduce them in their songs, being about love, pain or social issues, often drawing inspiration from their cultural background. In fact, music is a powerful medium that allows cultures to communicate their unique identities. Through the combination of instruments and lyrics, music provides a window into the traditions, values, beliefs, and stories of different communities. By engaging with diverse musical traditions, listeners can gain a deeper understanding of cultural perspectives. The representation of women in song lyrics, in effect, is a crucial aspect that contributes to the understanding of gender roles in distinct cultures.

In the field of education, many gender studies emphasize the importance of equality between men and women and the way they are represented. It is rare that both sides are depicted similarly, and the way gender, more specifically that of women, is portrayed in music reveals several things about a particular culture or community (Ottosson, T., & Cheng,

X. 2012). In this context, our work delves into the representation of women, focusing on the aspect of their empowerment within two distinct types of music, encompassing Kabyle and English songs, and also investigates to what extent these representations align with or challenge societal views within these two musical contexts, relying on a the Peircean sign and Weber's social constructivism.

Various studies have been conducted in relation to the representation of women in song lyrics. In this regard, we can mention the study on Katy Perry's song lyrics, done by Lisara (2008). This study aimed to draw a portrayal and disclose gendered messages from a post feminism perspective. The main findings of this study show that most women in one of the boys are portrayed through several representations, which support patriarchal ideology by viewing men as dominant. Furthermore, it is emphasized that women are weak creatures who need men's protection.

The second study that we may mention is the depiction of women in rap and pop lyrics by Gronevik (2013), aiming to investigate a number of songs from two different music genres through a cultural and gender perspective by focusing on the terminology used to refer to women. The findings show that rap lyrics often portray women negatively through various nouns, while pop lyrics generally have a more positive depiction of women.

As a third study, we mention discourse and identity by Amran (2020), with the aim of identifying social roles and traits of women that can be found in song lyrics, the study shows that Little Mix songs portray women in various social roles, such as queens, sisters, fighters and leaders, reflecting both positive traits like confidence and independence.

As a fourth study, we mention Kasdi's (2022) doctoral thesis exploring the presence of women in the Algerian music industry, specifically focusing more on female Rai singers and their reception by the Algerian audience. This study reveals that in the popular music industry, female Rai singers are not given the same consideration as their male counterparts.

In addition to, Taleb's (2020) study of Billie Holiday and Hnifa's lyrics conducted at Mouloud Mammeri University of Tizi Ouzou, which involved using a semiotic analysis of the lyrics to interpret the meaning of the songs, relying on the Peircean theory of sign, object and interpretation where it is found that culture is manifested through the two singers' song lyrics and that it had a dramatic impact on their lives and careers.

To date, it seems there has been no investigation on the depiction of women in Kabyle music since Kabyle is not a widely spread language. Most of the existing literature focuses on western societies with little or no literature on non-western societies. In particular, there is a lack of such research in the studies of women's representation in Kabyle music, thereby creating a need to examine the representation of women in liberal western music and the conservative Kabyle music. The present research, for its part, aims to address this gap and compares how women are portrayed in western and Kabyle contexts. Our study looks at song lyrics from these different cultural backgrounds to examine how women are portrayed and whether they are or are not given a similar recognition in both contexts.

2. Aim and Significance of the study

Despite the worldwide progress in promoting gender equality, the representation of women in cultural outputs including music remains a continuous issue and worth being explored and addressed. As mentioned earlier, previous studies that were conducted under this theme within the English context have often focused only on western singers, which limit the scope of their findings regarding the Kabyle musical context. For this reason, we believe that our research adds significant contribution to the existing literature by taking different approach to exploring the representation of women in Kabyle and Western songs considering both cultures. The central aim of our study is to examine and understand the position and representation of women within these two musical contexts. This study has established two main objectives. Firstly, it aims to determine whether women are empowered and in songs

and how, mainly in Kabyle and English songs. Secondly, it explores the extent to which the representations of women reflect or challenge the social views on gender roles in both contexts.

The significance of this research lies in the fact that it fills a considerable gap in the literature, particularly concerning Kabyle music which has not previously been researched in depth. As a comparison of these two musical traditions has been conducted, this study reveals ways of cross-cultural variations of women images in music and offers new insights on women and music social representation and highlights the social representation of women in music.

3. The Research Questions and Hypotheses

As we mentioned before, the aim of this dissertation is to understand how women are represented in Kabyle and English songs. The following research questions are raised to guide us towards this aim:

1. Are women empowered in music, particularly in English and Kabyle songs? If so, how?
2. In the context of English and Kabyle songs, to what extent do the representations of women reflect or challenge social views on gender?

Potential answers are suggested for each question asked above:

- 1) Whether in English or in Kabyle songs, singers can create a sense of female empowerment in their songs by acknowledging women's potential and highlighting their self-worth and value.
- 2) The portrayals of women in the English songs have a greater tendency to challenge social views rather than simply reflecting them. While Kabyle songs are more likely to align with the social views of the Kabyle community regarding gender roles, serving as a direct reflection of the Kabyle culture.

4. Research Techniques and methodology

Our study is qualitative in nature. It consists of a semiotic analysis of twenty song lyrics composed in both English and Kabyle (10 English songs and 10 Kabyle songs). Some of the selected corpus is taken from YouTube, and some of it is extracted from websites and books. The Kabyle songs are translated. Thus, the study is a corpus-based analysis of the lyrics, and the data are examined according to a Qualitative Content Analysis relying on Charles Sanders Peirce's semiotic theory (1860). The theoretical framework is based on the triadic dynamic relationship between the representamen (lyrics), the object (what the sign refers to within the lyrics), and the interpretant (our understanding of the lyrics, the context of their production, and the singer's perceptions). Further, during our interpretation of the selected lyrics we relied on Max Weber's theory of understanding (1949).

5. Structure of the Dissertation

The present dissertation conforms to the simple traditional model. Therefore, it consists of four main chapters, in addition to a General Introduction and a General Conclusion. The General Introduction, being the first part of the dissertation, serves as a comprehensive overview of the study, giving readers an insight into the research topic. It encompasses the statement of the problem, the study's overall aim and objectives, in addition to its significance, the research questions and hypotheses, the research methodology, and the overall structure of the dissertation. The first chapter, "Review of Literature," gives the reader an insight into the content and topic of the work. The second chapter, "Research design and methodology," describes the corpus of the study along with procedures for data collection and analysis. The next chapter is devoted to "Presentation of the Findings," which presents the results. This is followed by the "Discussion of the Findings" chapter where these results are discussed based on the selected theoretical frameworks. A general conclusion is set at the end, as the last part which aims to provide answers to the research questions and check the validity

of the suggested hypotheses, and it opens up new paths for researchers to explore in the future.

Chapter One

Review of Literature

Introduction

The present chapter focuses mainly on theoretical concepts, aiming to present the theoretical foundations of our research and the key components that will be included in our work. This chapter has covered three sections; initially, it provides a detailed presentation of popular music and popular music studies. Subsequently, the second section deals with gender and its representation in music, particularly focusing on women and their representation in western and Kabyle music songs. Finally, it introduces the guiding frameworks of Peirce Triadic Theory and Max Weber's *Verstehen* (or interpretive sociology).

1. Popular music

1.1. Definition

The Cambridge dictionary defines popular music as “modern popular music, usually with a strong beat, created with electrical or electronic equipment, and easy to listen to and remember” (Cambridge dictionary, 2013). Popular music is also defined as a modern kind of music that appeals to a wide range of listeners and frequently features a danceable tempo, simple notation with simple lyrics (Hatch and Millward, 1990). It refers to a genre of music which is different from jazz and folk music. One obvious fact about its popularity is “the more people involved, the more popular the music” (Lee, 1970; Jones and Rahn, 1977, p. 82).

Within the same context, Middleton (1990) notices that the question of “what is popular music” is “so riddled with complexities” which is tempted to follow the example of the legendary definition of folk song and suggest that all music is popular music. However, the criteria for what counts as popular music are open to considerable debate.

The term “pop music” is an acronym of the word ‘popular’, the latter is commonly used on main-stream radio stations and across a range of countries and cultures. Interestingly, Hatch and Millward (1990) added that the term “pop song” was first used in 1926 to differentiate between cult music and music aimed at people with culture, noting that one of

the key aspects of popular music is the commercial orientation, as it is often written, performed and recorded with the intention of appealing to a wide audience and generating significant revenue. It began to take shape in the early twentieth century and started arising through revolutionary media, that is to say, broadcasting and sound recording. In fact, the music radio that originated in the 1920s helped popular music in gaining recognition as a prominent music genre (Bennet, Shank & Toynbee,2006:1).

Interestingly, Firth (1983) explained that popular music has evolved over time, impacted by several musical styles and genres. He added that the origins of pop music can be found in the jazzy piano melodies of ragtime, the improvised rhythms of the jazz era, and the orchestras of the big band era. In the 1950s and 1960s, a new type of music emerged, characterized by fast rhythms, strong beats, and soulful lyrics, which became known as rock and roll. This genre was popularized by artists such as Elvis Presley, the Beatles, and the Beach boys and it continues to influence popular music today (Firth, 1983).

The academic study of popular music .

1.2. Popular music studies (PMS)

Popular music studies (PMS) have emerged as a new and fascinating and field over the last decade or so within different disciplines such as sociology, gender, media, communication and cultural studies and others. It is an area of academic research that is characterized mainly by interdisciplinarity. However, it has been said this academic study of popular music is not a discipline, “Popular music is not a discipline. A discipline is an academic subject with an agreed conceptual framework and methodology. Popular music is studied within variety of disciplinary approaches, that is a variety of concepts and methodologies. Popular music studies is thus by its nature multidisciplinary, it involves conversations between people from a variety of disciplines” (Frith cited in Laing and Marshall,2014/2016).

Significant progress have been achieved in the field of popular music studies (PMS) over the years. The establishment of academic journals throughout the world played a major role in its development, starting from 1970s, including the British journal popular music and the American journal of popular music studies. In fact, it was born in 1981 with the formation of the International Association of the Study of Popular Music (IASPM). Several foundation texts contributed to (PMS), including *Studying Popular Music* by Richard Middleton (1990), *Rock: The Primary Text* by Allan F. Moore (1993), *Interpreting Popular Music* by David Brackett (1995). Carrying on that, Simon Frith has been a key figure in this process, with his major works he paved the way for its development. "...and during that time Frith has been central to its development. His book *The Sociology of Rock* (1978), later revised as *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll* (1983), helped pave the way, and his subsequent work has played a formative role in establishing the study of popular music as a serious concern" (Pickering,2010).

With no doubt, popular music plays a central role in human life through the power of its lyrics. The lyrics serve the role of conveying important messages and covering social norms. As such, PMS has focused mainly but by no means exclusively on the study of popular music and culture rather than focusing on popular music itself, and musicis inextricably connected to the context in which it is created. Accordingly, Frith notes that lyrics should be seen as performances that go beyond just the literal words used. The focus is not solely on the words themselves but on how they are delivered and the overall performance of the lyrics (1996, p.182). Likewise, Citron (2000, p.120) maintain that music grows out of a specific social content. This stresses out the interrelationship between music, culture and society highlighting the fact that the songwriters' cultural background influences the music they create, shaping its content. As a result, many scholars are interested in the main gender related aspects and ideologies within this genre of music.

2. Genre in music

There are several definitions often attributed to gender. One main definition is that it is regarded as a sense of being man or woman based on learned cultural values. Indeed, many gender theorists, sociologists, anthropologists and other scholars talked extensively on this topic emphasizing the distinction between 'Gender' and 'Sex' as sex is assigned to the biological nature that describes the physical self, while gender is constructed by cultural and societal norms where we learn to act in masculine or feminine ways. Anderson (1997): "Sex refers to the biological identity of the person and is meant to signify the fact that one is either male or female». Claiming that sex is the biological characteristics that define a man or a woman, she adds that the concept mainly signifies and hold great attribute to maleness and femaleness, whereas gender concerns itself with the general worldview that society and culture have on the behaviors of the two sexes. As far as these behaviors are concerned, they often determine the life chances and directs the social relations of the sexes with others. Thus, resulting in preconceived social expectations they are often adhered to meet, she puts it: "Gender refers to the socially learned behaviors and expectations that are associated with the two sexes".(Anderson,1997). In conversation with this assertion, Simone De Beauvoir also states: "one is not born, but rather becomes, a woman" (2011:607). She, in fact, suggested that gender identity, particularly that of being a woman is shaped by society, challenging the notion that gender is predetermined by biology.

For centuries, the concept of gender has always been associated with gender inequalities. Women, being marginalized, are not given equal rights with men and they do not have the same access to education, opportunities, security, and many other aspects. According to sociologists, women are constantly subject to subordination in the face of independence and equality. Many people thought of women as being belittled and confined to household and domestic tasks. With men historically dominating various spheres outside the home,

Campbell (2005) claims that the woman's role is to take care of the house and ensure her husband's satisfaction as the boss of the household. He also said "I now pronounce you man and wife" He adopted the term since it conveys a sense of possession. The staggering growing of gender inequality has gained momentum in the status quo. Thereby, addressing gender disparities is become more urgent for the sake of breaking free from these gender issues and focusing instead on human potential, as mentioned in the article *A Conversation about Feminism and Music*:

I'd like to get beyond gender! -I'd like to get to the faculties or processes that are available to the human being. And the fact that one process is associated with one gender is too bad, because I think that all processes should be available, and encouraged, in order to come out with balanced human beings who are able to access any resource they have, rather than being cut off from it. Why do we have it? It's there to use! But all systems of socialization cause the suppression of certain aspects of intelligence, (Oliveros and Maus p.180)

As mentioned beforehand, the construction of gender is shaped by several factors, including societal, familial, and cultural norms. In a more recent time, technology and media becomes a significant catalyst for shaping gender constructs. Popular music is also considered as a powerful medium to challenge or reinforce gender norms. By reaching a global audience, music transcends mere social content; it also serves as an instrument, encouraging listeners to adopt new perspectives on various topic. Whiteley (2011) states: "but if we are to ignore gender inequality in popular music, we are not only failing popular music studies, we are failing ourselves".

Many researchers have expressed an interest in gender representation regarding culture and music. Frith and McRobbie (1978) highlighted the potential effects of the representation

of men and women on the cultural beliefs of gender roles. They say that men are regularly shown as powerful and supreme while women are portrayed as docile subservient. In contrast, Whiteley (2013) contends that the portrayal of gender in music has varied over time. She claims that the 1960s and 1970s saw an increase in female performers and a trend toward more feminist and empowering lyrics. However, she acknowledges that progress has been slower and that women remain underrepresented in the music industry (Whiteley, 2013).

It is worth noting that Citron (1993) also addresses the problem of gender representation in music, emphasizing how women are often objectified and sexualized in music videos. She claimed that this objectification indicates detrimental gender stereotypes, and reinforces the notion that women are valued only for their physical attractiveness (Citron 1993).

2.1. The Representation of women in song lyrics

As the portrayal of women in song lyrics is a crucial aspect of popular music, it often reflects societal attitudes and contemporary beliefs regarding gender roles and relationships. It is worth mentioning that there is a discrepancy in lyrical content between male and female depiction which can be perpetuated to imbalanced power dynamics within relationships and gender stereotypes. Dukes et al. (2003) claimed that female artists' songs contain more lyrical references to love and sex than male performers. Accordingly, it is debated that women are often seen as objects of desire and sexualization, reinforcing detrimental gender stereotypes (Citron, 1993). Music videos have also been a subject of discussion as to the perpetuation of gender stereotypes, portraying women as objects of desire (Gow 1996). This objectification of women in music videos positions physical appearance as superior to cerebral abilities or accomplishments (McRobbie 1984), this portrayal not only oversimplifies women's experiences but also undermines their autonomy and agency.

However, the depiction of women in song lyrics has received many changes over time. According to research, the proportion of female musicians in the UK top 5 sales charts grew dramatically between 1960 and 2015, with a noticeable increase in the 1970s and 1980s (Anglada-Tort, M., Krause, A. E., & North 2019). This rise in female presence has resulted in more empowering lyrics and a broader range of topics in popular music (Whiteley, 2013).

The image of women in song lyrics has a significant impact on society, altering attitudes of gender roles and relationships. Scholars have shown that exposure to gender-stereotypical media, such as music, can influence people's attitudes regarding gender and propagate harmful gender stereotypes (Dollar and Gatti 1999), as a result it is vital to promote more inclusive and representative depictions of women in popular music.

2.1.1. The western context

Women's image in Western music has historically been characterized by a tendency to portray them as passive and ornamental. According to Cohen (1997), women in music are frequently represented as "merchandise," with their worth essentially visual and superficial rather than meaningful. This representation is consistent with a larger societal propensity to commodify female bodies, promoting stereotypes that restrict women's responsibilities to being eye candy or accessories for male heroes. These images not only reduce women's perceived worth as artists, but also reinforce gender norms that limit women's chances and self-perception.

Many popular songs represent women in ways that stress their physical appeal and desirability rather than their abilities or personalities. This trend can be seen in a variety of music videos and lyrics, where women are represented as objects of male desire rather than humans with agency and depth. Female characters in music videos, for example, are frequently seen in barely dressed outfits, serving as visual stimulants to draw male attention. Scholars argue that this objectification reduces women to simply physical beings whose

primary purpose is to appeal to masculine imaginations (Frith & McRobbie, 1990). Such images do not only demean women, but they also establish unrealistic ideals of beauty and behavior.

Furthermore, the lyrics of many famous Western songs reinforce these visual depictions by regularly referring to women based on their physical appearance and sexual availability. Lyrics frequently exalt masculine conquest and power, relegating women to positions of obedience and passivity. For example, recurring motifs in genres such as hip-hop and pop frequently emphasize male bravado and feminine acquiescence, reinforcing a dynamic in which males are the active subjects and women are passive entities (Rose, 1994). This lyrical material reinforces the perception that women exist exclusively for male pleasure, perpetuating old gender hierarchies.

Despite these persistent traditions, there has been a progressive movement in women's presence in music, particularly with the advent of female performers that challenge expectations. Contemporary female musicians such as Beyoncé, Lizzo, and Taylor Swift aggressively challenge traditional gender stereotypes by demonstrating their independence, skill, and agency via their music and public image. These artists utilize their platforms to highlight gender inequity, body positivity, and female empowerment, resulting in more complex and diverse representations of women. Their work reflects a growing appreciation of the importance of moving beyond simplistic stereotypes and embracing depictions of women's intricacies and capabilities (Hooks, 2000).

To summarize, while women's portrayal in Western music has historically been defined by passive and ornamental positions, mirroring larger cultural trends to objectify and commodify female bodies, there are signs of progress. The rise of strong, autonomous female voices in the music business provides a counter-narrative to old stereotypes, promoting a more empowering and inclusive representation of women. This constant transition emphasizes

the significance of continuing to criticize and improve the ways in which women are depicted in the media, ensuring that their contributions and identities are properly acknowledged and valued.

2.1.2. The Kabyle context

Kabyle people are an ethnic Amazigh group residing in the mountainous region 'Kabylia' in Algeria, in the north of Algeria, having their own language 'Kabyle' which is a Berber dialect. It is important to note that the kabyle language or Taqbaylit has been passed down orally through generations via oral tradition (tales, proverbs, songs...). They are also characterized by an unparalleled culture that contributes to their rich heritage and their distinctive way of life within the Algerian society. Accordingly, in Berber societies, mainly kabyle society, women play a vital role, they are regarded as pillars of the community contributing significantly to the family's well-being and the preservation of cultural practice or the social norms. "The woman carries the life of the man - husband, brother, or father - of the defender of her honor, in her womb." (Ait Ali 1979, as cited in Grasshoff 2005). It, indeed, highlights the importance of women in raising next generations and protecting the honor of their male relatives, thereby, the fact that Kabyle women are limited to roles controlled by dominant males. Nevertheless, as it is previously mentioned, women hold a significant place in the kabyle society, such significance is vividly manifested in various aspects of Kabyle culture. Women in Algeria tend to be chaperoned by men, because people are misled by the ideological and political interpretation of Islam, and its impact on legislating laws that promote gender inequality especially at the family level (see Family Code in chapter one). Most Algerian men (and some women as well) are convinced of their eligibility to control, entitling themselves to make decisions in the household and forcing women to obey.

The Kabyle culture, as other cultures in the world, encompasses unique tradition and unique art forms including music. Kabyle music genre that is rooted in the cultural and

linguistic history of Algeria's Kabyle people includes a mix of singing and rhythmic sounds and complex melodies that reflect their daily life, challenges and celebrations of the community. (Arab S.n.d). Historically speaking, the Kabyle music emerged within a group of emigrant singers including CheikhNourredine, when they began to explore and adopt different instruments, soon it gained popularity thanks to the Idir's song 'A Vava Inouva'. Recently, it has evolved greatly to reach the phase of modern music.

Women's portrayal in Kabyle music, demonstrates a complex interaction of tradition, modernity, and gender roles. Kabyle music, recognized for its unusual melodies and beautiful lyrics, frequently reflects Kabyle society's sociocultural changes, especially women's changing status and representation. Historically, Kabyle songs have shown women in a range of ways, from romanticized and idealized to rebellious and empowered, offering a multidimensional view of gender. However, Kabyle music has aspects of resistance and empowerment, especially in the works of artists who question established gender stereotypes. Singers like, Nouara and Taous Amrouche, have played important roles in creating the narrative of women's identity in Kabyle society, their songs frequently address topics of women's autonomy, love, and struggle, offering a counter-narrative to traditional gender norms (Mammeri, 1980). These artists' music has created a space for female expression and agency, contributing to a larger conversation on gender equality in the Kabyle community.

Women's representation in Kabyle music has evolved throughout the years, mirroring wider changes in Kabyle culture. Contemporary female musicians, such as Djura and Souad Massi, have pushed the boundaries even farther by exploring themes of independence, resistance, and personal agency via their music. Djura's work, for example, frequently exposes the obstacles that women experience in patriarchal societies and advocates for greater acknowledgment of women's rights and achievements (Amrouche, 1988). Souad Massi, while not strictly a Kabyle musician, combines Kabyle elements into her music and explores issues

of exile, identity, and empowerment which appeal to a wider Algerian and Kabyle audiences.

Furthermore, Kabylia music videos and performances have increasingly included women in different and dynamic positions. These visual depictions frequently challenge established preconceptions by depicting women as active participants in social and cultural life, rather than passive characters. This transition is inspired in part by the worldwide feminist movement and Algerian society's growing connectivity with global cultural trends (Meekbel, 1992). As a result, there is a rising realization of the necessity to portray women in more intricate and multidimensional ways that represent their changing responsibilities in modern society.

3. Theoretical framework

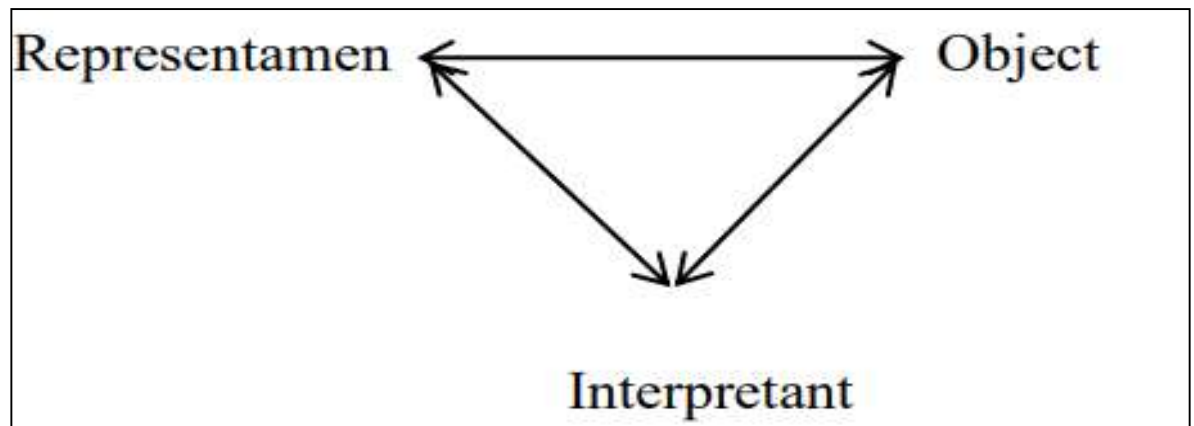
3.1.1. Introduction to Semiotics

The Cambridge dictionary (2019) defines semiotics as the study of signs and symbols, what they mean, and how they are used. Additionally, Umberto Eco (1976, p.) defines semiotics as "everything that can be taken as a sign," and he argues that "semiotics involves the study not only of what we refer to as a sign in everyday speech but of anything that stands for something else. "In other words, signs can take several forms, like images, concrete objects, verbal language, symbols, colors, etc. Daniel Chandler (2007) asserts that the early emergence of sign theories and semiotics occurred in ancient times as a branch of philosophy. Paul Prior (2014) argued that in modern history, semiotics has extended beyond philosophy and become integrated into other fields like psychology, biology, literary studies, and cultural studies. Despite the contributions of many scholars in shaping semiotic theory, two distinct theories have been developed: the Swiss linguist Ferdinand de Saussure in Europe (1857–1913) and the philosopher Charles Sanders Peirce in America (1839–1914) (Chandler, 2007). Ferdinand de Saussure, a Swiss linguist, is known for founding modern linguistics and developing semiotics, the study of signs and symbols. He stands out among European

scholars for his significant contributions to semiotics; he named semiotics semiology, and he limited his study to the linguistic sign (Chandler, 2007). Indeed, Saussure's theory of sociology primarily stems from linguistics, with a central emphasis on the linguistic sign and its system (Saussure, 1983). Saussure suggests a dyadic model of the sign consisting of two components: the signifier and the signified. He asserts that the signified represents an abstract concept, while the signifier encompasses acoustic images, mental representations, and the psychological effects of sounds, images, and symbols on the brain (Prior, 2014). Charles Sanders Peirce was an American philosopher and logician who founded the philosophical tradition of pragmatism and made significant contributions to semiotics, the study of signs and symbols, emphasizing the interpretive nature of meaning. He proposes one of the most influential approaches to the field of semiotics, and he likely considers semiotics as the study of signs. Pierre Guiraud (1957, p. 2) declares that "Saussure emphasized the social function of the sign, peirced its logical function. But the two aspects are closely correlated, and today the words semiology and semiotic refer to the same discipline. " Although they focus on distinct aspects of signs, Peirce's semiotics and Saussure's semiology both examine signs. Saussure sees signals as essentially psychological, having to do with concepts and the mental representations of them. Peirce, on the other hand, places signals in a more comprehensive scientific context and emphasizes their interpretative and useful features. Peirce's theory takes a broader view of signals and their use in human comprehension and communication, whereas Saussure's method is more concentrated on language structures and mental representations (Cohen, 1985). Ferdinand de Saussure and Charles Sanders Peirce were interested in the process of meaning-making, despite their different approaches. For our research, we decided to adopt Charles Sanders Peirce's theory of semiotics because of its triadicity, pragmatism, and generality.

3.1.2. The peircean sign

The Peircean sign refers to the relationship between the three main entities, which are the representamen, the object, and the interpretant. According to Peirce, the representamen is the form that a sign takes and everything that attracts our attention. It is something that can be physically perceived by humans through their five senses. The representamen consists of three main components, which include symbols, icons, and indexes. • A symbol is fundamentally arbitrary and purely conventional, like words, colors, flags, brands, numbers, etc. • Icons: a mode in which the representamen is perceived as imitating the object; for example, a portrait imitates the real thing that exists. • Index: it indicates things; for example, smoke indicates fire (Umberto Eco, 1976). The object is what the representation refers to, and the meaning that we attribute to the sign. The object is "something beyond the sign to which it refers (Chandler, 2007). However, the interpretant is the way people interpret the sign and understand it, taking into consideration their knowledge, background information, and culture. A sign, or representamen, is a first that stands in such a genuine triadic relation to a second, called its object, as to be capable of determining a third, called its interpretant. The representamen (the sign itself), the object (what the sign refers to), and the interpretant (the meaning deduced from the sign) are the three interrelated parts of Peirce's triadic model of the sign. A true triadic connection cannot be divided into easier, two-part relationships since these three elements are inseparable. The relationship between the interpreter and the object must be similar to that of the representative; it cannot simply be a direct, two-way interaction. This assures the unique and interdependent linking of all three elements, leading to the formation of a comprehensive and authentic triadic interaction.



The Peirce's diagram (Sheriff 1981, p.53)

Our work will adopt the semiotic theory of Charles Sanders Peirce (the triadic semiotic theory of the sign). By analyzing the relationship between the representamen (the lyrics), the object (what the signs refer to within the lyrics), and the interpretant (our understanding of the lyrics), taking into account the context of their production and the singer's culture, we can uncover the underlying meanings within the song lyrics.

3.2. Max Weber's Verstehen theory

The German word 'Verstehen', meaning in English understanding, is a concept introduced by Max Weber to refer to his theory, which is based on understanding deeply human actions. Verstehen theory, also known as the interpretive sociology, is concerned with identifying the meaning as well as the reasons of social phenomena. It is a research method that can be used to gain a deep understanding of social actions and interactions (Schaefer, 2013). Indeed, it is a research approach within the field of social sciences and humanities. Since social sciences mainly sociology focus on the issue of understanding Max Weber introduced the verstehen method into the field. (1996).

Max Weber developed this theory in the late of the nineteenth (19th) century as a reaction to the positivists "whose who believed that all things can be known and fully quantified." (Gunn, 2017). Weber, in contrast, criticized them that this method cannot be applied in the social sciences field as human actions differ from one to another (ibid). He

says: “we not only observe human conduct but can and desire to understand it” (Weber 1949: 83), claiming that the focus is not only on the results but also on the motives behind the social actions. However, Weber (1978) sets one of the limitations of the Verstehen theory that is complete understanding may not be reached. This can be explained in the sense that working on individual human beings’ actions is not an exact absolute science, it is rather subjective.

Accordingly, Weber, in this realm of understanding how human beings behave in social contexts, mentioned ‘social actions’ implementing that they should be understood in order to reach the final understanding. These social actions are shaped by the individual’s experiences and social or cultural context. (Weber, 1949). He classified them into four types (ibid). The first type is rational orientation to a system of individual ends, it is an action that is done for a purpose, it is to achieve a certain goal. The second type is rational orientation to absolute value, this type is related to action that is motivated by values such as religious and many other values. Other types that is motivated by emotions is called affectual orientation or can be referred to as affective actions. The fourth type is about actions that are motivated by long standing belief and customs, traditionally oriented through the habituation of long practice. He is interested in the cause behind a certain action. That is to say, he looks for the external motives that push someone to do a certain action. Tucker (1965, pp. 159-160) assert: “the goal orientation of the individual”. Another important concept within this theory is the ideal types highlighting essential features of a social phenomenon. Weber (1949) defined them as constructed ideas that are found within a specific culture or societal context.

Conclusion

The chapter has extensively discussed three main concepts in the research. It started by exploring popular music and popular music as a field of study. Then delved into gender issues within music, specifically addressing the representation of women in English and Kabyle popular songs. The third and the main section introduced the theoretical framework of

the study, focusing on semiotic analysis based on Peirce's model, its principles and its components for analyzing song lyrics. Additionally, it presented an overview of Max Weber's theory the study will integrate as a secondary theoretical framework for interpretation, providing a comprehensive approach to understanding the complexities of popular music and its cultural implication.

Chapter Two

Research Design

Introduction

The present chapter focuses on methodology shedding light on the research design adopted to address the issue of the portrayal of women in both Kabyle and English song lyrics. It primarily consists of two main sections. To begin with, whereas the first one provides further descriptions of the setting of the study, the second begins with a detailed explanation devoted to the procedure of data collection. The last section, on the other hand, is designed to give insights into data analysis and its procedure accordingly. In contrast our study is based on qualitative research, employing qualitative content analysis (QCA) as a method to interpret textual data. This analytical approach is informed by the Peircean triadic theory of signs.

1. Data collection procedure

As stated before, the present study investigates the way in which women are depicted in local and western music lyrics. Central to this investigation is the concept of a corpus, which, in this case, refers to a collection of song lyrics. The corpus serves as the foundation for the analysis, providing a representative sample of the lyrics from both local and western music. In order to investigate this representation, a set of songs formulated by singers from both contexts were gathered. Thus, the investigation's corpus is composed of random selection of twenty song lyrics. These lyrics were selected in relation to the topic of women they discussed. As far as the English Lyrics are concerned, they were mainly collected from websites such as “Azlyrics.com”. As for Kabyle lyrics, their gathering is realized in two steps . The initial step involved YouTube while others were manually relied on YouTube audio recordings for transcription. Finally, Translating the lyrics from Kabyle to English individually is essential to accurately capture the language and cultural nuances required for a thorough semiotic analysis. As a native Kabyle speaker, we have taken on the responsibility of ensuring these translations are as precise as possible. We have employed a literal

translation approach to maintain the original meaning and cultural context embedded in the lyrics. This meticulous process is crucial for accurately analyzing the representation of women in Kabyle song lyrics and comparing them to their portrayal in western counterparts.

The procedure of data analysis

Thematic Analysis Approach

Thematic Analysis (TA) is a technique for detecting and examining patterns of meaning within a dataset (Braun & Clarke, 2006). It highlights significant themes that are crucial for describing the phenomenon being investigated (Daly et al., 1997).

Thematic Analysis is flexible and not bound to any specific theoretical framework, making it adaptable to various theories and epistemological perspectives. It is particularly compatible with social phenomenology (Fereday & Muir-Cochrane, 2006) and social representations theory (SRT) (Farr & Moscovici, 1984; Joffe, Washer & Solberg, in press).

It is worth mentioning that we have categorized our corpus of songs into several key themes: objectification, empowerment, social issues, and women's value and recognition. These themes help us to systematically analyze the lyrics and identify recurring patterns and messages related to the portrayal of women in the songs. By organizing the songs in this manner, we can better understand how these different aspects are represented and discussed in western and kabyle music.

As stated before, the goal of this effort is to understand how women are represented in Kabyle and English songs. Since our corpus of study focuses on unveiling words connotations. Pierces semiotic theory of sign proves to be relevant to draw upon. The qualitative content analysis has been characterized by several difinitions according to Hsieh Shannon (2005 : 553 cited in Liva Jacoby & Laura A. Siminoff) practically any type of communication material, including narrative answers, open-ended survey questions, interviews, focus groups, and more, may be successfully examined using qualitative content

analysis. organizations, firsthand accounts, and printed materials like books, manuals, and articles. The creation of descriptive data, such as people's written or spoken words, over the course of a study is what defines qualitative approach (Taylor & Bogdan 1998:7).

Charles Sanders Peirces triadic theory of sign

The Peircean triadic theory of sign 1960 emphasizes the existing dynamic association between three entities the representamen, the object, and it's interpretant. To elaborate more, the sign aligns with the song's lyrics, the object rather conveys, after which the interpreter allocates to our comprehension of the lyrics. This study's objective from employing Peirce's semiotic theory, is to explain the underlying meanings within the songs and showcasing the depiction of western and Algerian women in music throughout a selection of tracks. And to determine how cultural variables impact these representations by an analysis of the words, and symbols found in these songs. It specifically aims to understand the nuances of the representations of women from various cultural backgrounds and whether or not cultural context has a major influence on these representations. And In the discussion section, we will use Max Weber s theory 1949 to explain the meaning behind the song lyrics. Weber's ideas will help us understand how the lyrics reflects society and its values, giving us a clearer picture of what the songs are trying to convey about the world. Although Critical Discourse Analysis (CDA) provides a strong theoretical foundation for comprehending how language shapes power relations and social systems, semiotic analysis offers a more directly relevant approach for our study because Language itself is related to semiotics, which is a study field that investigates the meaning of signs. Studying semiotics can help identify the messages and their meaning through an analysis of the language used in the signals. So, in order to interpret signs, semiotics is employed. Semainon (signifier) and semainomenon (signified) are its Greek roots. It focuses on the analysis of sociological signals. (Yakin & Totu,2014).

Conclusion

In conclusion, this chapter has described the research methodology used to look at the representation of women in song lyrics, both in English and Kabyle. It began by describing the corpus research and the data gathering processes, Finally, it has outlined the methods for analyzing the data utilized in this study by applying the triadic theory of the sign, which is a qualitative content analysis that reveals the lyrics' hidden meanings, as outlined by Charles Sanders Peirce.

Presentation of the findings

Introduction

The present chapter is empirical in nature. It is devoted to the description of the gathered data, which incorporates twenty song lyrics extracted from both English and Kabyle songs. This chapter is divided into two main sections. The first section involves presenting the corpus of the study, which will be introduced in tables for a structured overview. Subsequently, the second section delves into the introduction of the findings obtained from the chosen corpus, relying on a thematic analysis (TA) through the application of Peirce's semiotic theory.

1. The Analysis of the Corpus of the Study

Our examination of the corpus involves thematic analysis to delve into the lyrical content of English and Kabyle song and explore the central themes. This method entailed several phases, starting with familiarization with the data or the song lyrics, followed by breaking down the lyrics into smaller segments and generating initial codes to capture the significant elements. We then organized these codes into broader themes. This categorization underscores the manifestation of these themes in both genres. The table below displays the themes identified and the number of songs in each theme within both western and English songs.

Table 1: The different topics discussed within the songs under study

	Discussed Themes	Empowerment	Social Challenges	Objectification	Women's Value and Recognition
Number of songs	Western songs	04	03	02	01
	Kabyle (Algerian) songs	04	04	00	02

Table 1 represents the main themes that could be identified in the western and Kabyle (Algerian) songs under study, laying out the number of songs for each theme gathered from both. As it can be seen in the table, these songs explore four primary themes: empowerment, social challenges, objectification, and women's value and recognition. Empowerment is the dominant theme; it appears in eight (08) songs, followed by social challenges that are referred to in six (07) songs, then three (02) songs discuss the theme of objectification, and finally, the theme of women's value and recognition is identified in two (03) songs.

2. Analysis of the song lyrics following Peirce's Theory

As mentioned previously, to conduct an in-depth analysis of the song's lyrics, they have been systematically organized and categorized based on their thematic content. Then, they are examined through the lens of Peirce's triadic semiotic theory of Peirce, which highlights the dynamic association between the sign or the representamen (the lyrics) and the object (the portrayal and the representation of women in song lyrics). We explore the dynamic connection between the sign (representamen) and the object elements, emphasizing that the sign holds no meaning without its object. It is important to note that the third element of this theory, the interpretant element, is not mentioned in this chapter, but it will be discussed in the next chapter to maintain a structured and coherent flow of information of the dissertation.

2.1. The theme of empowerment

Empowerment is a significant theme present in both English and Kabyle songs, often conveying messages of strength, resilience, and self-assertion. This table provides a concise overview of how empowerment is expressed in songs.

Table 02: Extracts from the western and Kabyle Songs about the Topic of Empowerment

	SIGN	OBJECT
Western song lyrics	<p>Girl on fire she's just a girl and she's on fire hotter than a fantasy lonely like a highway she's living in a world and its on fire looks like a girl, but she is a flame so bright she can burn your eyes better look the other way you can try but you will never forget Her we got our feet on the ground and we are burning it down got our head in the clouds and we are not coming down</p>	The power, strength and determination of a girl.
	<p>Confident So, you say I'm complicated That I must be out my mind But you've had me underrated, rated, rated What's wrong with being, what's wrong with being What's wrong with being confident? It's time to get the chains out, is your tongue tied up? 'Cause this is my ground and I'm dangerous It's time for me to take it, im the boss right now not gonna fake it, not when you go down 'cause this is my game and you better come to play</p>	Confidence
	<p>Who says Who says, who says you're not perfect? Who says you're not worth it? Who says you're the only one that's hurting? Trust me, that's the price of beauty Who says you're not pretty? Who says you're not beautiful? Who says?</p>	Promoting self- love, self- acceptance and self-worth
	<p>Roar I got the eye of the tiger A fighter Dancing through the fire 'Cause I am a champion and you're gonna hear me roar Louder, louder than a lion 'Cause I am a champion and you're gonna hear me Now I'm floating like a butterfly Stinging like a bee I earned my stripes I went from zero to my own hero You held me down, but I got up (Hey!) Already brushing off the dust You hear my voice, you hear that sound Like thunder gonna shake the ground You held me down, but I got up (Got up!) Get ready 'cause I've had enough I see it all, I see it now roar</p>	A feeling of strength mainly inner strength.

Kabyle song lyrics	Cah yehwayi/None of your business	Assertion personal autonomy and independence.
	<p>I will walk with my head held high I will dress as I please I will not be tempted by myself I will protect my honour I'll study at university and I'll get knowledge I'll look the way I want to look, I don't care about anyone Publicly not secretly, my parents are counting on me I'll visit many countries, and I'll burn fire inside you with knowledge and understanding, I will earn my place (Ad lhugh s tfentazitandayehwaadlseghuritettghurutnefsitghefnifiwtthezibeghadghreg di tseddawityarnaadawighissegh Ad calighakkeniyewaur decel3egh diyiwen 3inani machi s tufraimawlanfellitteklenArdadnadigitimura times attce3leg degwen, S tmusni d lefHamaamkani w ad tidawigh)</p>	

My daughter/Yelli	Encouraging women to embrace freedom and exploration.
<p>Today it's your turn my daughter, I will song for you I mentioned your name with pride just remember who you are, and what your roots are you are kabylian,remember it you must respect it you are the dove of the mountains go wherever you want, Go to the sky if you want just know where you are going (Yelliadcnugh flam S tnefxaidvhedregismim. Cfukandacutelidansiimedyfaghuzar taqvaylitsgemtehsid ilaqastegleqrar cetla m maci n teyazit, ttaskurtidurarruhandamyehwatelhud ma ihwayam awed igeni. Issinkanandatedud)</p>	

You are right/yehway am

The emancipated daughter is isolated even if she works for knowledge those whose lineage has failed needlessly quibbling in the dark, they would need a woman who knows how to accept and endure, what would suit them is a woman they could accuse of all their disgusting vices

I'm not a denier of the beautiful inherited traditions....

keep silent and open your eyes The important thing is to achieve the objective your knowledge will benefit your children You will have a treasure for them

(Taqcictiyefgen tettwa3zel xastqedec di tmusni. Widen mu yecedlasselskerasenabsisdilili.Iglaqen d tin yesnenamek ad ten aqbal ad d 3eddi.Iwulmen D tin masbibenadsefdenayen yak karhennutni

Ur ligh seg inekren le3wayed n tizet n lejdud

Zem immim, Hell izrim, Ikem yenf3en dasiwed. D tamusnimidelfayda n warawim

tes3id dacuadasentelmded)

Advocating for resilience and determination.

You all sang/ tecnam

You all sang of my beauty, Sang also of my good manners. No one remembered my rights, I'm considered as faithless cattle.Now that my eyes are opened, I demand justice, it's my wish.

(Tecna-m akwaf zin-iwtecna-m lharmakesbaghhedur-d yemektilahq-iw d lmalitṭunahsabaghtura m-id lint walen-iwyidwen ad mḥasabagh)

A feeling of standing up for womenjustice

Table 2 likely includes excerpts from song lyrics that tackle the topic of empowerment, showcasing how different artists convey messages of strength and empowerment through their music and how this theme is represented in both types of music, English and Kabyle songs. It comprises a total of nine (08) songs, with five (04) presented in English and four (04) in Kabyle.

Through our analysis of the theme empowerment in these songs, we have observed one important difference between the Western and Kabyle musical contexts. In the western context, female singers empower women, whereas in Kabyle songs, men encourage men in their songs.

2.2. The Theme of social challenges

The theme of social challenges entails the pressures and struggles in a particular society that singers express through their song. They often address critical issues such as gender inequality and beauty standards, as they highlight the hardships that society imposes on women. This table summarizes western and Kabyle songs that address these social challenges faced by women.

Table 03: Extracts from the western and Kabyle Songs about the Topic of Social Challenges

	Sign	Object
Western song lyrics	Me and a Gun It was me and a gun And a man on my back And I sang Holy Holy As he buttoned down his pants You can laugh, it's kind of funny The things you think at times like these Like I haven't seen Barbados So I must get out of this	The feeling of fear and weakness felt by women.
	Try Put your make-up on Get your nails done Curl your hair Run the extra mile Keep it slim so they like you, do they like you? Get your sexy on Don't be shy, girl Take it off This is what you want, to belong, so they like you Do you like you?	Specific beauty standards for women.
	Women in the Nigger of the World We make her paint her face and dance If she won't be a slave, we say that she don't love us If she's real, we say she's trying to be a man While puttin' her down, we pretend that she's above us Woman is the nigger of the world Yes she is, if you don't believe me, take a look at the one you're with Woman is the slave to the slave of the slaves Oh yeah, better scream about it, yes	The oppression lied by women and calling for awareness and change

Kabyle song lyrics	<p>My sister/ Weltma oh, my sister I have harsh words to tell you no one wanted you, from your birth you were feared. You are gorgeous and if you slip they'll fall. The one who is on your side is desperate. Your inheritance is erased, stolen by your own brothers you were sold for nothing, you left the house with intense sadness on the day of your wedding celebration The one who is on your side is deperate (a weltmaamninhlehdurqarhenyiwenurikemyevghaasmi d lulled ikmugadenwiillansiljihamyuyestenzidserxassuqfrantyergazenasatefghedaxxam s lhzen)</p>	Feeling of sorrow pain and betrayal felt for the singer's sister
	<p>oh, My Barefoot Mother/Yemma teddahafi my mother didn't find peace, her sweat dripping, her youth gone, A part hoping, the chapping of her feet in the cold, bursting out, my mother, even in her weakened state, she didn't give up. (Talwithuratthoufitidithecercur Tefrefr-as temzitesaram amur Tifexsa deg darentardiqentusemidyemmaghastertemyiwenuirtirkid)</p>	The hardships and the physical challenges of mothers.
	<p>Young girl/Tilmezit Our daughter must submit to the authority of her in-laws, A rule inherited from our ancestors that all girls must obey. Now she is stuck with motherhood, her husband torn between two roles, divided between wife and mother, will she ever find peace within? (fella-s at-dduakken is-d-nnamwa d lqanounaftullas di muzwura it-id yeġġan Tura tewhel s dderyaMeskintzelgenussan- is Ugten fellas tlufa It urrez ula w argaz-is Ibda ger wulakkentassa Wis la3qel mas ghefixef-is)</p>	Women's passive roles in society.
	<p>Let the beautiful lady/Anef as ituzyint my heart got sadWhen I saw her that's when I lowered my gaze we both understandshe didn't have time she had too much work ,life is a habit there's no point in dreaming, She must be supple, to take care of the house . She will keep her honor .Everything is forbidden let the beautiful lady get out from the kitchen (Immughbenwulliw ,Mi t mmuqley udrentwalleniwTefjemfehmagh D lweqthur thes3i. Teccurdcghul. Ddunit d tanumi. Targitfihel. Ilaqadtixfif. Ad tbeddghefuxxam . Ad tettef di nnif. Kullci d lehram. Anef-as ituzyint ,attefaysitekuzint)</p>	a call to free the oppressed woman

Table 03 consists of a total of six (07) song lyrics discussing the topic of social challenges, comprising two (03) English songs: ‘**Me and a Gun**’, ‘**Try**’ and ‘**Women in the Nigger of the World**’ and four (04) Kabyle songs: ‘**My Sister/Weltma**’, ‘**Oh Barefoot Mother/ Yemma Tedda Hafi**’, ‘**You Are Right/Yehway am**’ and ‘**Let the Beautiful Lady/Anfas I Tuzyint**’ describing the main issues women faced by women, and the way they are perceived in their society carrying an important hidden message that serves as a call for change as well as liberating women from all these constraints.

2.3. The theme of objectification

Many singers have adopted the ideology of objectification and this can be seen in their songs, where they portray women as objects rather than individuals. Through their lyrics, they reduce women to mere symbols of beauty and desire, discussing their commodification and sexualization. This table 04 highlights songs that explore the theme of objectification.

Table 04: Extracts from the western and Kabyle Songs about the Topic of

	SIGN	OBJECT
Western song lyrics	<p>Blurred lines Ok now He was close domesticate you an animal your nature liberate you no papers maker take a good girl</p>	<p>Tried to But you are Baby, it's in Just let me You don't need that man is not your and that's why I'm gonna</p>
	<p>Tip drill Now come on girl, you know what we came here for Is you a tip drill? We need a tip drill You lookin' good in them shorts, but they look better on the flo' Cause you's a tip drill, cause you's a tip drill</p>	<p>Women are reduced to their physical appearance</p>

Objectification

Table 03 delves into the thematic exploration of three (02) English songs by selecting excerpts from their lyrics to showcase the theme of objectification, shedding light on the various ways male singers portray women as objects of male desire and gratification. By selecting specific excerpts from their lyrics, the table showcases the theme of objectification and sheds light on the various ways in which these portrayals manifest. However, it is worth mentioning that this theme is not found within the selected corpus of Kabyle songs.

2.4. The Theme of women's value and recognition

This theme is about valuing women, emphasizing their contributions, and the importance of recognizing their roles in society. Within both contexts, singers in their songs acknowledge women and affirm their value, challenging the social norms and promoting gender equality. This can be seen in the following table with excerpts from the lyrics that highlight themes of women's value and recognition.

Table 05: Extracts from the western and English songs about the Topic of Women's Value and recognition

	SIGN	OBJECT
Western song lyrics	<p>Woman I can hardly express My mixed emotions at my thoughtlessness After all, I'm forever in your debt And woman I will try to express My inner feelings and thankfulness For showing me the meaning of success</p>	a heartfelt acknowledgment of women's vital role in life
Kabyle song lyrics	<p>A Woman/tamettut As soon as you can, seize the chance to visit her with a pure heart and flowers, whether she is your daughter, sister, an older or young girl, your mother, grandmother, or even a stranger. Let us always remember, with our eyes open, that she is a woman, our pillar. Mi tzemred fares awiizeg̃g̃igen Terzudarghures s wulzedigen D yell ik d weltma k d tamaghart d tilemzit D yemmak d g̃idaknegh d taveranith Nellidallennegh ghurwethanettut Taki d tamettut d ti g̃egditnegh</p>	Showing appreciation and respect to women in their various roles

Oh Kabyle Woman/ Taqvaylit

Oh, Kabyle woman, our pillar, you are the foundation of the house, Guiding your man morning and evening, helping him to proceed properly.

Reverence of women in their community

You are the pillar upon which our life is built . All depends on you
 acting properly, If you're not
 consolidated, The pillar is not
 And everything will
 crumble to the ground.

(A taqbaylitatigejdit a tin gefyebnauxxamSsbah,
 tameddit, argazwessi-t Inas adiddu di
 lewqam D kemmi id
 tigejditigheftebnadunnitGhuremakicuddenissulasGhurem
 id tsennedtkufit
 Ma yellarayimdirit Ur
 tressaratagejdit)

From table 05, we can see that there are two (03) songs (01 English song and 02 Kabyle songs) that were identified to discuss the topic of women's value and recognition in their culture. It includes selected excerpts from the lyrics, along with the signs (lyrics) and their corresponding objects (what the sign represents) that symbolize women's value and recognition in western and Kabyle culture. As the lyrics demonstrate, this theme addresses women's vital roles as mothers, sisters, daughters, leaders, and homemakers, showing appreciation for their contributions and highlighting their importance in society.

Conclusion

This chapter has presented the main findings of the study. It has introduced a sample of a study comprising twenty song texts from the English and Kabyle songs repertoires. The texts have been categorized based on the themes they involve mainly empowerment, social challenges, objectification, and women's value and recognition. For the sake of revealing the heading meaning of each song, the corpus was examined, relying on Peirce's Triadic Semiotics. Henceforth, extracts from each song are identified as signs (representamen), associating them with the object (referent). As for the third entity of the sign, which is the interpretant element, it will be meticulously discussed in the subsequent chapter.

Chapter Four

Discussion of the

Findings

Introduction

This chapter delves into the interpretation and discussion of the results presented in the previous chapter. The third item of Peirce's theory, interpretant, will be referred to in this chapter to analyze the songs of lyrics, which were organized into two elements: the sign and the object leaning on Charles Peirce's theory. As for the interpretant, it will be referred to in this chapter as an interpretation of the song lyrics. In effect, the interpretation of these song lyrics relies on Verstehen theory or Max Weber's social interpretivism, which is based on the social actions and context of the actors along with ideal types. This chapter of the dissertation is mainly divided into two parts. The first section deals with the interpretation of each theme, relying on Weber's research theory involving implicitly the interpretant element of Peirce to answer the first research question. The second segment, based on the interpretation of the first section, it links between the existing social norms and the songs, aiming to provide an answer for the second research question.

1. Women's representation in English and Kabyle songs

1.1. The Theme of Empowerment

The most frequent theme observed in the analysis of English and Kabyle songs, as it is highlighted in the previous chapter, is the theme of empowerment appearing in nine songs (5 out of 10 English songs and 4 out of 10 Kabyle songs). These songs deal with female empowerment by celebrating women strength, resilience and emboldening women to pursue their goals.

In western songs, women are often portrayed as being empowered, powerful and capable of achieving greatness encouraging them to break the track of normalization which Weber considers as one of the social ideal types (Weber, 1949). This includes them male dominance, which is a common occurrence in many societies where men tend to have dominant roles and authority over women. According to the conservative theory, men assume

dominant societal roles and due to their perceived strength, men undertake important social activities and compete for leadership positions while women maintain traditional domestic roles which result in a relative decline in their status compared to men (Caine and Caine 1979). Another obvious challenge that women face is gender stereotypes and sexist assumption about women; they are often seen as less competent and not having the same capacities as men. Singers in these songs under study advocate for equality and challenging male dominance and these stereotypes by asserting female dominance and valuing their authority as well as recognizing their abilities.

This can be seen in "Girl on Fire" song by Alicia Keys singing "we got our feet on the ground and we are burning it down got our head in the clouds and we are not coming down". These lyrics assert the agency and the determination of women, their power to prove themselves in a male dominated world and thereby showing their abilities of taking on leadership roles and being independent rejecting completely the traditional notion of femininity such as sensitivity and weakness. A similar discourse can be seen in lyrics or the sign from Demi Lovato's song lines "What's wrong with being confident?" adding "It's time to get the chains out, is your tongue tied up? 'Cause this is my ground and I'm dangerous", where she inspires women to be brave and confident. Based on three extracts, it can be suggested that the theme of empowerment is conveyed through confident lyrics as well as assertive lyrics as in the case of Selena Gomez's song "Who Says" through her lyrics (sign) "Who says, who says you're not perfect? Who says you're not worth it? Who says you're the only one that's hurting? Trust me, that's the price of beauty who says you're not pretty who says you're not beautiful? Who says?". This song encourages women to have confidence in addition to self-acceptance and self-love.

It is true that all these messages came strongly as a reaction to societal norms challenging the existing ideal types, but there is another external motive (Weber, 1949) that

pushed the singers to address empowerment in their songs. It can be argued that the emphasis on this topic is due to the feminist movement. Boulding (1994) states “Much of the activity of women’s movements in the twentieth century has been (correctly) focused on ending the victim role and establishing gender equity, a necessary condition for and concomitant of the removal of all forms of structural and behavioral oppression and violence”. Indeed, this movement made a significant change in women's lives by asserting the notion that women are competent and capable of encouraging other women to speak up, showcase their capabilities across various domains and stand up for their rights. Feminists challenge sexism using various methods, especially when they face exploitation, harassment and objectification across different areas of their lives such as work, home and public spaces (Sraggemborg and Taylor 2005). Accordingly, many singers such as Demi Levato, Alicia keys, Selena Gomez, and Katy Perry have embraced and promoted this shift in mindset that paved the way for women to break the normalization and advocate for equality.

In the Kabyle context, it is very important to note that a Kabyle woman has a unique place in a Kabyle society and she is respected and valued by the members of the Kabyle society but her uniqueness can only be existent in one case: when she is inferior to men (1929). In patriarchal societies like the Kabyle one, women should always be under the authority of men, not only this but they should always obey to their rules and submit to their fathers, brothers or husbands. As highlighted by Lacoste Dujardin (1992), women in Kabyle society do not have the power to overcome this authority. In a similar vein, women are confined to household chores including cooking, cleaning, fetching water and many others. They are considered as the central pillars of the house (Grasshoff, 2005). Besides, Riley (1988) in her book states “Women's lives focused upon domestic production, childbirth and childcare, family relationships and other 'female' tasks... Even unmarried and married women who worked outside the home usually found their employment opportunities limited by their

gender.” According to Weber (1949), the sociocultural context and the external motives pushed individuals such as singers to reflect on these roles in their songs aiming to empower women and challenge the societal norms and the traditional gender roles.

The first analyzed song under this theme was “Cah Yehwayi” “None of your business”. This song asserts women’s independence and their freedom to do what they want far from the idea that they should always be controlled; emphasizing the fact of holding on to their value which their honor or dignity are part of. Yacine (2005) implies that honour is a valuable symbolic that should be protected. This can be illustrated in the following extracts “I will walk with my head held high I will dress as I please, I will not be tempted by myself I will protect my honour I’ll study at university and I’ll get knowledge”, “I’ll visit many countries, and I’ll burn fire inside you with knowledge and understanding, I will earn my place”, encouraging women to be unapologetically themselves. Nevertheless, the singer; belonging to the Kabyle community, puts forward the idea that no matter how free Kabyle women are, they must always remember that their parents mainly the father, rely on them to uphold the family’s honour singing “I’ll look the way I want to look, I don’t care about anyone Publicly not secretly, my parents are counting on me”. This explains the trust that Kabyle men have on their female relatives. All restrictions imposed on Kabyle women, such as the repression of the right to move freely and the imposition of a spouse; aim to preserve the honour of the social group because, in the male Kabyle imagination, a woman through her associations or her movements can tarnish the group’s honor (Addi, 2005). Another similar idea is expressed in the lyrics of Farid Farragui “Yelli” “My Daughter”, relying on its title and content, this song is written by a father addressing to his daughter an important message of empowerment, pride and trust at the same time, representing the majority of the Kabyle fathers’ feelings towards their daughters. He reveals that by saying “go wherever you want, Go to the sky if you want just know where you are going”. Taqbaylit or the Kabyle woman

expresses the exceptional qualities of men including his honour. (Khelil, 1986). It is important to reiterate that in the Kabyle culture, the aspect of honour “Nif” as called in the Kabyle language, represents the life itself for the Kabyle community in general, and men in particular. Additionally, from the historical perspective, giving birth to girls was not considered as a joyful or a proud experience comparing to boys. From their birth, women are perceived as inferior to men (Ricci, 1929). This can be a rational motive that pushed Farid Farragui to sing “Today it’s your turn my daughter, I will sing for you I mentioned your name with pride” rejecting completely the fact of being unhappy when a girl is born.

Matoub’s song “Yehway am” “You Are Right” addresses the harshness of the Kabyle society on Kabyle woman and the social judgments on her, he sings “The emancipated daughter is isolated even if she works for knowledge”. Despite this fact, he encourages women to evolve themselves and achieve their goal in his lyrics “keep silent and open your eyes. The important thing is to achieve the objective your knowledge will benefit’s your children You will have a treasure for them”. In this context, Nouara sings “You all sang of my beauty, Sang also of my good manners. No one remembered my rights; I’m considered as faithless cattle. Now that my eyes are opened, I demand justice, it's my wish”. From the above passage, it can be mentioned that there is a sort of awareness about women’s right and willingness to prevent the repressive practices of kabyle society, men in this case, towards women.

These songs from the two musical contexts challenge the universal acceptance of gender biased emboldening women: wives, mother, sisters, and daughters to overcome these ideal types and live the life they want and pursue their dreams. It is true that both English and Kabyle songs convey empowerment messages, but it is worth nothing that there is a slight difference in the way they are conveyed stemming from different cultural backgrounds as the western culture focus more on women as individuals for the purpose of inspiring as referred

by Weber (1949) as rational orientation to a system of discrete individual ends, whereas Kabyle culture tends to portray women in relation to others often motivated from rational orientation to absolute value (Weber, 1940).

1.2. The Theme of Social Issues

Another significant theme is the social issues that women face on a daily basis. Referring back to the previous chapter, this theme is found in two English songs and four Kabyle songs, providing a reflection on the main issues or challenges survived by women in their society.

A song in the western context that deals with social issues, is Colbie Caillat's "Try" where she addresses the predominate issue especially in occidental society, which is the societal beauty standards in the same motive of challenging these ideal types and refusing to adhere to these beauty standards promoting the idea of self-acceptance. She says "Put your make-up on Get your nails done Curl your hair Run the extra mile Keep it slim so they like you, do they like you" shedding light on the efforts that women make so that they can be accepted and valued. Machuca (2021) points out that these norms have a negative impact on women's self-esteem. That is to say, women live under a certain pressure due the beauty rules that society imposes.

The western song "Me and a Gun" explains explicitly the sexual abuse that several women suffer from through "And a man on my back And I sang Holy Holy As he buttoned down his pants". The singer Tori Amos tells a violent crime against women. Many women all over the world endure violence, it is estimated by World Health Organization (WHO) (2018) that an average of 736 women aged from 15 and older have been subjected to sexual violence. It is not easy to endure such aggressions, "Amos lyrical details increase for the listener the feeling of just how dehumanizing the act of forced sexual activity can be for a woman." (Kibin, 2024, p.1). Depicting such issues, relying on Verstehen theory, is motivated by

affectual orientation permitting others to feel the same feeling felt by the concerned people, the victims of violence in this case.

Another song that depicts the struggles of women and the pressures they face in society is John Lennon's song 'Women in the Nigger of the World', in lines like "We make her paint her face and dance" illustrate how women are often reduced to their appearances and expected to conform to submissive roles. He also says "the slave to the slave of the slaves", implying that women are caught in a cycle of oppression by male.

Referring to the Kabyle community, many songs serve as a means to denounce the main issues women face in this conservative community. Weber (1949) stresses the importance of relying on cultural context, to understand a social action. Accordingly, as mentioned before, the Kabyle culture dictates many norms to women and reduces their role to a mother or wife serving her family putting a kind of pressure on them. These issues are portrayed by Kabyle singers in lyrics such as "My mother didn't find peace, her sweat dripping, her youth gone, hoping for a part". The singer here describes women's mainly mother sacrifices evoking the physical and emotional struggles. Another instance of these issues is found in "Our daughter must submit to the authority of her in-law, a rule inherited from our ancestors that all girls must obey", explaining that women are obliged to obey. Some women obey male orders because they have been taught since childhood that a woman must respect male authority. (Bouzaza, 2008). Ali Amrane also highlights the inevitable situation of Kabyle women «she didn't have time she had too much work life is a habit there's no point in dreaming She must be supple to take care of the house she will keep her honor Everything is forbidden», expressing his feeling of sadness about their situation saying "my heart aches When I saw her". He continued with kind of a call for action to liberate her in his lyrics "let the beautiful lady get out from the kitchen". This theme of social issues is based on emotions depicting vividly the sufferings of women so that the listeners feel them. As such, it can be

argued that it is an effectual orientation (1949).

1.3. The Theme of Objectification

Objectification can be defined as seeing a person, usually a woman, as an object to dominate. (Moradi, Dirks, & Matteson, 2005). It is the ideal type that men construct for women. Martha Nussbaum (1995) identifies seven key elements of objectification: instrumentality, denial of autonomy, inertness, fungibility, violability, ownership, and denial of subjectivity. Based on the results chapter, these features are commonly manifested in three songs such as the denial of autonomy in lyrics as “Ok now He was close tried to domesticate you but you are an animal Baby, it’s in your nature”, and ownership in the following lines “You don’t need no papers, that man is not your maker”. There is also instrumentality, where women are objectified as tools of pleasure for men. It can be seen in “Now come on girl, you know what we came here for” and “You looking' good in them shorts”. All these lyrical examples showcase the way women are perceived and portrayed by men representing this ideal type in songs.

In western societies, women often face sexual objectification during social interactions, where the women’s body is separated from her as a whole person treating her as a mere object (Fredrickson and Roberrs, 1997). The reason behind this kind of women depiction in media in general and music in particular, leaning on Weber, is related to external motives such as the social conventions, perceiving women as objects in this case, that are common in that society or culture. “Bodies exist within social and cultural contexts, and hence are also constructed through sociocultural practices and discourses” (Fredrickson and Roberts 1997, p. 174). They assert that the image constructed on bodies is shaped by culture. This can be classified by Weber (1949) as a traditional oriented social action.

It is noteworthy that the Kabyle songs have not addressed this theme in the selected songs. One interpretation of this could be the fact that Kabyle people are highly conservative

when it comes to women and honour and the fact that the Kabyle woman is subjected to a system of the code of honour. The concept of honour structures the lives of Kabyle women both in family and public spaces (Maché, 2001). This structuring is evident in the imposition of the spouse, restrictions on movement and control of sexuality, as the purity of women is highly valued in the Kabyle society, which is essentially based on the extended family. This confirms the amount of respect a Kabyle woman receives from her community members, as a result, due to the lack cultural motives as Weber maintained, no one of the selected singers has portrayed women as an object.

1.4. The theme of women's value and recognition

As John Lennon stated in his songs "I can hardly express my mixed emotions at my thoughtlessness. After all, I'm forever in your debt and woman I will try to express my inner feelings and thankfulness for showing me the meaning of success" this lyric highlights the importance of woman as we saw since the dawn of time women were always the key to every important achievement, they know how to inspire to improve and raise spirits.

It is said that in Kabyle, the man is the lamp of the outside and the woman is the lamp of inside (Makilam, 2007). As previously mentioned, the Kabyle woman has her own unique place in society that is different from that of a man, she is considered as a central pillar of the house having a great impact on society in all her roles. This is emphasized by Slimane Azem in the following lyrics "Oh, Kabyle woman, our pillar, You are the foundation of the house, Guiding your man morning and evening, helping him to proceed properly", and also in "You are the pillar upon which our life is built, All depends on you If you're not acting properly, The pillar is not consolidated, And everything will crumble to the ground" These lyrics acknowledge the importance of women and their roles in building the society and families. They are pillars in the sense that they take care of the house chores and the family scarifying their energy, comfort, and happiness for their husbands and children.

For these reasons and for her unique place within this culture, she is appreciated and valued. The lyrics of Ait Manguellet show this “As soon as you can, seize the chance to visit her with a pure heart and flowers, whether she is your daughter, sister, an old or young girl, your mother, grandmother, or even a stranger.” He claims the importance of taking care of women. In terms of social action types (Weber, 1949), this theme may be classified into a rational orientation to an absolute value since it deals with the principles of Kabyle culture toward women.

In discussing these four themes and reviewing these songs according to Max Weber’s theory, it seems clear that the music lyrics from both the musical contexts communicate messages of empowerment through promoting female power defying tradition notions of women. This serves as an answer for the first question of our study.

An interesting difference between the two contexts, which needs to be highlighted, is that in the Kabyle music, women are defended, empowered and valued by male singers. While in the western context, most of the songs ‘under study, that empower women and tackle their issues are sung by female artists. In fact, within the western context, the theme of empowerment and social issues were addressed by female singers such as Tori Amos, Beyonce, and Alicia Keys where they either encourage women to be unapologetically themselves or depict the pressure and the issues most of women survive in their societies. In contrast, the songs under the theme of objectification were sung by male singers since they perceive women as their own objects. Notwithstanding, within the Kabyle songs, the majority of songs were sung by male singers, they do not address the theme of objectification. Kabyle male singers address more the social issues faced by women and emboldening them to be independent and strong.

2. Western and Kabyle songs between reflecting and challenging

2.1. The western context

Representations of women in popular music could serve as a mirror to societal views on gender or challenging these common norms of a certain society. Women have traditionally been portrayed in many representations as being passive creatures, these representations resulted from the idea of a patriarchal society where men are considered to be superior to women and restricting women's role to household duties (Spreitzer, 1995). Patriarchy enforces specific gender stereotypes that reinforce unequal power dynamics between men and women in society (Rawat, 2014). Furthermore, Campbell (2005) claims that woman's role is to take care of the house and ensure her husband's happiness while the male is the leader of the household and responsible for depending the family. This is best illustrated by the depiction of women as subordinate and men as dominant.

Besides, women are viewed as inanimate objects because of their sexual objectification (Szymanski, Moffitt, & Car, 2020). In addition to that, women's value and worth are determined by their outward looks rather than by the other characteristics that set them apart from other people, including their voices, because of sexual objectification (Halliwell et al., 2011).

As already mentioned in the previous chapter many song lyrics have dealt with the Theme of Objectification. The first song "tip drill" saying "Now come on girl, you know what we came here for" "you look good in them short" in which the singer believe that women are valued largely for their appearance and sexual appeal by reducing them to their physical characteristics. The lyric has an appropriate and objectifying theme. The phrase "tip drill" is frequently employed in a "disrespectful" manner to characterize women, treating them as just objects to be enjoyed sexually. The song lyric, emphasize women's beauty, implying that her physical characteristics are the only side that make her important. The song's words, taken as

a whole, promotes the objectification of women and “disregard” for them.

It is also illustrated through “blurred lines” song saying “Ok now He was close Tried to domesticate you, but you are an animal in nature. This song includes dehumanizing language that refers to women as "things" or "objects" to be owned or devoured, and they all transmit the same message which can be explicitly or implicitly understood.

This is one of the principal struggles undertaken by feminists like Gloria Steinem and Betty Friedan. In fact, feminist groups that emerged in the 20th century, and promote the idea that women are capable, powerful, and independent, these movements highlighted the varied roles that women play in both the public and private spheres and campaigned for more accurate and diverse representations of them. Empowerment is seen as a way to establish a social setting where individuals can participate in decision-making and choose either independently or together for societal change enhancing natural capabilities through gaining knowledge, authority, and expertise (Hashemi Schuler and Riley, 1996). It involves enabling individuals to think, act, and manage tasks independently. It allows individuals to take charge of their future and life situations. Empowerment encompasses managing resources (physical, human, intellectual, financial) and beliefs, values, and attitudes (Baltiwala, 1994).

Based on the result’s chapter, under study many western singers have dealt with the theme of empowerment, Among the songs listed before. “Girl On Fire”, is the first analysed song that reveals the power, strength and determination of a Girl , where singers portray a young lady with immense quality and fiery soul, living in a challenging world, shining so brightly that she leaves an impression, and this may be seen in the following extracts ; “she’s just a girl and she’s on fire hotter than a fantasy lonely like a highway she’s living in a world and it’s on fire looks like a girl, but she is a flame”.

The next song “confident” the singer encourages self-confidence, resilience, and inspires women to recognize their power and speak up even when they are underestimated,

they celebrate authority, inner strength and reject negative perceptions. And this can be illustrated through the following verse; “what’s wrong with being confident” “it’s time to get –I’m the boss” “this is my game and you better come to play”.

Another song “who says” discuss in depth Promoting self-love, self-acceptance and self-Worth. The singer is questioning the traditional concept of beauty and negative self-perceptions. She is inviting the listeners to reject these ideas by highlighting worries regarding who has the right to define someone's value or attractiveness. By asking questions such as "Who says you're not perfect?". The singer indicates that these criticisms are unjustified and incorrect. Everyone is beneficial and worthy in their own unique manner.

According to the lyrics, it is essential to believe in oneself rather than allowing other people's perceptions of you determine your value. In general, the message conveyed is one of confidence, self-love, and resistance to social pressure that satisfies limiting beauty norms. This idea is exemplified in the following verse; “who says you’re not pretty” “who says you’re not worth it” It promotes accepting oneself and one's beauty in spite of what other people may think.

Forrester (2000) claims that self-actualization and competence are key components of empowerment. Women who possess competence and self-efficacy are able to have confidence in their ability to make decisions. Competence is necessary for the effective use of all other forms of power. Proficiency is obtained via structured instruction or training.

On the other hand, the environment that exists in society is rich, complex, and consists of numerous distinct social issues. Beauty standards are among the most complicated patterns of these issues, having a significant impact on individuals’ attitudes and behaviours.

These expectations, which are frequently affected by popular music, culture, and historical Background. Can lead to covert and overt pressures that affect social norms, mental health, and self-worth. From the corpus two western song lyrics from different singers

involving v those issues. (Fye 2004)

The first song “try” highlights the pressure society places on beauty and the extent people would go to in order to fit in or be accepted. Applying makeup, getting manicures, and keeping an attractive body are examples of recurrent behaviours that highlight the external efforts needed to conform to beauty standards. It is demonstrated in the way these norms control daily actions, frequently at the price of one's own well-being. There is a potent indictment of the superficiality that modern society encourages. The following verse is an example of this concept: “Put your make-up on Get your nails done Curl your hair Run the extra mile Keep it slim so they like you, do they like you”?

Women are frequently objectified sexually as a result of this emphasis on beauty utilized for sex, without consideration for the emotions, sentiments, or thoughts of the user.

Women who are regularly exposed to these popular media pictures report feeling less satisfied with their bodies, however the impacts are usually mild (Grabe, Wardand tyde.2008). Compared to men's bodies, women's bodies are objectified in the media far more frequently. This is because representations of women's bodies such as those of bodies alone are more commonly displayed without faces.

The next song is about a different social issue, which is related to a terrifying experience of sexual abuse, that many women face in society, in addition to the trauma experienced by the victim, the lyric shed light on the broader societal issue of gender-based violence and this can be illustrated in the following verse: “It was me and a gun and a man on my back and I sang Holy holy she buttoned down his pants You can laugh, it's kind of funny”

2.2. The Kabyle context

In kabyle society, the roles of men and women are distinctly defined, creating separate spheres for each gender. Females have always been the mistresses of the house and considered to be the pillar of the family, they have demonstrated incredible perseverance and

strength despite being restricted to the home by traditional responsibilities, however, they never stopped fighting to be heard and to be respected (Ricci, 1929).The importance of recognizing and appreciating the women in our lives is emphasized by the Ait Manguellat in the following lyric of “woman”: As soon as you can, seize the chance to visit her with a pure heart and flowers, whether she is your daughter, sister, an old or young girl, your mother, grandmother, or even stranger” in which the singer asks people to visit their female relations and where he advocates for showing love and gratitude. He highlights that all women deserve appreciation and honour.

The kabyle woman has essential contributions to society, since she plays a crucial role in her husband’s daily life, and this refrain convey a deep sense of respect and admiration for Her. The second song lyric show the extent to which females are highly respected in their communities, valuing their effort, knowing that their energy and kindness are essential for everyone’s well-being. This is illustrated in the following extract: “You are the pillar upon which our life is built, all depends on you If you're not acting properly, the pillar is not consolidated, and everything will crumble to the ground”. From this point we understand that women in general and Kabylia in particular have never seen as an object or for their physical attraction.

Ricci (1929) highlights that it is from birth that the inferiority of women begins as it is already mentioned in Idir and Farid Ferragi songs, the world of female and male were always separated, when a boy is born, everyone rejoices, and the air is filled with cheers, the father receives congratulations from all sides, however, at the announcement of a girl in the world, there are no cries of joy and the village itself seems bored. This concept of societal issues is best illustrated in the following verse of Idir: “oh my sister I have harsh words to tell you no one wanted you, from your birth you were feared “the singer used direct sentences to express his feeling of sorrow pain and betrayal felt for his sister.

On the other hand, Though the song “Oh Mother Barefoot” depicts the struggles faced by a Kabyle woman and her sacrifices, which are symbolized by her sweat, the loss of her youth, and the charring of her feet in the cold, girls are often prepared for the role of housewife from an early age by helping their moms with challenging tasks and responsibilities. The melody "my heart hurts" I dropped my sight as I noticed her. The line "We both understand, she didn't have time she had too much work" by Ali Amrane captures the sentimentality of the situation as the woman juggles work and household duties.

In traditional Kabyle society, marriage was considered obligatory, and was for the parents to choose the husband for their daughters, the personal feelings and emotions of females were completely ignored, as a result many women were victims because of those social norms (Ricci, 1929).

Nevertheless, despite several historical and cultural obstacles, Algerian Amazigh women are successfully transitioning into modern society, and this is mostly due to the advancement of mentalities and increased access to education. As was already mentioned in the chapter before, four songs lyrics dealt with the issue of empowerment, which is an original concept in society. Additionally, the song "none of your business” serves as a good example of it, saying: “I will walk with my head held high, I will dress as I please, i will protect my honour I’ll study at university and I’ll get knowledge, I’ll look the way I want to look, I don’t care about anyone”. I will earn my place”. It emphasizes how important self-assurance and individuality are, when choosing one’s appearance and actions. it also highlights the significance of education, and how necessary it is to gain knowledge to have positive effect on the word. The next song sung by Matoub advocates also for resilience and determination saying: “keep silent and open your eyes The important thing is to achieve the objective your knowledge will benefit’s your children You will have a treasure for them”.

To end this segment, it is important to mention that according to the analysed songs, we were

able to provide a clear answer for the second research question. The western song's lyrics often challenge societal views on gender roles but also reflecting them in a certain way. While the e kabylecontext the lyrics try to challenge these societal views.

Conclusion

This chapter has discussed the findings of the study to provide answers for the research. In the first section we have discussed the portray of women in the westerner and kabyle context relying on Weber's theory. 'Verstehen' that emphasizes the context of the singers, the social actions and the ideal types. We have interpreted the song lyrics of both English and kabyle music to reveal the inferred meaning under deferent theme including empowerment, objectification, societal challenges and women's value and recognition. This section provided an answer for the first question of our study. The second section answered the second question by making a link between the songs and the existingsocial norms starting first by the western context then the Kabyle context.

General Conclusion

In this present study, we have attempted a multidisciplinary investigation of the way women are represented in the western and Kabyle songs. The study established two primary objectives. The first has aimed to inspect and explore female empowerment in English and Kabyle songs. The second sought to investigate the extent to which women's representations conform with or challenge the accepted social norms of gender roles. The corpus of the study consisted of twenty song lyrics borrowed from western and Kabyle repertoires. The invoked topics have been mainly classified into empowerment, societal challenges, objectification, and women's value and recognition, leaning on Qualitative Content Analysis (QCA), in addition to Charles Sanders Peirce's semiotic theory of sign and Max Weber's Verstehen theory.

The aforementioned findings have paved the way for us to understand that women are empowered in both contexts by making use of music as an instrument to showcase female power and to advocate for social change. It gives voice to women to stand up against prejudices and inspire others with their voices. These results have confirmed the first hypothesis, claiming that "Whether in English or in Kabyle songs, singers can create a sense of female empowerment in their songs by acknowledging women's potential and highlighting their self-worth and value." Our analysis has concluded that western songs often call into question the portrayal of women to some extent by representing them as being independent and capable to achieve their own goals, pushing boundaries, and challenging traditional values. Nevertheless, it is worth mentioning that women are still seen as objects for male domination. In a similar vein, Kabyle songs oppose existing social norms to a certain extent by addressing resistance, empowerment and freedom. These songs can act as a catalyst for expressing dissatisfaction with established norms, promoting cultural pride, and calling for social change by turning the spotlight on problems like gender prejudice. They may simultaneously reflect societal constraints and traditional expectations that limit their autonomy. The findings have refuted the second hypothesis asserting that "The portrayals of women in the English songs

have a greater tendency to challenge social views rather than simply reflecting them. While Kabyle songs are more likely to align with the social views of the Kabyle community regarding gender roles, serving as a direct reflection of the Kabyle culture.”

We encountered three primary obstacles when conducting this study. The first limitation manifests in the unavailability of Kabyle song lyrics. Thus, a certain transcription imposed itself. Additionally, given the poor quality of certain songs, it has been challenging to decipher their lyrics. Instead, it required us to substitute other songs with better sound quality. As for the translation, being the native speakers of the Kabyle language, we opted to all Kabyle song lyrics into English. Another limitation of the study is the limited corpus (20 songs) which means there is a lack of generalizability.

Lastly, we trust that upcoming researchers with an interest in this area of study might inquire a larger corpus by involving live participants to explore how song lyrics affect young female listeners, particularly in terms of their self-esteem and perception of gender roles. For instance, they can conduct interviews to gather qualitative insights into how women perceive and respond to songs and how these lyrics influence them. Researchers can also explore the study of signs in songs from a different perspective such as the construction of identity in song lyrics.

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Appendices

Appendix A

Table of the Songs under study

Western songs

Song's titles	Singers name	Year of realization
Girl on fire	Alicia Keys	2012
Women in the Nigger of the World	John Lennon	1972
Confident	Demi Lovato	2015
Roar	Katy Perry	2013
Who says	Selena Gomez	2011
Me and a gun	Tori Amos	1992
Tip drill	Nelly	2003
Try	Colbie Caillat	2014
Blurred lines	Robbin thicke	2013
Woman	John Lennon	1980

Kabyle (Algerian) song's lyrics

Original song's titles	Singers name	The translated titles	Year of realization
Weltma	Idir	Oh my sister	1979
Tametut	Ait manguellatAitmanguellat	Women	2014
Yemma teddahafi	Tagrawla	mother barfoot	1988
Cah yehwayi	Massa bouchafa	It's my bissness	2002
Yelli	Farid ferragi	Oh my daughter	1983
Anfas I tuzyint	Ali amrane	Let the beautiful lady	2014
Yehwayam	Matoublounes	Do whatever you want	2008
Teccnam	Nouarra	You have sing	1990
Tilemzit	Ali ideflawen	The young girl	2013
A taqvaylit	Slimane azem	Kabyle women	1990

Appendix B
Sample from the song lyrics

So, you say I'm complicated
That I must be out my mind
But you've had me underrated, rated, rated

What's wrong with being, what's wrong
with being
What's wrong with being confident ?

It's time to get the chains out, is your
tongue tied up?
'Cause this is my ground and I'm
dangerous
And you can get off
But it's all 'bout me tonight

So, you say I'm complicated
That I must be out my mind
But you've had me underrated, rated, rated

What's wrong with being, what's wrong
with being
What's wrong with being confident?

So, you say I'm complicated
But you've had me underrated
Yeah, yeah

“Stronger”

Hush, just stop
There's nothing you can do or say, baby
I've had enough
I'm not your property as from today, baby
You might think that I won't make it on my
own

But
Now I'm stronger than yesterday
Now it's nothing but my way
My loneliness ain't killing me no more
I, I'm stronger

Than I ever thought that I could be, baby
I used to go with the flow
Didn't really care 'bout me
You might think that I can't take it, but

you're wrong

'Cause now I'm stronger than yesterday
Now it's nothing but my way
My loneliness ain't killing me no more
I, I'm stronger

Come on, now
Oh, yeah

Here I go, on my own
I don't need nobody, better off alone
Here I go, on my own now
I don't need nobody, not anybody
Alright

(Here I go, here I go, here I go, here I go,
here I go)

Stronger than yesterday
It's nothing but my way
My loneliness ain't killing me no more

I, I'm stronger than yesterday
Now it's nothing but my way
My loneliness ain't killing me no more (no
more)
I, I'm stronger

“Roar”

I used to bite my tongue and hold my
breath
Scared to rock the boat and make
a mess
So I sat quietly
Agreed politely

I guess that I forgot I had a choice
I let you push me past the breaking
point
I stood for nothing
So I fell for everything

You held me down, but I got up
(Hey!)
Already brushing off the dust
You hear my voice, you hear that
sound
like thunder gonna shake the ground

You held me down, but I got up
 (Hey!)
 Get ready 'cause I've had enough
 I see it all, I see it now

I got the eye of the tiger
 A fighter
 Dancing through the fire
 'Cause I am a champion and you're gonna
 hear me roar
 Louder, louder than a lion
 'Cause I am a champion and you're
 gonna hear me Now I'm floating like a
 butterfly
 Stinging like a bee I earned my stripes
 I went from zero
 To my own hero

You held me down, but I got up (Hey!)
 Already brushing off the dust
 You hear my voice, you hear that sound
 Like thunder gonna shake the ground
 You held me down, but I got up (Got up!)
 Get ready 'cause I've had enough
 I see it all, I see it now roar

"No Mediocre"

All I fuck is bad bitches
 I don't want no mediocre Bad bitches only
 Ain't no mediocre
 Don't want no mediocre I won't hit no
 mediocre
 You a bad bitch Stunting on the mediocre
 All over the mediocre You stunting on the
 mediocre
 Seven bitches with me
 And ain't none of them mediocre From
 they head to they toes They so far from
 mediocre

Right hand in the air I solemnly swear
 I never fuck a bitch if she don't do her hair
 No more, you won't get no dick if there's a
 bush down there
 Girl I should see nothing but pussy when I
 look down there
 You come fuck with a nigga what better to

do
 He call and ask how you doing tell him
 better than you, yeah
 I'm kicked back with four pieces like kit
 kat
 Me fucking if you ain't a dime just forget
 that
 Pretty face, fat ass, if she don't have
 Have one of these, well I think I'll pass
 I just handed her the keys to a new drop
 Jag
 When she took it I took it back, you
 shoulda asked for a Benz
 That's mediocre bitch

I'm in Brazil with a bitch
 Catch me in a mansion in the hills with a
 bitch
 Get her out dem tennis shoes, throw some
 heels on a bitch
 I'm the type of nigga split a mil with a
 bitch
 Hold up, only if she bad though
 Out here trying to find someone that better
 than my last go

"Tip drill"

Point her out, where she at?
 Point her out, there she go
 I said if ya see a tip drill point her out,
 where she at?
 Point her out, there she go

We throwin' money in the air like we don't
 give a fuck
 Lookin' for a tip drill, I mean a tip drill
 Now mama girl you gotta friend that don't
 mind joinin'
 Now baby girl bring it over let me spit my
 pimp-juice

I said it ain't no fun 'less we all get some
 I said it ain't no fun 'less we all get some
 I said it must be ya ass cause it ain'tyo' face
 I said if ya see a tip drill point her out,
 where she at?
 Point her out, where she at?

I will try to express
 My inner feelings and thankfulness
 For showing me the meaning of success
 Ooh-ooh, well-well
 Doo, doo, doo, doo, doo
 Ooh-ooh, well-well
 Doo, doo, doo, doo, doo
 Woman
 I know you understand
 The little child inside the man
 Please remember, my life is in your hands
 And woman
 Hold me close to your heart
 However distant, don't keep us apart
 After all, it is written in the stars
 Ooh-ooh, well-well
 Doo, doo, doo, doo, doo
 Ooh-ooh, well-well
 Doo, doo, doo, doo, doo
 woman
 Please let me explain
 I never meant to cause you sorrow or pain
 So let me tell you again and again and
 again
 I love you, yeah-yeah
 Now and forever
 I love you, yeah-yeah
 Now and forever
 I love you, yeah-yeah
 Now and forever
 I love you, yeah-yeah
 Now and forever

Woman in the Nigger of the world

Woman is the nigger of the world
 Yes she is, think about it
 Woman is the nigger of the world
 Think about it, do something about it

We make her paint her face and dance
 If she won't be aslave, we say that she don't

love us
 If she's real, we say she's trying to be a
 man
 While putting her down we pretend that
 she is above us
 Woman is the nigger of the world, yes she
 is
 If you don't believe me take a look to the
 one you're with:
 Woman is the slave to the slaves
 Ah yeah, better scream about it
 We make her bear and raise our children
 And then we leave her flat for being a fat
 old mother hen
 We tell her home is the only place she
 should be
 Then we complain that she's too unworldly
 to be our friend
 Woman is the nigger of the world, yes she
 is
 If you don't believe me take a look to the
 one you're with
 Oh woman is the slave to the slaves
 Yeah, alright

We insult her everyday on TV
 And wonder why she has no guts or
 confidence
 When she's young we kill her will to be
 free
 While telling her not to be so smart we put
 her down for being so dumb
 Woman is the nigger of the world, yes she
 is
 If you don't believe me take a look to the
 one you're with
 Woman is the slave to the slaves
 Yes she is, if you believe me, you better
 scream about it

We make her paint her face and dance
 We make her paint her face and dance
 We make her paint her face and dance
 We make her paint her face and dance