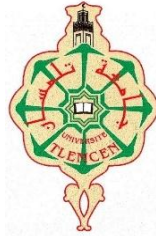


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Ministry of Higher Education and Scientific Research

University of Tlemcen
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Department of English



The Influence of Algerian Rap Music on the
Youngsters Dialectal Arabic.

*Dissertation submitted to the department of English as a partial fulfillment of
the requirements for Master's degree in Languages Sciences*

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DEDICATIONS

To my incredible mother and supportive family and friends,

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ABSTRACT

This work focuses on the influence of Algerian rap music on the Algerian language. Rap has emerged as a thriving cultural phenomenon in the late 20th and 21st centuries, offering a unique form of linguistic representation that resonates with diverse generations, cultures, and backgrounds. This study utilizes sociolinguistic theories and employs research methods such as questionnaires and interviews with experienced rappers to examine the impact of Algerian rap on the language. The goal is to gain insights into how Algerian rap has shaped and represented the Algerian language. By analyzing data and gathering perspectives from rappers, this research aims to explore the significance of certain words and their integration into everyday usage. By considering regional variations and the evolution of linguistic icons, this study highlights the transformative role of rap music in the Algerian language. Through the application of sociolinguistic theories, this research provides a framework for understanding the social and cultural dynamics at play. Quantitative data collected through questionnaires allows for statistical analysis of language trends, while interviews with experienced rappers offer valuable perspectives on the evolving Algerian language within the rap genre. By examining the relationship between Algerian rap music and the Algerian language, this study contributes to our understanding of language evolution and the influence of music on linguistic innovation. The findings shed light on the interplay between rap and language, enhancing our knowledge of the Algerian language while providing insights into broader language transformation dynamics influenced by contemporary music genres.

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**General
Introduction**

General introduction

Music has long been recognized as a powerful cultural force capable of influencing language, identity, and social dynamics. In the case of Algerian rap music, its impact on the Algerian language has become a subject of significant interest and importance. This work delves into the exploration of the influence of Algerian rap music on the Algerian language, aiming to shed light on the transformative effects of this musical genre on language practices and linguistic variation.

The first chapter lays the groundwork by examining the linguistic and literacy practices of rap for youth within the field of sociolinguistics. Through the contributions of scholars such as Weinrich, Gumperz, and Calvet, the researchers gain insight into the non-standard and hybrid linguistic practices characteristic of rap culture. Moreover, educational studies have highlighted the creative and counter-hegemonic use of language in rap, emphasizing its pedagogical and political potentials. While the rise of social media has added a new dimension to the exploration of rap's linguistic dimensions, it is important to recognize that the study of rap and language predates this digital era.

The second chapter focuses specifically on Algerian rap music as a powerful cultural force that captivates the hearts and minds of Algerian youth. With its rhythmic beats, expressive lyrics, and social commentary, Algerian rap music has become an integral part of the contemporary music scene in Algeria. This chapter presents the hypothesis that Algerian rap music influences significantly the Algerian language of Algerian youth, leading to the incorporation of rap-inspired vocabulary, expressions, and linguistic features into their everyday speech. Through the investigation of listening habits, perceptions of language in rap music, language use changes, and attitudes towards dialect, this study aims to understand the impact of Algerian rap music on the linguistic repertoire and cultural identity of Algerian youth.

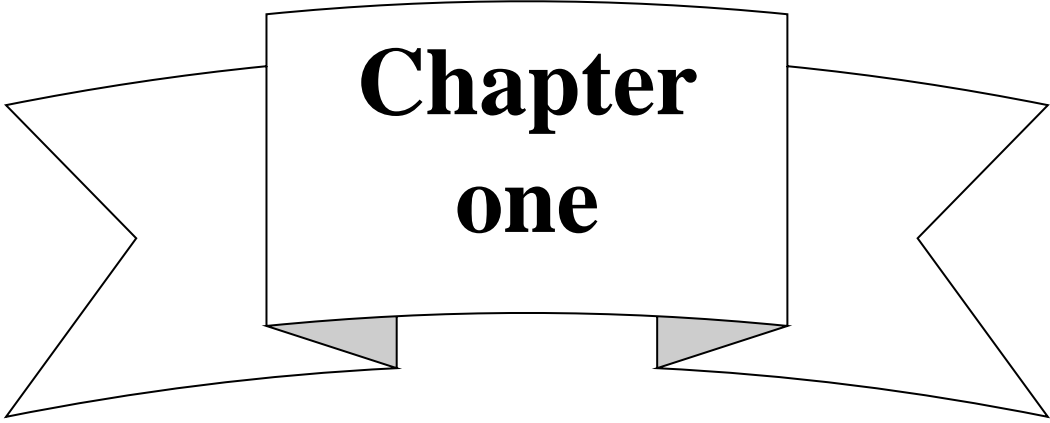
This research work will try to answer the following questions:

1. To what extent does the Algerian rap music influence the Algerian's language?
2. How does the Algerian language contribute in shaping the Algerian rap music?

Trying to answer these questions, the following hypotheses were put forward:

1. There is a significant relation linking both the Algerian rap music and the Algerian language.
2. This relation can be both ways. The Algerian rap music does have an impact on the Algerian language whilst even the Algerian spoken language has a clear influence on how Algerian rappers write their texts.

By exploring the interplay between Algerian rap music and the Algerian language, this work contributes to the understanding of the relationship between music and language. It provides valuable insights into the transformative power of rap music on linguistic practices, dialectal variation, and language change. Additionally, this research holds implications for education, pedagogy, and language policy, recognizing the broader socio-cultural implications of rap as a form of artistic and cultural expression. Ultimately, a comprehensive understanding of the impact of Algerian rap music on the Algerian language can foster a more nuanced appreciation of the dynamic relationship between music, language, and cultural identity.



**Chapter
one**

Chapter I: Theoretical framework and definition elements.

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I.1. Introduction

The linguistic and literacy practices of rap youth have been the subject of extensive research within the field of sociolinguistics. Scholars such as Weinrich (1953), Gumperz (1989), and Calvet (1993) have contributed to our understanding of these practices. In the domain of rap research, a language-focused perspective has emerged, highlighting non-standard and hybrid linguistic practices as characteristic of this cultural genre. However, it is important to note that exceptions to this trend have been identified.

Moreover, within educational studies, considerable attention has been given to the creative and counter-hegemonic use of language in rap. Scholars such as Hill (2009), Alim et al. (2009), Alim (2011), and Pennycook (2007) emphasize the significance of such language use in relation to the pedagogical and political potentials of rap. The ability of rap to express political ideas, establish identity affiliations, and engage with societal issues is intimately connected to its linguistic dimensions.

While it is true that online communication sites have gained prominence as platforms for self-expression, content sharing, and engagement within global and local interest communities, it is important to recognize that the study of rap and language predates the rise of social media. Nevertheless, the emergence of social media has added a new dimension to the exploration of popular cultural practices, including rap. Researchers have increasingly turned their attention to the influence of digital technologies on the linguistic practices and expressions of rap culture.

By investigating the linguistic practices of rap youth, both offline and online, scholars can deepen their understanding of how language operates as a tool for constructing identities, fostering communities, and conveying political messages. Exploring the interplay between rap and language in various contexts provides valuable implications for education, pedagogy, and language policy, as well as offering insights into the broader socio-cultural implications of rap as a form of artistic and cultural expression.

In our study, we will attempt to present these languages, their statuses, and their everyday usage.

I.2. Socio-linguistics in Algeria

This part of work focuses on language contact in urban environments. Our research topic falls within the field of sociolinguistics, which studies linguistic variations within a social context. It aims to establish connections between linguistic changes and social changes.

"Sociolinguistics is the study of the characteristics of linguistic varieties, their functions, and the characteristics of their speakers, considering that these three factors constantly influence each other, change, and mutually modify within a linguistic community" (Fishman, 1971: 20). Thus, it is the science that studies "the structure and evolution of language within the social context formed by the linguistic community" (Labov, 1972).

Sociolinguistics has focused on establishing the relationship between linguistic changes and social changes. It is a modern linguistics, as Calvet stated: "Modern linguistics was born from Ferdinand de Saussure's desire to develop an abstract model of language based on speech acts" (Calvet, 1993: 3). Its purpose is to study language within the social context.

Each country experiences a complex and unique linguistic situation. Algeria has undergone two different periods: the pre-colonial period when the people spoke a single language, classical Arabic, which spread with Islam and the Arabic of the Quran, and the period of independence from 1962 to the present. During the colonial period, France neglected other languages and promoted the use of the French language in Algeria.

The history of Algeria is part of the broader history of North Africa, particularly the Maghreb. Due to its geographical location, it served as a transit zone for people heading to Europe or the Middle East. As a result, the population of the region has been influenced by cultures from other regions and has been marked by different civilizations. It is a vivid illustration of linguistic and cultural plurality, with Algerians using at least two languages to communicate with each other.

In Algeria, multilingualism revolves around a language category. As it is affirmed, "Algerian Arabic and Berber in their various variants, French, Spanish in certain regions of the West, and Italian in some places in the East" (Benrabah, 1999: 70) are present. We have classical Arabic, which is the literary language, dialectal Arabic, which is the everyday language, classical French, and Berber.

I.2.1. Classical or Literary Arabic

Also referred to as "classical," "modern," "standard," "academic," or "institutional" Arabic, it encompasses Arabic that is more or less ancient and is synonymous with the Arabic of the Quran. It is the national language of the Algerian Republic, and since the country's independence in 1962, the linguistic policy aimed to replace French with Arabic since French was the official language during Algeria's colonial period.

"The language of colonialism, introduced by it, the language of the Christian oppressors of Islam and deniers of Algerian identity: a perceived aspect, but also constantly instilled through official propaganda and proponents of monolingual Arabization" (Grandguillaume, 2004: 936). We can say that this variety of Arabic is primarily the language of modern literature, which is experiencing increasing growth in Algeria. It is used in various social domains such as education, politics, and the media.

It is also the language of academic exchanges and communication among Arabic-speaking individuals from different Arab countries. However, this Arabic, which is not the language used in everyday life, can be summarized as follows:

"Without its own cultural reference, this language is also without a community. It is not the spoken language of anyone in the reality of everyday life (...) This lack of communal reference for modern Arabic has become apparent to advocates of Arabization: that is why they attempt, against all evidence, to establish confusion between this language and the mother tongue" (Grandguillaume, 1983: 25).

In a grand ordeal, Arabic functions as more of logistics rather than an established everyday language which would explain the existence of a dialectic version of Arabic, especially considering all the factors that would help in the maintenance of set dialect.

I.2.2. Dialectal Arabic or "Daridja"

The concept of sociolinguistics is the study of languages in relation to societies. Therefore, the term "language" is defined as any idiom that fulfills two fundamental social functions: "communication" (through language, social actors exchange and share their ideas, feelings, thoughts, etc.) and "identification" (both on an individual and collective level).

The majority of languages spoken in the world are native languages that have developed spontaneously. Dialectal Arabic is the first language spoken in Algeria. It is the language of communication for a large majority of the population, serving as their exclusive means of expression. From childhood, children learn Daridja on their own through their environment and with the help of their parents and family. This language allows them to structure their space-time and subsequently develop their abstraction abilities. Like any other language used for communication, people speak, trade, live, and debate in Algerian Arabic.

Dialectal Arabic is also the language of national music and theater. For instance, the works of Kateb Yacine are written in dialectal Arabic, which truly represents the reality of linguistic practices. It is called dialectal because it is not standardized, lacks official status, and is primarily used orally while maintaining a stronghold upon the fabrics of society whether is cultural or political. "Dialectal Arabic is the mother tongue of the vast majority of Maghrebis. It is the language of affect and primary socialization. It is defined as the bodily inaugural language." (Khatibi,1983 :191)

Linguist agrees that Algerian Arabic is a mixed language with numerous external influences. "It is a strong blend of Arabic and borrowings from French, Berber, English since it is a receptive language that is not closed in on itself." (Bouhadiba, 2003).

In recent years, the dialectal language has been present in political speeches, conversations, and social media interactions among friends and families. It is also used in advertising announcements. "It is a language in its own right, and the fight for its recognition aligns with the struggle for Tamazight." (Taleb Ibrahimi, 1997).

Dialectal Arabic is the language of everyday exchanges and interactions. It is influenced by other languages such as variations of Semitic, Berber, French, English, and more as explained that "Literary Arabic still remains the language confined within the walls of schools. It has not gained ground in the streets and everyday life because it faces serious competition, even elimination, from Algerian Arabic, Berber, and French" (Same source).

Dialectal Arabic remains the primary tool of communication for children with their surroundings. Starting from the first year of the educational cycle, children begin to understand institutional Arabic through their mother tongue. In other words, teachers should use dialectal Arabic to simplify the child's learning process.

I.2.3. Berber

Berber language, like Arabic, belongs to the group of lexicons. Nowadays, it exists in the form of different varieties, such as Kabyle (in the Kabylie region), Chaoui (in the Aurès), and Tuareg (in the south).

It is increasingly thought that "Berber appears as a reinforced pole rather than a statutorily dominated one, which was the case in previous periods" (Manzano, 1996: 28). Moreover, Berber is reintegrated into the statutory system and still holds the status of a national language. Berber is a means of communication for a minority of the Algerian population. For those whose dialectal language and Berber are bilingual, i.e., Berber and their mother tongue, it serves as a tool to construct their identity and connect with others. It is a national language like Arabic.

Tamazigh has regained its place in society and is officially recognized in some educational institutions and mass media (programs, radio, press, etc.) in order to convey information in Algeria. For example, we have seen that certain primary schools in Berber-speaking regions (Algiers, Bouira, Boumerdes, Bejaia, etc.) preserve Berber language teaching, and it is experiencing development across Algerian territory.

I.2.4. French

The French occupied Algeria in 1830. They imposed their language on the population. At independence, while Arabic was declared as the national and the official language, in Algeria, French is learnt only at schools. It is the suitable language for scientific and technical fields in higher education.

Recently French has been expanded through the large number of private schools where it is used as the medium of instructions. Whereas in public schools, it is taught only as a subject with limited number of hours. However, French has an important status at all levels and in various domains, within the Algerian society at the economic, social and educational levels. “the language of modernity, techniques the language of social promotion, the language of opening on the world.” (Taleb Ibrahimi, 1995:108).

Although, after fifty years of independence, French has kept its prestige in Algeria, especially in intellectual fields, people speak French in different domains and in their daily life, for some student, trader or politician, it is still present in the Algerian society French newspapers, as “le soir d’Algérie” and others. To sum, French language has no official status in Algeria, but it is widely used in the government, the media and the education system. “Algeria in the second largest Francophone country in the world in term of speakers.” (Benyelles, 2007).

Thus, in Algeria the medium of using multiple languages as one effects the dialect in which it makes it more of a set depending on the region rather than one sufficient agreed upon dialect.

I.3. Language contact

In Algeria, we have a richness of languages practiced in everyday communication. Algerians experience language phenomena resulting from language contact, such as bilingualism, diglossia, code-switching, and borrowing.

"There are between 4,000 and 5,000 different languages on the surface of the globe, and approximately 150 countries. A simple calculation shows that there would theoretically be around 30 languages per country. Although reality is not so systematic (some countries have fewer languages, while others have many more), the fact remains that the world is multilingual at every point, and linguistic communities constantly intersect and overlap" (Calvet, 1993: 23).¹

Language contact occurs when an individual uses two languages simultaneously in various situations, and these languages are alternately employed. "Language contact includes any situation in which the simultaneous presence of two languages affects the linguistic behavior of an individual. Language contact refers to the psycholinguistic functioning of an individual who is proficient in more than one language, that is, a bilingual individual." (Weinrich, 1953: 5).

Algerians, in their language practices, express their ideas, needs, and thoughts in various ways. They use multiple idioms and languages (dialectal Arabic, Berber, French, English, Standard Arabic), which are present in the Algerian communication situation.

¹ Calvet, 1993, *La Sociolinguistique*, Paris, PUF, Collection "Que Sais-Je?", p 23

I.3.1. Bilingualism

The term bilingualism generally refers to the ability to communicate in two languages. Multilingualism is generally the use of three and/or more languages by individuals, groups or regions.

Scholars have been always interested in bilingualism; this subject was defined from many perspectives. “defined bilingualism as “native-like control of two languages” Bloomfeild (1933). That is to say, a bilingual person must master the two languages perfectly almost like a native speaker.”

This type of bilinguals can be found in a limited group of people, mainly, foreign languages teachers and highly educated people. On the other hand, defined bilingualism as the alternate use of two languages” Haugen’s definition of bilingualism agrees to some extend to Bloomfeild’s. He claimed that bilingualism begins with the ability to produce complete and meaningful utterances in the second language (Weinreich,1953: 7).”

Bloomfield envisions the bilingual as an individual with the capacity to master two or more languages that they practice. We distinguish between two types of this concept: individual bilingualism and universal bilingualism, which is social. "It is always primarily associated with the movements of peoples because when people speaking one language find themselves in the presence of people speaking another language, the situation is conducive to the emergence of bilingualism." (William, 1976: 27).

In every society, there are bilingual individuals who use two different languages. It is a global phenomenon where people use two or more languages for various purposes and in different contexts.

"Being bilingual means, among other things, being capable of switching between languages in numerous situations, if possible or necessary, even with asymmetrical competence. That is, a bilingual must interpret each communication situation to determine which of the varieties they master is appropriate. It's a choice of language."

(Ludi, 1986: 131-132)

Some linguists do not consider bilingualism as a perfect mastery of languages, but rather as the ability to understand, speak, and write certain words or expressions in another language.

I.3.2. Code-Switching

Code-switching, also known as language alternation, is the result of language contact and studies on bilingualism, referred to as code-mixing. In this phenomenon, an individual employs two or more different languages in the same situation. "Language alternation refers to the communication strategy in which an individual or a community uses two distinctly different varieties or two different languages in the same exchange or utterance." (Dubois, 1999:30).

Code-switching in discourse is the simultaneous mixing of two languages. For example, an expression in Language A may contain a phrase in Language B to convey someone else's message. "Most often, code-switching takes the form of two consecutive sentences, such as when a speaker uses a second language to reiterate their message or respond to someone else's statement." (Gumperz, 1989:58).

Code-switching respects the rules of grammar; confirms that "code-switching can occur freely between any two elements of a sentence, as long as they are ordered in the same way according to the rules of their respective grammars." (Poplack, 1980 :23).

Code-switching is a linguistic phenomenon occurs when the speaker uses more than one language in the same conversation, and each language has its particular rules.

"Code-switching is the alternation of two languages at the word, phrase, clause, or sentence level." (Valdes-Fallis, 1978.) This definition considers other linguistic forms in addition to the "word" that can alternate, such as "phrase," "clause," or the entire "sentence".

"Code-switching is based on the significant juxtaposition of what, consciously or unconsciously, speakers must treat as chains formed according to the internal rules of two distinct grammatical systems." (Gumperz, 1989 :64).

Algerians use two languages in their everyday life (dialectal Arabic and French). They mix these two languages in the same interaction, and this mixing is called code-switching.

I.3.3. Code Mixing

Code mixing refers to the mixing of words from two languages within the same utterance or discourse. In this case, Arabic serves as the dominant language, while French serves as the dominated language. This mixing is noticed by monolingual speakers and illiterates, who combine French and Arabic by using what are called conjunctural terms. It involves the simultaneous application of two distinct a linguistic system within a sentence. This concept is defined as follows:

"It is characterized by the transfer of elements from Language Ly into the base language Lx. In the resulting mixed utterance, one can distinguish between unilingual segments of Lx alternating with elements from Ly that adhere to the rules of both codes. Unlike borrowing, which is generally limited to lexical units, code mixing transfers elements to units belonging to all linguistic levels, ranging from lexical items to entire sentences. As a result, it is not always easy to distinguish code mixing from code switching." (Hamers and Blanc, 1989).

Baylon makes a distinction between these two phenomena: code switching and code mixing. The first refers to "attitude, intensity of emotions, or different types of identity," while the second involves "the transfer of linguistic units from one code to another, but always following functional and formal rules (a speaker of the variety in question would find it acceptable)".

Showcasing then that in cultures such as Algeria, understanding the various dialects, would explain how the individual can influence the trajectory and the linguistic materials of set dialect.

I.3.4. Borrowing

Borrowing, like code switching, is a phenomenon that arises from language contact and the cohabitation of two linguistic communities. The coexistence of Arabic and French in Algeria, due to France's historical influence, has had a significant consequence: reciprocal borrowing. "It is the most important sociolinguistic phenomenon in all language contacts." (Dubois, 1994).

Every language is prone to borrowing from other languages, meaning the source language borrows from the target or borrowing language. In our case, French serves as the borrowing language, while our native language, Classical Arabic, is the source.

To define borrowing, we turn to the dictionary. "Borrowing occurs when a variety 'A' uses and eventually integrates a linguistic unit or feature that previously existed in variety 'B,' and which 'A' did not possess. The borrowed unit or feature itself is called a borrowing." (Dubois, 1994:188).

The concept of borrowing presents challenges, necessitating a reconsideration of the definitions proposed by linguists., it is emphasized that borrowing primarily concerns lexicons rather than phonetic and morphological features. Borrowing definition as follows:

"By 'borrowing,' we refer solely to word borrowing or lexical borrowing. It is indeed the most frequent, most apparent, and widely known type. However, we should not forget that languages also appropriate sounds, accentuations, morphological traits, meanings, and syntactic constructions. Nevertheless, it is word borrowing that serves as the basis for all others, except perhaps certain syntactic influences. The borrowed word brings with it grammatical elements that subsequently develop autonomously. Therefore, a study of borrowing should primarily be lexicological." (Youcefi, 2009: 34, 35)².

French borrowings occupy a significant place in Algeria since Algerians resort to borrowing when certain French lexicons lack the meaning found in Classical Arabic or dialects, especially in spoken language. Borrowing is always related to the language being given at a given moment. He asserts that:

"When a group of individuals speaking a particular language comes into contact with another group using a distinct language, it almost always happens that words, grammatical elements, and meanings are introduced from one language into the other. The diversity of borrowing forms justifies the following definition, which I borrow and translate from Victor Pisani: borrowing is a form of expression that one linguistic community receives from another community." (Deroy, 1956: 18)³.

A foreign lexical unit "enriches the dynamics of French in a multilingual context and thus cultural interactions." (Tabi Manga, 2000:159), This is the case for Algeria as a melting pot of linguistic phenomena.

² Youcefi, 2009 p 34, 35

³ Deroy, 1956, L'emprunt linguistique, p 18

I.3.5. Interference

"Interference occurs when a bilingual subject uses a phonetic, morphological, lexical, or syntactic feature characteristic of language A in the target language B." (Linguistic dictionary).

In other words, it is the use of specific linguistic features of one language in the practice of another language, the influence of the native language on the foreign language in terms of morphological, phonetic, syntactic, and lexical structures.

Furthermore, every learner of a foreign language encounter obstacle and may experience a loss of vocabulary in the spoken language.

"A discrepancy between the native language and the foreign language when the speaker uses one of the two languages with some modifications borrowed from the other. This blockage occurs when the speaker cannot immediately find the word in the spoken language. The transition from one language to another happens unconsciously. Interlocutors use both languages in parallel and occasionally switch from one language to another, giving rise to 'linguistic interferences'." (Debyser, 1970).

I.4. Rap and language

The field of rap and language has attracted academic interest from both sociolinguistic and literacy pedagogical perspectives as a form of analysis towards material forms of certain linguistic valor for a better understanding of the communal domain as it is stated "Indeed, Bourdieu (1977, 1982) pointed to the many ways in which language forms part of the symbolic capital that can be mobilized in markets as interchangeable with forms of material capital. How one speaks and writes is one basis for deciding one's worth as a scholar, an employee, or a potential marriage partner" (Heller, 2010: 102).

Sociolinguistic studies have focused on two key aspects: the relationship between rap language and Afro-American English, and the local adaptations of rap in different countries, showcasing linguistic hybridity. The linguistic style associated with rap is closely connected to Afro-American English especially considering the youth of the same background and those who relate to the message of the allegory, incorporating and transforming its grammar and vocabulary rooted in communicative practices as in simpler terms what D. P. Alridge and James B. Stewart explained in their article ‘Introduction: Hip Hop in History: Past, Present, and Future’

“Over the past three decades, Hip Hop has developed as a cultural and artistic phenomenon affecting youth culture around the world. For many youths, Hip Hop reflects the social, economic, political, and cultural realities and conditions of their lives, speaking to them in a language and manner they understand. As a result of both its longevity and its cogent message for many youths worldwide, Hip Hop cannot be dismissed as merely a passing fad or as a youth movement that will soon run its course. Instead, Hip Hop must be taken seriously as a cultural, political, economic, and intellectual phenomenon deserving of scholarly study, similar to previous African American artistic and cultural movements such as the Blues, Jazz, the New Negro Renaissance, and the Civil Rights, Black Power, and Black Arts Movements. The essays in this special issue undertake such scholarly historical analysis of Hip Hop.”
(Alridge, Stewart, 2005 :190).

Furthermore, for a crystal-clear understanding from its start, rap as a variety from Hip Hop created a major linguistic reflection that capsulated the Afro American lifestyle in all its capacities (political, economic, social, spiritual ...) in the everyday life in America,

“According to many Hip Hop aficionados, Hip Hop culture consists of at least four fundamental elements: Disc jockeying (DJing), break dancing, graffiti art, and rapping (emceeing). Since its emergence in the South Bronx and throughout the northeast during the early and mid-1970s, Hip Hop has encompassed not just a musical genre, but also a style of dress, dialect and language, way of looking at the world, and an aesthetic that reflects the sensibilities of a large population of youth born between 1965 and 1984.” (Alridge, Stewart, 2005:190).

Additionally, the presence of Hip Hop and rap as a culture impacted other communities that share the same symbolic background that bask into a proper representation; thus, it does not have to be Afro American for Hip Hop and primarily rap for it to be an influence. As stated,

“Gal (1989) and Irvine (1989) also argued that the study of language needs to be framed in terms of not only the making of meaning, of social categories (or identities), and of social relations, but also the political economic conditions that constrain the possibilities for making meaning and social relations. They further argue that these conditions underlie ideologies of language and therefore help explain why certain linguistic forms and practices play the role they do in the production and reproduction of the social order and of the moral order that legitimates it.” Heller (2010 :102).

Most commonly known is that individuals from non-Afro-American backgrounds adopt linguistic practices associated with Afro-American English as part of their involvement in rap as outside the United States, sociolinguistic studies depict the linguistic practices in localized versions of rap as a means of establishing authenticity by

utilizing local linguistic resources alongside English rap terms. This appropriation of linguistic features is often seen as deriving from the Afro-American 'mother culture' in which is depicted as a form of creative freedom of expression.

“... concept of "illiteracy," pointing to it as a sociopolitically constructed notion defined with respect to only certain, dominant forms of literacy. So, in this case, both the irony and the injustice of dominant discourses of (il)literacy are highlighted to provide a counterhegemonic reading of American educational institutions themselves as illic- erate, that is, unable to read and meet the needs of marginalized youth. Here, illiteracy refers to schools' "misreading" of the cultural gap as an achievement gap (Ladson-Billings, 2009) and their inability to "decode" students' lived experiences and identi-ties in an era of culturally and linguistically complex classrooms (Ball, 2009).” (Alim, Baugh and Bucholtz 2011:122).

As such, the mechanism of the linguistic style in rap creates a certain establishment that focuses on the treatment of a unique representation as explained in the former article mentioned that

“Third, this term privileges not just the politics but also the poetics of Hip-Hop linguistic practice, and reminds us that "textuality and orality bear a strained relationship" (Perry, 2004, p. 2). Although represented orthographically as "ill-literacy" for the sake of clarity, it is indeed intended to be a case of "organized konfusion," where the wordplay quite deliberately creates multilayered, subtextual understandings for participants while at the same time producing potential confusion for non- participants.” (H. Samy Alim, John Baugh and Mary Bucholtz, 2011:122).

Thus, the sociolinguistic literature on rap highlights the role of local dialects, which, similar to Afro-American English in the USA, play a role associated with marginalization and stigma. The preference for non-standard language use in rap is closely tied to the pursuit of authenticity, encompassing the idea of staying true to one's roots and being streetwise. Cutler explains that authenticity in hip-hop is a complex concept influenced by various factors, including socioeconomic, ethnic, and cultural proximity to the urban Afro-American community, often referred to as 'the street.'

Pedagogical studies focused on rap, such as the works of Alim (2011), Alim et al. (2009), Hill (2009), and Pennycook (2007), place significant importance on the critical understanding of language involved in the creation of rap lyrics. Rap is recognized as a cultural form that holds immense potential for expressing political ideas, affiliations with identity, and addressing societal issues, with language playing a crucial role in these expressions as stated further in the same article as

“...in Black American Hip Hop (Alim, 2006). What makes the Japanese case particularly intriguing is that, according to Tsujimura and Davis (2009), rhyme had not previously existed in traditional Japanese verse. Although this innovation may be readily viewed as merely a reflection of global Hip Hop rhyming practice, the way in which youth adapt rhyme into Japanese Hip Hop undergoes a specific linguistic process of localization, whereby the "context and resources of the Japanese language" require that rhymes "faithfully conform to the notion of mora, a crucial linguistic concept of the language, but not necessarily relevant in many others" (p. 183). For example, where the rhyming domain in English consists of everything after the stressed syllable in a word (promotion-lotion), the rhyme domain of Japanese consists of at least two moraic elements, which are vowels and consonants at the end of the syllable” (Alim, Baugh and Bucholtz, 2011:124).

Furthermore, the initiation into Hip Hop demands a massive input of an intellectual urban wisdom mixed with a crucial delivery of language and literary devices, thus making it clear for the process of creating a cultural representative product; meaning it can be anywhere for rap to exist as explained in the following “Not only are youth localizing Hip Hop literacy practices in accordance with the varying local configurations of languages, ideologies, and politics, but these complex literacy practices are pushing scholars to critique and expand even our very notions of language. Pennycook's (2003, 2007) analyses of "linguistic remixing" in Japan and Malaysia have been critical here. Table 1, for example, is drawn from Pennycook's discussion of three texts by Japanese Hip Hop Youth Rip Slyme.”(Alim, Baugh and Bucholtz, 2011:124).

As rapidly rising phenomenon, Hip Hop and rap got exported into other cultures and settings by the sheer volume of its quality in expression and most importantly, storytelling. Therefore, rap as a cultural genre is seen as a means to challenge conventional perspectives on language by encouraging creative linguistic practices like mixing and innovative slang while making more sense out of senseless terms, the word choice and the way of selling the message to the contrary would definitely breed a new meaning and materials that can and will be picked up by the common masses.

Alim refers to the language and educational ideology of rap as "ill-literacy," a term that challenges the negative evaluation of rap culture as "illiterate." Instead, it emphasizes the positive connotation of "ill" within rap culture, which signifies skilled and counter-hegemonic practices. Alim supports this notion by citing Jubwa of Soul Plantation, a rap emcee and deejay, who regards "standard English" as limiting and views Black Language as boundless.

The pedagogical qualities of rap culture center around redefining notions of correctness by aligning them with the cultural priorities of rap rather than conforming to institutional norms of grammar rules. It highlights the artistic creativity involved in verbal productions that reflect the efforts of youth to navigate their ever-changing, unstable, and

fluid realities. In general, popular culture provides a space for young people to negotiate their identities and sense of belonging within the framework of peer culture.

While the pedagogical and educational aspects of rap are significant in engaging adolescents with rap music, our study will demonstrate that the verbal productions of young rappers differ from the non-standard and hybrid language use described in sociolinguistic studies of rap. Furthermore, the language ideologies of the local rap community, as observed in our research, significantly diverge from the perspective of "ill-literacy".

I.4.1. Conception of Rap

Rap music, like all music around the world, originated from Sudo-Africa Jamaican music and is a relatively recent phenomenon that appeals to young people. It is considered an urban expression, addressing social norms and the political system. Rappers want to make their voices heard and be judged. In a pedagogical study on rap, it is suggested that to define the word "rap," one must recognize its origin: "The etymology of the word reveals a great analogy with the origin of the phenomenon." (Diakhaté and Makhtar, 1998:4).

"The origins of rap are also found in Jamaican sound systems. In Jamaica, music is spread through these mobile discos with enormous speakers that play and circulate the latest reggae hits from one end of the island to the other. Since the 1960s, sound systems have flooded Jamaica."(Cachin, 1996:17).

The word "rap" is etymologically derived from the English verb "to rap," which means to chat, talk, or engage in dialogue. It is a musical genre that emerged in the United States and belongs to the "hip-hop" movement in black ghettos of New York such as the Bronx and Queens, "where young black people live with certain nonchalance in their attire and an identity they constantly seek in a multiracial and racist society." (Diakhaté and Makhtar, 1998:4).

In the early 1970s, rap was defined as "a mixture of spoken and sung words, elaborated, rhymed, and rhythmic texts that are performed over a musical base produced by mixing excerpts from records and other sound sources." (Lapassade & Rousselot, 1996). It was called "black punk" because it was seen as a witness to social discontent.

Rap encompasses multiple cultures and musical genres, and in rap lyrics, we can identify various influences from different languages.

"Rap... positions the speaker as a subject in their subjective dimension (master of words) and their social dimension (addressing someone). To be effective, this speech must meet several criteria. The 'I' and 'you,' the 'we' and 'you' are inseparable; they determine the conditions of dialogue. The 'them' or 'they' declare an opposition between the speaker or the group they represent and the 'others'.... 'Them' refers to those who do not belong to hip-hop and are part of the 'system' (show business, media, government, administration, politics, police, legal)." (Bazin, 1995: 225-227) ⁴

Rap is an urban expression that conveys the thoughts of a socially excluded group and serves as a means of criticizing the reality of society and drawing attention to their problems. "Rap is above all a musical expression that, along with other artistic expressions, gives substance to the different movements and rhythms of the city." (Milon, 2004 :71).

This art form reflects the social, economic, and political situations of the country through powerful and daring songs. It has become the only means for young people to express themselves, meeting their demands in terms of music. Rap is also defined as follows:

⁴ Bazin. H, 1995, La culture hip-hop, p 225-227

"For several years, rap could only evolve by blending with other musical genres: soul, funk, hard rock, folk, jazz, etc. However, the late nineties marked the emergence of ingenious artists (Company Flow, Wu-Tang Clan, Dilated Peoples) who infused it with creative and innovative inspiration. The access to new working tools (increasingly sophisticated software such as samplers and sequencers) offers unprecedented technical and artistic possibilities to hip-hop community artists, especially disc jockeys (DJs), who now distill sounds, rhythms, and melodies that were previously inaccessible to rappers."

Rap rapidly develops in countries plagued by urban violence and socio-economic problems such as unemployment. In Africa, rap succeeds and appears as a "credo of the youth, a dissatisfied and disadvantaged youth affected by political, economic, social, and perhaps literary regimes." (Diakhaté & Makhtar, 1998:5).

Due to this pure pressure into the lives of the youth and the lack of representation , thus creating a new found method of reflecting the feelings and opinions of set people which is rap.

I.4.2. Evolution of Rap in Algeria

Rap is considered an expression of the youth. "Born in the streets, the arts that form the hip-hop movement are quintessentially urban." (Trimaille, 1999: 79). It is even listened to in villages, as described by Hakim from the group Fidaiine: "We are listened to more by teenagers than by young adults, more by boys than girls, more by urban youth than youth in villages."

Artist Farid Kalamity stated that "rap entered Algeria in the late 1990s, and at that time, its songs and messages addressed the rejection of terrorism, extremism, and the expression of liberation".

The first appearance of Algerian rap was an imitation of American and French rap. Algerian hip-hop was influenced by American and French models. We have seen that all the songs in dialectal Arabic are mixed with French. "Hip-hop culture is conveyed through a particular way of dressing, behaving, painting, and dancing." (Drame, Mamadou, 2000:4).

Rap is among the most important and influential means of expression in Algeria and the Muslim world. "The rap movement in Algeria is undoubtedly the most significant in the Arab world and the Muslim world, both quantitatively and qualitatively." (Virolle, Marie, 2007 :55).

Many rap artists have tried to break the silence and revolutionize. "Rap is a public discourse that is strongly contextualized on the social level and intended for dissemination. It appears to us as an artistic and identitary event fundamentally political. The rap discourse itself seems to constitute a mode and a field of positioning vis-à-vis all areas of politics appearing in its traditional definition (city, state, society, power)." (Fayolle, 2002 :80).

Algerian rap emerged in the 1990s and marked its emergence in the four major cities: Algiers, Oran, Annaba. The first Algerian rap album titled "Ouled El Bahdja" (the children of the radiant city of Algiers) was released, followed by the album of the group Double Canon "Kamikaz".

The suffering and despair of Algerian youth, who are aware that Algeria possesses natural resources that could ensure an excellent life, are expressed through rap. Poverty, unemployment, immigration, corruption, the political system crisis, drugs, and marital infidelity are the most important subjects addressed by rap artists in their songs.

Today, the songs address issues such as unemployment, drugs, social class injustice, poverty, divorce, women's rights, and more. "In general, in the themes addressed in the songs, politics is very present through the cultural mediation conveyed by television and the headlines of the national press. We find a similar use of

fragmentation in expressive terms as Western rap, which is characterized by a frequency of flash images." (Miliani, 2002).

In recent years, each rapper wants to create their own style based on their personal experiences. Algerian rap has come a long way with new Algerian rappers like Soolking, Fada vex, and Soldat West (Jps) and more.

I.4.3. Rap Themes

Most rap lyrics are a reflection of personal experiences, each unique to the rapper. Every rapper has their own set of problems in their life and mixed with their larger than life personality would make a solid product of an authentic sound and message.

The themes addressed in this genre of music explain the daily lives of rappers. Algerian rappers draw inspiration for their lyrics from the experiences of young people. Algerian rap songs didn't explore a wide range of themes, but often revolved around common subjects such as "drugs, lack of prospects, and social routinization." (Miliani, 2005:79).

"Rap spreads at the margins of the political and partisan movement, a result of the democratic opening of the early 1990s in Algeria. In its initial formulation, it focuses on the most emblematic facts." (Miliani, 2002).

This relationship between rapper and rap mends a deep provocative maintenance that lends towards society and its social commentary within the lyrics.

I.4.4. Language of Rap

The language used in rap, as Lotfi DK said, is "the language of the streets." The rapper acts as a translator of reality as it is experienced, shedding light on their daily life, which leads them to use words that reflect reality.

The language used in rap lyrics, according to some sociologists, becomes "the weapon of a social vengeance targeting the public space of speech." (Miliani, 2005: 59).

What sets rap songs apart is the mixture of linguistic processes. The singer talks about the daily lives of young people with lyrics that express their unease and the poverty of their generation.

Rap is a genre of music that is appreciated by young people. It allows for the juggling of various languages and the proclamation of new words belonging to meaningful codes. We have seen a blend of French with Arabic, English, and Spanish. This is the result of cultural plurality.

"In rap, we find various ways of expression: code switching (mixing standard language with dialectal Arabic or dialectal Arabic with French) in a conversational style... There is a certain attraction to foreign denominations that often mark the musical affiliation and spirit of hip-hop (names of groups, song titles)." (Miliani, 2005:168).

Each rapper uses their own language, leaving a personal mark on it. They can create linguistic units with this language. "We can talk about an individual language pronounced in their cases, but which remains accessible to an audience accustomed to these linguistic distortions".

Rapper Soolking appropriates the French language as a foundation, adding words from foreign languages. He also uses lexical units originating from Algerian dialects. While others would mix the dialect of their Algerian region with proper Arabic thus creating new slangs and lingos that would carry a vast knowledge into other regions and societies.

I.5. Conclusion

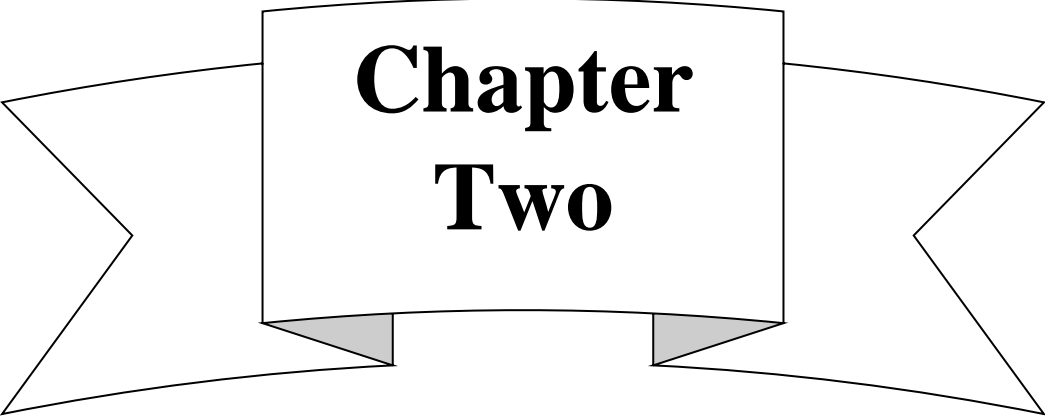
Rap, originating from the streets, is an art form of young Algerians. They consider it as a means of expressing their reality and the problems they face on a daily basis.

In this working stage, which is the first chapter titled "Theoretical Framework," we have shed light on various concepts related to our research study. These concepts will allow us to analyze our corpus in the practical part.

We can say that the topic of languages in our country is very remarkable and motivating. We started with a brief history of the linguistic situation in Algeria. Then we conducted research on the use of languages in Algerian society, identifying the different languages, including Classical Arabic, dialectal Arabic, French, and Berber. This led us to open several doors in our study.

Next, we proceeded to define different linguistic phenomena resulting from language contact. We discussed multilingualism in Algeria, code switching, code mixing, borrowing, and interference.

The second section focused on rap. We provided a brief overview of the conception of rap and its place in Algeria. Finally, we explored the language used in rap.



**Chapter
Two**

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II.1. Introduction

Algerian rap music has emerged as a powerful cultural force, captivating the hearts and minds of Algerian youth. With its unique blend of rhythmic beats, expressive lyrics, and social commentary, Algerian rap music has become an integral part of the contemporary Algerian music scene. This genre of music not only serves as a platform for artistic expression but also carries the potential to shape linguistic practices and dialectal variation among Algerian youth.

The hypothesis of this study is that Algerian rap music significantly influences the dialect used by Algerian youth, leading to the incorporation of rap-inspired vocabulary, expressions, and linguistic features into their everyday speech.

The aim of this questionnaire is to investigate the extent to which Algerian rap music influences the dialect of Algerian youth. By collecting data on their listening habits, perceptions of language in rap music, changes in language use, and attitudes towards dialect, this study seeks to understand the impact of Algerian rap music on the linguistic repertoire and cultural identity of Algerian youth. The findings will contribute to our understanding of the relationship between music and language, particularly within the context of Algerian rap music and its influence on dialectal variation and language change.

II.2 Sampling and research instruments

The influence of music on language and culture has long been a subject of interest in various research fields. In the context of Algeria, where the Algerian dialect holds significant linguistic and cultural importance, the impact of Algerian rap music on the dialect remains relatively unexplored. This practical phase of this work aims to investigate and shed light on the relationship between Algerian rap music and the Algerian dialect, examining the extent to which the music genre influences the language use and evolution of the dialect.

To achieve this objective, a mixed-methods approach involving a questionnaire and interviews was employed as research materials. The questionnaire was designed to gather quantitative data and provide an overview of the general perceptions and experiences of a diverse group of participants regarding Algerian rap music and its influence on the dialect. The interviews, on the other hand, allowed for a deeper exploration of the perspectives and insights of selected Algerian rap artists, providing valuable qualitative data.

By combining these research methods, a comprehensive understanding of the interplay between Algerian rap music and the Algerian dialect can be achieved. The findings from the questionnaire and interviews will be analyzed and synthesized to reveal patterns, themes, and nuanced perspectives, enriching the understanding of the influence of Algerian rap music on the dialect.

This practical phase of this work contributes to the broader discourse on the relationship between music, language, and culture, specifically within the Algerian context. The insights gained from this research can inform discussions on language dynamics, identity formation, and cultural preservation in the context of contemporary music genres like rap.

II.2.1. Sample

To ensure the representativeness of the study, the questionnaire will target 252 Algerian youth aged between 15 and 35 years who are familiar with and listen to rap music. The sample will include both male and female participants to ensure gender diversity. Additionally, participants from different regions of Algeria will be included to capture regional variations in dialect. The questionnaire will be distributed through online platforms, such as social media, as well as at university campuses and local music events. Efforts will also be made to engage with Algerian rap music fan communities, forums, and specific interest groups to increase the likelihood of recruiting participants with a strong interest in this topic. On the other hand, two Algerian rappers were interviewed. ‘Fada Vex’ who belongs to the old school generation. ‘GPS’, a rapper belonging to the new generation. The intention was to compare between the two perspectives to make the findings of the study as reliable as possible.

By examining the influence of Algerian rap music on the dialect of Algerian youth, this study aims to shed light on the dynamic relationship between music, language, and cultural identity. The findings will not only contribute to the existing literature on language variation and change but also provide valuable insights for sociolinguistic studies focused on youth culture and the role of music in shaping linguistic practices.

II.2.2. The questionnaire

1. Gender:
 - Male.
 - Female.

2. Age:
 - 15 -20
 - 20 -30
 - 30 – 35

3. How often do you listen to Algerian rap music?
 - Rarely.
 - Sometimes.
 - Frequently.
 - Big fan.

4. Do you think that Algerian rap music affect the Algerian language?
 - Yes.
 - No.

5. In your point of view, do young Algerians use rap language in their daily conversations?
 - Yes.
 - No.

6. To what level do you think Algerian rap music has imposed new vocabulary on the Algerian language?
 - Not at all.
 - A little bit.
 - Completely.

7. Have you personally heard any related words to the Algerian rap into your everyday speech?
 - Not at all.
 - Few.
 - A lot.

8. Do you believe Algerian rap music has a positive role in protecting the Algerian language?
- Yes.
 - No.
 - Neutral.
9. In your point of view, do you think that Algerian rap music made generations use the spoken language differently?
- Not at all.
 - A little bit.
 - Completely.
10. Do you think that Algerian youth 's linguistic behavior has been impacted by rap music?
- Yes.
 - No.
 - Neutral.
11. Do you see Algerian rap music as a tool to preserve and develop the Algerian language?
- Yes.
 - No.
 - Neutral.

II.2.3. The interview

1. How has the Foreign languages influenced your creative process as an Algerian rapper?
2. What motivated you to incorporate both Arabic and other languages in your rap lyrics?
3. In your opinion, how does bilingualism in Algerian rap contribute to the overall message and impact of your music?
4. Have you faced any problems, challenges or criticisms regarding your use of bilingualism in your songs? How do you respond to them?
5. Do you believe that bilingualism helps in reaching a wider audience or connecting with different communities? Why or why not?
6. Have you noticed any differences in the reception of your bilingual songs compared to those in a single language? If so, what are they?
7. How do you make a balance between the two languages in your music?
8. Do you have any specific strategies or intentions when switching between Arabic and Foreign languages?
9. What role do you think bilingual Algerian rap plays in promoting cultural diversity and unity within Algeria?
10. How do you see the future of bilingualism in Algerian rap? Do you anticipate any changes or developments in this aspect of your music?

II.2.3.1. The interpretation:

A. Fada Vex:

In general, the findings from the responses of **Fada Vex**, one of the important Algerian rappers and who belongs to the old generation, reveal the following points:

- The rapper values linguistic diversity and incorporates multiple languages, including Arabic, dialects, and Modern Standard Arabic, in his lyrics.
- He believes that embracing linguistic diversity allows him to reach a wider audience, both within Algeria and potentially beyond.
- The rapper sees language as an essential component of preserving Algerian cultural identity, using words, dialects, and instruments specific to Algerian culture in his music.
- While there may be criticisms regarding the extent of linguistic diversity in his lyrics, the rapper finds that a mix of Arabic, dialects, and old words works best for him.
- He recognizes the challenges of language mixing and its potential to hinder the clarity of the intended message, suggesting that maintaining coherence is important for effective communication.
- The rapper sees linguistic diversity as a characteristic of rap music in general, fostering collaborations with artists from different linguistic backgrounds.
- The evolution of Algerian rap music involves the incorporation of different languages over time, with a recent trend of incorporating English to some extent, alongside French and Algerian Arabic.
- The rapper considers the use of the local Oran dialect alongside Modern Standard Arabic as appropriate in certain contexts.
- Technical terms derived from rap's American origins, such as ego trip, MC, and DJ, are recognized as integral components of rap music, despite the presence of different languages.

Overall, the findings suggest that the Algerian rapper sees linguistic diversity as an important element in his music, allowing him to connect with a broader audience and maintain the cultural identity of Algerian rap.

B. Jps (Soldat West):

Jps is another Algerian rapper. He belongs to the modern generation. In general, the responses of this rapper highlight the following points:

- The rapper believes that incorporating words from different languages can appeal to listeners interested in those specific languages, potentially expanding their audience reach.
- The rapper acknowledges the prevalence of colloquial language in Algeria, which combines Arabic, French, and English. They suggest that using this widely understood colloquial language facilitates communication and ensures a broad audience can understand their message.
- The rapper strives to choose words that are easily understood by the majority of listeners, avoiding language that might alienate or confuse a significant portion of the audience.
- The rapper acknowledges that certain words or dialects may be specific to certain regions of Algeria. While they recognize the potential for some listeners not understanding every word, they believe that the overall meaning of a line or sentence can still be conveyed through the context of the song.
- The rapper expects further development and increased presence of the English language in various music genres in the future.
- The rapper reveals a preference for using the French language, which they have been familiar with since a young age. They mention incorporating a few English lines or rhymes in their songs, but not composing a full song in English.

In summary, the second rapper emphasizes the importance of linguistic diversity for reaching a wide audience, simplifying language for broader understanding, and considering the preferences and language skills of their target audience. They also anticipate the growth of the English language in music and express personal language preferences based on their background and familiarity.

II.2.3.2. General interpretation

When comparing the views of the two rappers regarding linguistic diversity in their music, we can highlight the following differences:

1. Perception of Language:

- First Rapper: Considers Arabic language and dialects as separate languages, emphasizing the richness and extensive range of words that come from treating them as distinct entities.
- Second Rapper: Acknowledges the prevalence of colloquial language in Algeria, which combines Arabic, French, and English, suggesting that this simplifies communication and facilitates understanding for a wide audience.

2. Language Switching:

- First Rapper: Language switching occurs naturally and spontaneously during the songwriting process.
- Second Rapper: Language switching is done strategically to attract audiences interested in specific languages.

3. Audience Reach:

- First Rapper: Emphasizes the use of multiple languages to reach a larger audience, bridging regional language barriers.
- Second Rapper: Prioritizes reaching as many people as possible through simplifying language for broad understanding, using widely understood dialects and avoiding words that may hinder comprehension.

4. Linguistic Balance:

- First Rapper: Strives to balance the use of Arabic, dialects, and old words to maintain a complete identity for Algerian rap.
- Second Rapper: Focuses on using the easiest and most widely understood words to appeal to a larger audience.

5. Perception of Reception:

- First Rapper: Does not mention significant differences in the reception of music based on linguistic diversity.
- Second Rapper: Does not address differences in reception based on linguistic diversity.

6. Language Preference:

- First Rapper: Advocates for the use of Algerian dialects, Modern Standard Arabic, and old words to represent Algerian culture and identity.
- Second Rapper: Expresses a preference for the French language, with occasional incorporation of English lines or rhymes, but not composing full songs in English.

These differences highlight varying perspectives on the role and impact of linguistic diversity in reaching audiences, maintaining cultural identity, and personal language preferences among the two rappers.

II.3. Observation and interpretation of the findings

The influence of music on language and culture has long been recognized as a powerful force shaping societies worldwide. In recent years, the rise of rap music has captivated the attention of Algerian youth, becoming an integral part of their daily lives and vernacular. This study sought to explore the relationship between Algerian rap music and the evolution of the Algerian Algerian language. Through a comprehensive questionnaire, we aimed to investigate the perceptions of individuals regarding the impact of rap music on their linguistic behavior and the overall development of the Algerian dialect.

The findings presented in this study provide compelling evidence that the largest segment of the rap music community in Algeria comprises individuals between the ages of 20 and 30. This age category plays a pivotal role in shaping contemporary Algerian dialectal aspects. As the graph clearly illustrates, a significant majority of the informants, accounting for 68.3%, acknowledged the influence of rap music on the dialect they speak or hear in their daily lives. Moreover, it is noteworthy that a considerable proportion of Algerian youth incorporate rap language and terms into their everyday conversations, further reinforcing the hypothesis that Algerian rap music indeed has a tangible impact on the contemporary Algerian language.

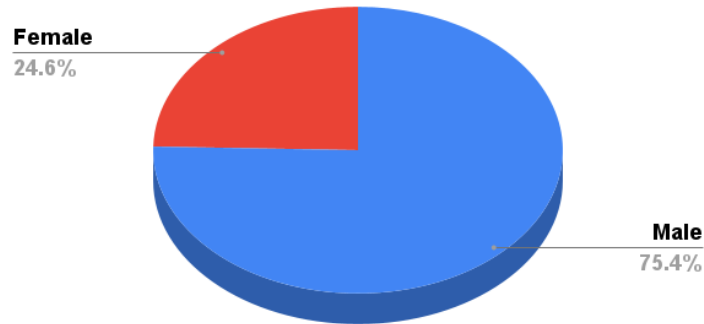
Remarkably, the majority of informants not only admitted the presence of rap-inspired vocabulary within the Algerian dialect but also attributed a positive role to Algerian rap music in the preservation of the dialect itself. This finding highlights a notable shift in societal attitudes toward this musical genre, signaling a growing acceptance and appreciation among the Algerian population, particularly the younger generation who form a significant part of contemporary society and are enthusiastic rap fans.

Building upon the previous graphs and survey responses, this study consolidates the hypothesis that Algerian rap music has exerted its influence on the new generation, leading to the adoption of a distinct dialect compared to that spoken by their ancestors. Once again, the results clearly demonstrate that a substantial majority of the informants are aware of the impact of Algerian rap music on the linguistic behaviour of Algerian youth.

In conclusion, the outcomes of this questionnaire-based study provide compelling evidence supporting the hypothesis that Algerian rap music plays a significant role in shaping the Algerian language. The findings highlight the widespread awareness among informants regarding the influence of rap music on their linguistic choices and reveal a positive perception of its role in preserving and positively developing the Algerian dialect. This study contributes to our understanding of the dynamic relationship between music and language, shedding light on the transformative power of rap music within the Algerian cultural landscape.

II.3.1. Interpretation of the findings

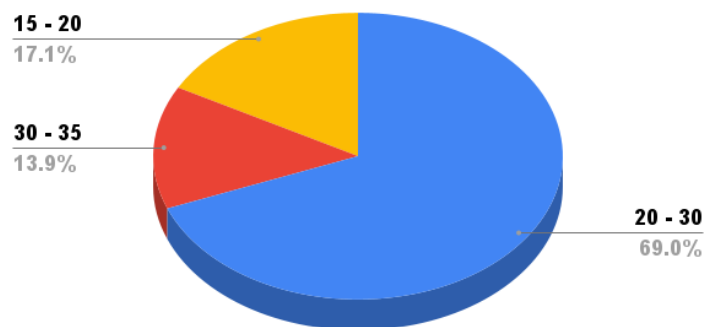
- Q1: Gender



Graph 2.1: Gender

This graph shows that the majority of rap music fans are males with a percentage of 75.4%.

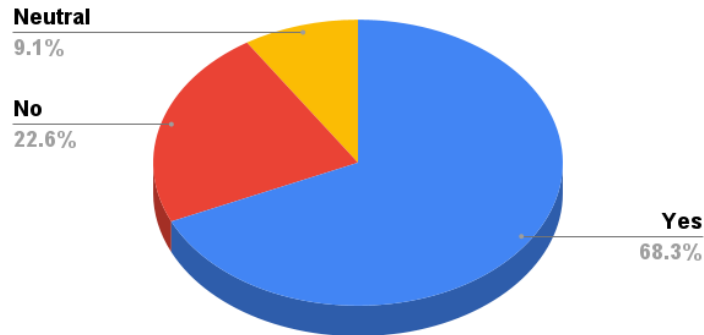
- Q2: Age



Graph 2.2: Age

This graph shows clearly that biggest part of the rap music community are youth between 20 and 30 years old. This age category plays an important role in shaping today's Algerian dialectal aspects.

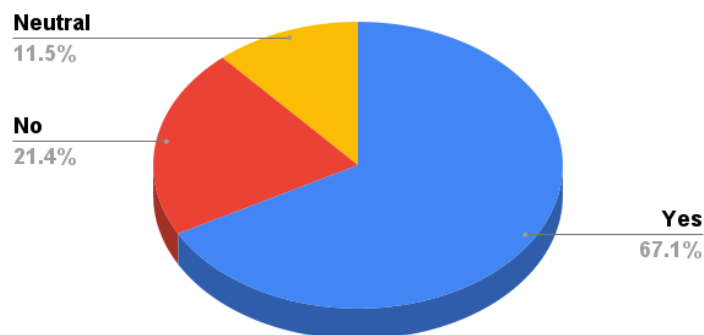
- Q4: Do you think that Algerian rap music affect the algerian language?



Graph 2.3: Rap music and algerian language

The findings shown in this graph prove that most of the informants are aware of the influence caused by the Algerian rap music on their algerian language as 68.3% of them stated that rap music truly has an impact on the dialect they speak or hear in their daily lives.

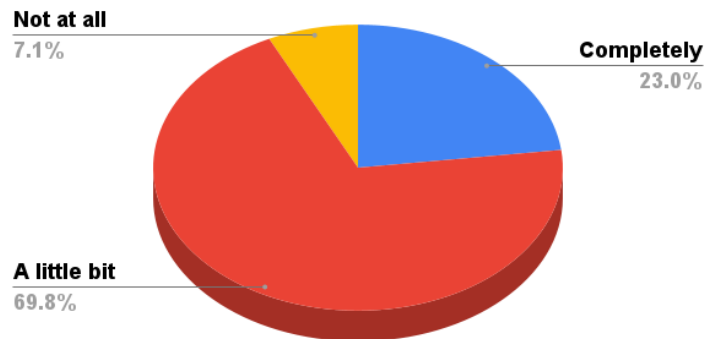
- Q5: In your point of view, do young Algerians use rap language in their daily conversations?



Graph 2.4: Usage of rap language

As the graph shows, our youth do use rap language or terms more or less in their daily conversation. And this result supports the result of the previous question which suggests that the Algerian rap music has an impact on today's Algerian language indeed.

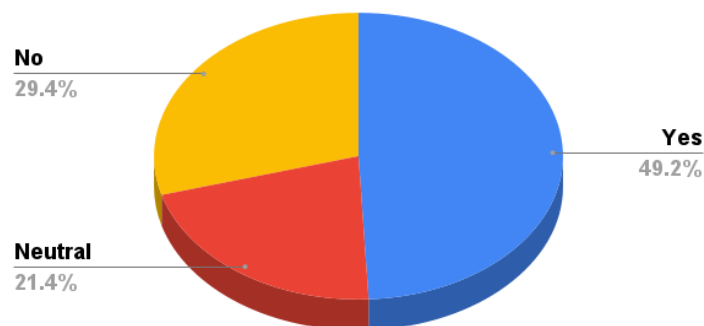
- Q6: To what level do you think Algerian rap music has imposed new vocabulary on the Algerian language?



Graph 2.5: Algerian rap music new vocabulary

The majority of the informants admit that the Algerian language has a serious part of its vocabulary inspired from rap music. This is due to the daily use of rap language in the youth conversations.

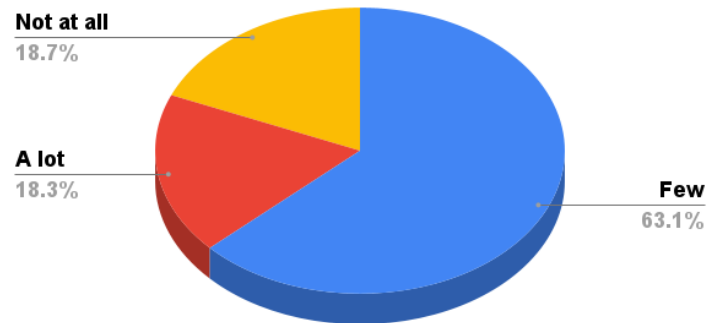
- Q8: Do you believe Algerian rap music has a positive role in protecting the Algerian language?



Graph 2.6: Algerian rap music role

Surprisingly, the biggest part of society agree on the point that the Algerian rap music has a positive role in preserving the Algerian dialect. This really shows to what extent the Algerian attitude has changed towards this musical genre lately. This is mainly because the biggest part that represent today's society are youngsters who are respectively rap fans.

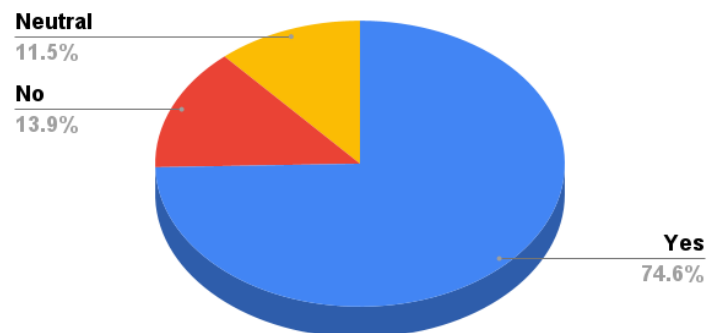
- Q9: In your point of view, do you think that Algerian rap music has made generations use the spoken language differently?



Graph 2.7: Algerian rap music impact

As it is already shown in the previous graphs, this one is an extension to the hypothesis that the Algerian rap music has imposed itself on the new generation and has made them speak a different dialect comparing with the dialect spoken by their ancestors.

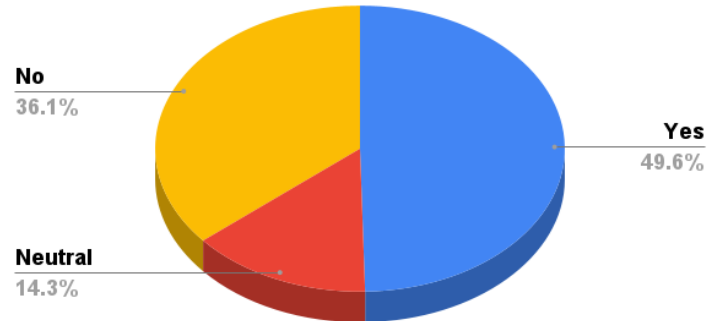
- Q10: Do you think that Algerian youth 's linguistic behaviour has been impacted by rap music?



Graph 2.8: Youth 's linguistic behaviour

Our findings show that again, most of the informants are aware of the impact of the Algerian rap music on our youth's linguistic behaviour.

- Q11: Do you see Algerian rap music as a tool to preserve and develop the Algerian language?



Graph 2.9: Development of the Algerian language

This last question summarises all the previous answers. The findings on this graph show that most of the informants believe that this musical genre can play a significant role not only in preserving the Algerian language, but also in developing it positively.

II.4. Conclusion

This chapter explores the influence of Algerian rap music on the Algerian Algerian language through a combination of questionnaire analysis and interviews with Algerian rap artists. The findings provide valuable insights into the impact of rap music on language use and the perceptions of the Algerian dialect within the context of contemporary music.

The questionnaire analysis reveals that rap music plays a significant role in shaping the linguistic behaviour of Algerian youth, particularly those in the 20-30 age group. It is evident that Algerian rap music has imposed itself on the new generation, resulting in a distinct dialect compared to that spoken by their ancestors. The incorporation of rap language and terms into everyday conversations further reinforces the influence of rap music on the contemporary Algerian Algerian language.

Moreover, the study highlights a notable shift in societal attitudes towards Algerian rap music, with the majority of participants recognizing its presence within the Algerian dialect and viewing it as a positive force in both preserving and developing the language. This shift signifies a changing mindset and an increasing acceptance of rap music within Algerian society, particularly among the younger generation.

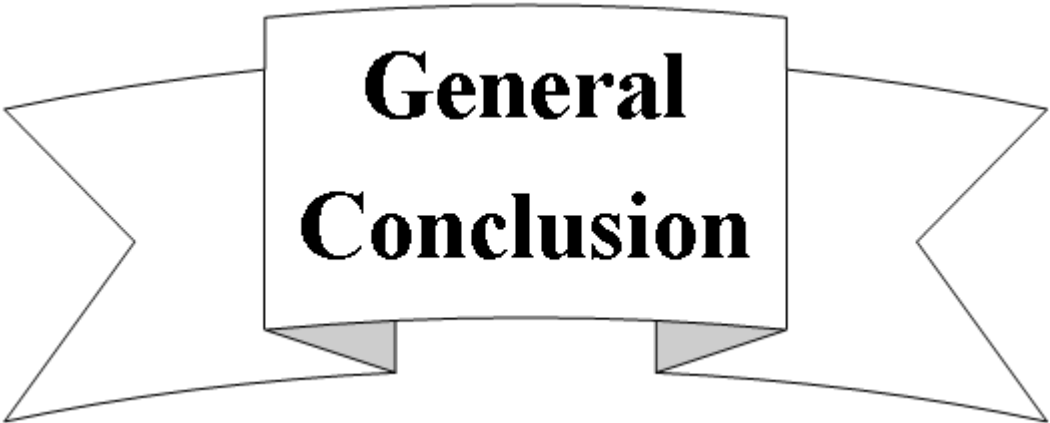
The interviews with Algerian rap artists provide additional insights into the views and practices surrounding linguistic diversity in their music. The differences observed between the two rappers shed light on varying perspectives, including the perception of language, language switching, audience reach, linguistic balance, reception, and language preference.

Overall, the findings from both the questionnaire and interviews contribute to our understanding of the dynamic relationship between music and language. Algerian rap music serves as a transformative force in shaping the cultural and linguistic landscapes of Algeria, influencing the development of the dialect and reflecting the aspirations and expressions of the younger generation. Recognizing and embracing the influence of rap

music on language preservation and development efforts can foster a more inclusive and vibrant linguistic environment in Algeria.

Moving forward, future research can delve deeper into specific linguistic features influenced by rap music and explore the mechanisms through which this influence occurs. Additionally, incorporating the cultural significance of rap music into language-related initiatives can create a more authentic and inclusive linguistic landscape that resonates with the aspirations of Algerian youth.

The findings presented in this chapter emphasize the significant influence of Algerian rap music on the Algerian algerian language. This influence has profound implications for language dynamics, cultural preservation, and identity formation in the context of contemporary music genres. Acknowledging and embracing the role of rap music in shaping the Algerian dialect will contribute to a vibrant and authentic linguistic landscape in Algeria.



**General
Conclusion**

General conclusion

The impact of Algerian rap music on the Algerian language, highlighting the transformative effects of this cultural phenomenon on language practices and linguistic variation. Through an exploration of the linguistic and literacy practices of rap youth within the field of sociolinguistics, as well as the specific context of Algerian rap music, this study has revealed the significant influence that rap music exerts on the Algerian language of Algerian youth.

By delving into the creative and counter-hegemonic use of language in rap, scholars have recognized the pedagogical and political potentials of this genre. Algerian rap music has emerged as a powerful cultural force, captivating the hearts and minds of Algerian youth, and shaping their linguistic repertoire. The incorporation of rap-inspired vocabulary, expressions, and linguistic features into everyday speech has led to the development of a distinct dialect among Algerian youth, setting them apart from their ancestors.

The findings of this work contribute to our understanding of the dynamic relationship between music and language. They emphasize the transformative power of rap music in shaping cultural and linguistic landscapes, as well as the need to recognize and embrace the influence of rap music on language preservation and development efforts. This research holds implications for education, pedagogy, and language policy, calling for a more inclusive and dynamic linguistic environment that reflects the aspirations and expressions of the younger generation.

By recognizing the impact of Algerian rap music on the Algerian language, a more vibrant and authentic linguistic landscape can be fostered in Algeria. The fusion of rap music and language serves as a tool for constructing identities, fostering communities, conveying political messages, and ultimately preserving and developing the Algerian dialect. Therefore, embracing the role of rap music in shaping the Algerian language will

contribute to a richer cultural heritage and a deeper appreciation of the socio-cultural significance of rap as a form of artistic and cultural expression.

This work highlights the transformative influence of Algerian rap music on the Algerian language, underscoring the need to recognize the dynamic relationship between music and language. The incorporation of rap-inspired linguistic features into everyday speech showcases the creative and counter-hegemonic nature of rap, while fostering a distinct linguistic identity among Algerian youth. By embracing this influence, Algeria can foster a more vibrant linguistic landscape that preserves and develops its cultural heritage.

A decorative banner with a white background and a black outline. The banner has a central rectangular section with rounded corners containing the word "Bibliography" in a bold, black, serif font. The banner extends to the left and right, forming a ribbon-like shape with pointed ends. The bottom edge of the banner is slightly curved, and there are two small, shaded triangular areas at the bottom corners of the central section.

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Appendices

The questionnaire

12. Gender:

- Male.
- Female.

13. Age:

- 15 -20
- 20 -30
- 30 – 35

14. How often do you listen to Algerian rap music?

- Rarely.
- Sometimes.
- Frequently.
- Big fan.

15. Do you think that Algerian rap music affect the Algerian language?

- Yes.
- No.

16. In your point of view, do young Algerians use rap language in their daily conversations?

- Yes.
- No.

17. To what level do you think Algerian rap music has imposed new vocabulary on the Algerian language?

- Not at all.
- A little bit.
- Completely.

18. Have you personally heard any related words to the Algerian rap into your everyday speech?

- Not at all.
- Few.
- A lot.

19. Do you believe Algerian rap music has a positive role in protecting the Algerian language?

- Yes.
- No.
- Neutral.

20. In your point of view, do you think that Algerian rap music made generations use the spoken language differently?

- Not at all.
- A little bit.
- Completely.

21. Do you think that Algerian youth 's linguistic behavior has been impacted by rap music?

- Yes.
- No.
- Neutral.

22. Do you see Algerian rap music as a tool to preserve and develop the Algerian language?

- Yes.
- No.
- Neutral.

The interview

1. How has the Foreign languages influenced your creative process as an Algerian rapper?
2. What motivated you to incorporate both Arabic and other languages in your rap lyrics?
3. In your opinion, how does bilingualism in Algerian rap contribute to the overall message and impact of your music?
4. Have you faced any problems, challenges or criticisms regarding your use of bilingualism in your songs? How do you respond to them?
5. Do you believe that bilingualism helps in reaching a wider audience or connecting with different communities? Why or why not?
6. Have you noticed any differences in the reception of your bilingual songs compared to those in a single language? If so, what are they?
7. How do you make a balance between the two languages in your music?
8. Do you have any specific strategies or intentions when switching between Arabic and Foreign languages?
9. What role do you think bilingual Algerian rap plays in promoting cultural diversity and unity within Algeria?
10. How do you see the future of bilingualism in Algerian rap? Do you anticipate any changes or developments in this aspect of your music?

الملخص

هذا العمل هو جزء من دراسة اجتماعية لغوية تهدف إلى دراسة تأثير موسيقى الراب الجزائرية على معجم الشباب الجزائري. تم توزيع ما مجموعه 250 استبياناً على عينة الدراسة للتحقيق في تعرضهم لهذا النوع من الموسيقى وتأثيرها على استخدامهم للغة. كشفت النتائج عن تأثير كبير لموسيقى الراب على معجم الشباب الجزائري. كما أشارت الردود عن هذا الاستبيان إلى أن غالبية المشاركين استمعوا بنشاط إلى موسيقى الراب الجزائرية واعترفوا بتأثيرها على لغتهم. كما تم العثور على المحتوى الغنائي في كلماتهم ، بما في ذلك خيارات الكلمات الفريدة واللغة العامية والتعبيرات المستخدمة التي تخللت لغتهم. كما تسلط هذه الدراسة الضوء على دور موسيقى الراب كظاهرة ثقافية ولغوية ، وتقدم نظرة ثاقبة للمشهد اللغوي المتطور للمجتمع الجزائري المتأثر بهذا النوع الموسيقي

الكلمات المفتاحية: موسيقى الراب ، اللغة الجزائرية ، المعجم ، كلمات الأغاني العامية والتعبيرات.

Summary

This work is a part of sociolinguistic study aimed to examine the influence of Algerian rap music on the lexicon of Algerian youth. A total of 250 questionnaires were distributed among Algerian youth to investigate their exposure to rap music and its impact on their language use. The findings revealed a significant influence of rap music on the lexicon of Algerian youth. The questionnaire responses indicated that a majority of participants actively listened to Algerian rap music and acknowledged its impact on their language. The lyrical content, including unique word choices, slang, and expressions used in rap songs, was found to permeate the language of the youth. This study highlights the role of rap music as a cultural and linguistic phenomenon, providing insights into the evolving linguistic landscape of Algerian society influenced by this genre.

Key words: Rap Music, Algerian Language, Lexicon, Lyrics, Slang, and Expressions.

Résumé

Ce travail fait partie d'une étude sociolinguistique visant à examiner l'influence de la musique rap algérienne sur le lexique des jeunes Algériens. Un total de 250 questionnaires ont été distribués aux jeunes Algériens afin d'étudier leur exposition à la musique rap et son impact sur leur utilisation de la langue. Les résultats ont révélé une influence significative de la musique rap sur le lexique des jeunes Algériens. Les réponses aux questionnaires indiquaient qu'une majorité de participants écoutaient activement de la musique rap algérienne et reconnaissaient son impact sur leur langue. Le contenu lyrique, y compris les choix de mots uniques, l'argot et les expressions utilisées dans les chansons de rap, s'est avéré imprégner la langue des jeunes. Cette étude met en évidence le rôle de la musique rap en tant que phénomène culturel et linguistique, offrant des aperçus sur le paysage linguistique en évolution de la société algérienne influencée par ce genre.

Mots clés : Musique rap, Langue algérienne, Lexique, Paroles, Argot et Expressions.