

## Code Switching as a Means and a Message in Algerian Rap Songs

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**Abstract:** Algeria is a linguistically diverse country where the alternate use of multiple languages in conversations and different discourses is an everyday phenomenon. The overlapping of these codes often leads to the occurrence of code switching phenomenon, which may be defined as the alternation between two or more languages in a speaker's speech. However, CS in the popular music industry has been rare, a situation that is changing, with the emergence of multilingual rap songs. Unlike CS in spontaneous speech which is largely unconscious, the CS in Algerian rap music is usually premeditated, designed to elicit certain audience reactions. Based on this assumption, this paper investigates how code-switching is used as a strategy to achieve the communicative intents and serve certain functions in three Algerian rap songs: Soolking's *liberté*, L'Algerino's *Algerie mi amor*, and Raja's *allo le systeme*. To achieve these objectives, the authors relied on a mixed research method. The analysis was made based on Poplack typology of code switching and the combination of Gumperz's conversational functions of CS (1982) with Appel & Muysken's functions of language (1987). The findings revealed that the singers use three dominant types of code switching known as intra-sentential, inter-sentential, and tag switching. Additionally, they show that these artistes do more with CS in their songs than to merely use it to reach out to clients in their multilingual country and beyond. They use it as a means to achieve aesthetic effects, which make their songs memorable and appreciable; and as a message on various social, economic, and political issues. It is argued that in using CS for these purposes the artistes are simply reflecting what has long been a widespread communicative praxis, especially among fellow (urban) youths.

**Keywords:** Algerian rap songs, Code switching, Functions of code switching, Types of code switching

### Introduction

The particular socio-political context experienced in Algeria after the events of February 22, 2019, a censorship policy introduced by the regime has been put in place to push back certain forms of expression (notably the free press, the activities of political parties and the cinema and the theater). The restrictions were later reinforced due to the health situation caused by the Covid-19 pandemic. As consequence, social actors have resorted toward embracing several modes of discourse, notably slogans, satirical expressions and songs. In particular, we are witnessing a real revival of committed and militant songs that serve as an outlet for the feelings of a population caught in the middle of fear and repression. In other words, it functions as a tool to express political demands such as the departure of the old system and building a new democratic and social republic managed by the civilian, not by the military.

It is important to note that this kind of songs has become very popular among different groups of Algerian youth, even though they take different forms, languages and structures. The

striking is that how a songwriter creates lyrics in different codes and communicates them to an audience in attempt to elicit a specific emotional reaction. Virtually, it is really fascinating to see this great deal of diversity in using variant languages by modern Algerian singers while performing their songs. If we take into consideration their verbal repertoire which is actually a mixture of several languages, notably, Standard/Classic Arabic, Algerian/Vernacular Arabic, Thamazighth/Berber (Standard and Vernacular), French, and more recently English; one can easily deduce from listening to their song lyrics that they tend to switch from one language to another. The overlap of these linguistic codes is due to the fact that artists in most of cases are inspired by the reality that the Algerians live and the experiences they go through in their life. The languages used in society cannot be overlooked by the artist because they are part of peoples' identity as well as the means of communication through which they describe the reality they live within.

As it was earlier stated, linguistic pluralism has given rise to code-switching in the Algerian language practices in different discourses. In this article, the authors focus on bilingual and multilingual code-switching in contemporary Algerian rap songs. The examined songs are recorded and released during the popular movement called "el hirak". They treat some peculiar themes which correspond to the aforementioned sociopolitical crisis and label this distinct period of time. It is all part of an effort to express political demands and to sensitize and encourage the people to go beyond the socio-cultural conflicts in order to promote diversity while keeping the union of the Algerian community.

Accordingly, the present paper is an empirical investigation based on sociolinguistic analysis. It explores the motivations for the deliberate use of CS in three rap songs: L'Algirino's *Algerie mi Amor*, *Soolking's Liberté* and Raja's *Allo Systeme*. This phenomenon is investigated from a sociolinguistic perspective which accounts for two elements of study: i.e. Types and functions of songwriters' code switching. The overall aim of the study can be formulated in the following research questions:

What are the types of code switching present in the song lyrics?

Which specific discourse functions does code switching serve in the rap songs of this period?

## I. Literature Review

The existing literature abounds with terms pertaining to language contact phenomena, including CS, code mixing (CM) and borrowings. They are considered to be among the communicative strategies which are predominant in bilingual communities and studied mainly in relation to the degree of proficiency in bilingualism. The overlapping and inconsistent use of these terms calls for drawing clear distinctions between them. Such distinctions can be based on structure, context, use, and frequency. Although Eastman (1992: 1) notes that urban language

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contact studies do not distinguish code mixing, CS, and borrowing, other scholars state that not all cases of alternation of languages are cases of CS.

Milroy and Muysken (1995) define the term CS as “the alternative use by bilinguals of two or more languages in the same conversation” (p.7). They use CS as an umbrella term for all instances in which the language code changes in the same conversation. Myers-Scotton (1993 b) also uses CS as a cover term and defines it as “alternations of linguistic varieties within the same conversation” (p.1). On the other hand, there are other researchers like (Sridhar, S.N. & Sridhar, K.K, 1980) reserve the term CS for switching between sentences only, while preferring to use code mixing to describe switching within the same sentence. They argue that only code mixing which is rule governed.

Another complex distinction is made by scholars to differentiate between CS and borrowing. Poplack (1978) has argued that isolated items inserted in another language are fundamentally different from longer switch segments. She proposed that morphosyntactic and phonological integration as a criteria for distinguishing between CS and borrowing. However, Scotton (1992) posits that borrowed and code switched forms behave in the same way morphosyntactically in the matrix language, for this, they should not be seen as distinct processes. Indeed, if researchers want to understand the social and cultural aspects involved in CS, they have to free themselves for a need to distinguish CS, CM and borrowing (Eastman, 1992), as well as they have to consider CS as “an exception rather than rule” (Gardner Chloros, 1995, p.68).

As this study concerns on CS in song lyrics and discusses both switching within a sentence and between sentences, there is no special need to distinguish between these three terms in this paper. Also, CS functions as a cover term for all instances in which the language code changes within the course of the song lyrics and CS is defined following from Clyne (1987) as “the alternative use of two languages either within a sentence or between sentences” (p.740).

#### **A. Types of code switching**

Shana POPLACK distinguishes three types of code alternation by relying on two linguistic constraints: one concerns the constraint of the free morpheme where the alternation can be produce between a morpheme and a lexeme. The other, on the contrary, refers to the equivalence of the elements juxtaposed where syntactic regularity is fundamental. First, inter-sentential code switching refers to the alternative use of long segments of sentences or speech where the statements are juxtaposed within a speaking tower. In this type of code switching the speaker is looking for ease or fluidity in exchanges. Second, Intra-sentential CS, the grammatical elements of the two languages must conform to the positions they occupy within syntactic structures. Switching can also affect words (for example a prefix or a suffix of dialectal Arabic linked to a lexeme of French). The mobilization of the elements of the two languages implies a bilingual mastery. Third, Extra-sentential or tag code switching appears in the case of insertion of a short segment or a frozen expression (stereotyped) or idiomatic phrases in a monolingual segment. This type of code switching is in fact carried out without syntactic constraints.

#### **B. Function of code switching**

Bentahila and Davies (2002) in their analysis of Arabic-French lyrics of Algerian *rai* music point out that ‘code-switching in song lyrics is a very different phenomenon from code-switching in conversation, as it is neither spontaneous, nor is it intimate’ (Bentahila and Davies 2002, cited in Sarkar et al, 2005: 2069). This is because CS in this category is not addressed to small group

interlocutors or individuals but to a whole public. The authors say that ‘it is a means by which writers use some special words, sounds etc in their works to get the attention of readers’ (ibid). In other words CS in songs is different from that which occurs in other verbal communication. This is because the utterances are basically not delivered to any specific hearers as song producers do not know the audience personally. It has been also suggested that music is different from any other informal conversation. Additionally, Bentahila and Davies (2008, p. 18) claim that “code switching is exploited as a stylistic device which can contribute to the poetic effect of song lyrics”. Moreover, CS phenomenon occurs in songs to allow people to share their cultures in a more artistic manner (Babalola and Taiwo, 2009). Although it has been noted that conversational CS is not the same as CS in songs, the work of Gumperz (1982) was instrumental in demonstrating what he called “metaphorical” and “situational”. CS could serve a variety of discourse functions and it is particularly relevant to the study of song lyrics. “Metaphorical” CS where the speaker modifies his/her language by inserting elements from a different linguistic varieties in his/her speech for stylistic purpose, and “situational” CS means where CS is triggered by situational factors such as social and contextual roles. However, there may be certain topics or situations where CS is ‘situational’ – associated with particular topics or domains, or ‘lexically-motivated’ (Bentahila and Davies 2002, p. 199). There are several functions of CS in song lyrics. However, this study tries to draw from the combination of Gumperz’s conversational functions of CS (1982) with Appel & Muysken’s six functions of code switching (2006).

Algeria is a multilingual country, where there is great linguistic diversity, which means that Algerian speakers have a wide choice of languages to use according to their needs and the situations of their daily lives. Many phenomena result from the contact between the languages of the different situations of bilingualism, as well as code switching which is very present in Algeria in many areas whether in informal and family conversations, or on radio, television and also with regard to our field of research: the song of rap.

Rap music, in Algeria, is first originated in urban centers of Algiers, later in other urban cities of the country. It took root in listening and musical performance practices in Algeria in the early 1990s. It coincided with the beginning of the political and social unrest that Algeria experienced through that decade. It became a benchmark in terms of social commitment, not only through the themes treated, but also through its refusal to comply with state injunctions in linguistic terms. Like Rai, but with committed and radicalized words, “rappers use the language of their neighborhood, that is say, prone to the mixture of language” (Kouidri, 2009, p.123-128).

As indicated, three songs will be discussed in this paper, namely *L’Algerie mi amor*, a hip life song by *DJOGLHAL Samir* called *Algerino*, *Liberté* by *Abderraouf Derradji* called *Soolking*, and *Allo systeme* by *Raja Meziane*. As a preliminary, background information about each of the three artistes will be discussed, starting with *Algerino*. *DJOGLHAL Samir* or *L’Algérino* by his stage name was born in Marseille on May 2, 1981, nicknamed because of his Algerian origins. *Algérino*’s first album “*Les derniers seront les premiers*” was released in 2005, distributed by *Naïve Records*; *L’Algérino* is invited to the premieres parts of *IAM* and *PSY4 De la Rime* concerts.

At the age of 25, *L’Algérino* officially became the first Marseille artist to sign a independent Parisian label, *Six-O-Nine*, it was truly revealed to the public the same year (in 2007) with his second album titled “*Mentalité pirate*” which is a great success. After three years, *L’Algérino* released their third album “*Effet Miroir*”. A year later, he produced his album “*C’est correct*” in collaboration with several artists like *Sobrano*, *Nassi* and *Alonzo*... In 2014, the

rapper joined Maître Gims's label Monstre Marin for the album "Aigle Royal" which featured him Jul and Tunisiano. The following year, he changed register with his sixth album Oriental Dream, whose raï and oriental influences are worn between Lartiste and Cheb Ghazel. His seventh album "Banderas" was released in 2016.

In 2017, L'Algérino achieved the greatest success of his career with the title "Les Menottes (tching tchang tchong)", ranked # 41 and seen tens of millions of times on his YouTube channel. The following year was marked by the release of "Va Bene" for the soundtrack of the film Taxi 5 and from the eighth album International. Finally, he melted Internet users with his homage to his country of origin, through his song *Algerie mi amor* which is released in 2019.

From his real surname Abderraouf Derradji, Soolking was born in Algeria, in Baïnem a few kilometers from the center of Algiers, on December 10, 1989. As a teenager, he participated in the adventure of a rock band, before devoting himself to dance. Landed in France on the eve of the 2010s, Soolking first thought he could pursue an artistic career in dance. For several years, the Algerian tried to find a place for himself in this ultra-competitive world, without much success. To overcome this failure and the associated disappointment, Soolking decides to return to his native country. On the other side of the Mediterranean, Abderraouf Derradji then joined an Algerian rap group with which he recorded two studio albums.

With this new musical journey, Soolking perseveres, and decides to try his luck again in France. Back in France to establish himself in music, Soolking officially set down his suitcases in the homeland of human rights in 2014. Spotted by a Marseille producer, the Algerian rapper immediately recorded his first singles. In 2017, Soolking increased its chances of gaining notoriety through its participation in the "Les Déguns" web-series. At the origin of the hit "Mi Amigo", the native of Baïnem found himself alongside other rappers from Marseille, including a certain Soprano. Many get lost in defining Soolking's style. A rapper in his early days (under the pseudonym MC Sool), Cheb Mami's sidekick for the hit "It's been years" has evolved his vocal abilities to become a singer. Today, the Algerian artist is thus able to mix hip-hop, urban and even trap, with a strong taste for versatility.

In 2018, Soolking released the single "Guérilla" from his first album "Fruits du Démon". But it is with another title that the Algerian singer will truly experience success. When he decides to pay homage to Dalida with an eponymous song, Soolking might not expect such a thunderous reception from French audiences. With "Dalida", Soolking reveals her talent and her face to the general public. Just days after its release, the song entered Deezer's world top 10. In France, the single was certified platinum. The clip accompanying the song exceeds 220 million views on YouTube.

In 2019, he unveiled, without any announcement effect, a song soberly entitled "Liberty", in duet with Ouled El Bahdja. This poignant political title was written in response to the political crisis the country is going through. By resonating the hopes of the protest movements against the power in place, the song is a hit. The YouTube video registers over 17 million views in just seven days. The song even ranked among the top ten most streamed tracks in the world on the Deezer streaming platform. Finally, Soolking climbs to the top, in December 2020 at the NRJ Music Awards 2020, by winning the "Francophone Collaboration of the Year" alongside Dadju for their hit "Melegim".

Raja was born in 1988 in Maghnia, a border town in northwest Algeria. After releasing two albums, with some committed songs criticizing the Algerian regime, in 2013 she tried to

make a feature film for which she wrote the screenplay and the song for the soundtrack. Unable to finance this project, she decides to devote herself to her profession as a lawyer. However, the President of the Bar of Algiers refused without explanation to issue him with his certificate.

Not having been able to flourish in Algeria neither in art nor in the legal field, she eventually decided to leave the country and immigrated in 2015 to the Czech Republic, where she found an environment conducive to the development of her artistic career. Particularly committed, the artist is a revolutionary at heart who expresses her anger through her songs. From the Czech Republic, her land of asylum, she expressed her support for the Hirak movements and became one of the voices of popular protest.

Raja Meziane is the incorruptible voice of Algerian youth. His hymn “Allo le Système”, released on March 4, 2019, ten days after the start of the “Smile Revolution”, resounded widely in the ranks of the demonstrators and totaled 40 million views on YouTube. The hirak only boosted its creativity, and its punching tracks Toxic or Rebel has been viewed by millions of people. Last October, she appeared on the BBC's list of the hundred most influential women. Finally, In October 2019, Raja Meziane was named 61st in the BBC 100 Women 2019 ranking of the hundred most influential women in the world. And on November 1, she joined the Algerians from France who had come to parade in Paris in support of the “Hirak”.

## II. Methodology

This study is situated in the field of sociolinguistics, takes as its focus the mainland Algeria situation. It aims to analyse the CS phenomenon within the three songs performed by the three Algerian rappers mentioned previously in the literature review. It seeks to discover what types and functions of CS existing in the songs. To this end, this study employs a qualitative

As we have already mentioned in the introduction, this research gives as main objective to present and describe the presence of multilingual code switching in the artistic production of young Algerian rap singers. It will try to exploit extracts selected from three stars of this musical genre in Algeria, in this case L'Algérino, Soolking, and Raja Meziane. We start with the presentation of the studied corpus before moving on to its use and to end by highlighting the samples and their interpretations, in attempt to answer the research questions. The classification of the three types of CS is made using Poplack (1980)' theory of CS. Then, all words, clauses, and phrases of each variety of languages appeared in the songs as CS sections are marked and categorized according to two functions of CS drawn from Gumperz (1982) and Appel and Muysken (2006). Finally, in all quotations from the lyrics, Arabic, French and Spanish parts are presented in normal orthography, while Berber is presented in phonemic transcription, using the International Phonetic Alphabet (API). Each verse is immediately translated into English. For the translation, we favored the use of italics.

Using the transcription data, we will try to highlight the types and functions presented in our introduction, through providing examples and revealing the different aspects of CS presented in the theoretical part. Based on the transcription, we will analyse the use of CS.

### III. Results and Discussion

#### A. Types of code switching

##### Inter-sentential code switching

نخف عليك يا بلادي و الله ماني هاني  
Je pense à toi toutes les nuits, mon pays, ma famille  
L'Algerie ma patrie pour qui je donnerai ma vie

##### Intra-sentential code switching

المرحومة كاين خلل في القضاء، libérez لي راهي otage, libérez

##### Tag switching

راك تسمعني و الا راني نهدر وحدي  
Allo ! allo!

The examples demonstrate that there are three types of code-switching within the selected songs. They are intra-sentential, inter-sentential, and tag switching.

#### B. Functions of code switching

Language is the production of society and reflection of culture. It cannot dissociate from real social life and exist in isolation. Economic, political, geographical, social, psychological and cultural factors interact frequently to act on language. When people use language, their words or speeches can express their value system, culture heritage, and moral norms. Thus, languages become the mirror of a society or community. Just as Trudgill (1982:5) remarks: "Language as a social phenomenon is closely tied up with the social structure and the value systems of the society". Code switching, as a common phenomenon of language use, is also in agreement with the above-mentioned general rules. Being one kind of code switching, the Algerian multilingual code switching is not exceptional.

Linguistic reality is taken to refer to the real existence and nature of a certain language. Songwriters' code switching as a means of linguistic reality is that the occurrence of code switching is totally from pure linguistic reasons. Specially, as a result of those linguistic features and the nature of language, songwriters have to switch to another language or language variety to realize their respective communicative purposes, for example:

لطوفان راهو جاي ، ناضوا الزواولة  
خرجوا ولاد الشعب وخرج موح مول الطابلية  
البلاد راها عاطلة plat à الخزينة  
*It's a hurricane the poor have risen*

*the children of the people came out / cigarette vendors  
the boxes are empty*

In these lyrics, the singer sounds the alarm on the critical state that the Algerian economy is undergoing and precisely that the public treasury is in deficit. When mentioning these specific situations, he switches to French expressions instead of using possible Arabic translations. Because “à plat” (There are no money) has no proper Arabic translations, it may be translated into Arabic “الخبز مسطحاً”, but it also contains the meaning of “the treasury is flat”. So the singer’s code switching is to adapt to linguistic convention so as to express them concisely and accurately, since there are no their equivalents in Arabic.

Example :                                   Oui, il n'y a plus personne, là-bas, il n'y a que le peuple  
Che Guevara, Matoub, emmenez-moi là-bas  
*Yes, there is no one left, there is only the people  
Che Guevara, Matoub, take me there*

Example :                                   وراكوا مخبيين club des pins طلعتو الحيط في  
*you have erected a wall at Club des Pins where you hide*

Code switching can be seen as operating for linguistic convenience in two, often quite related, senses. Firstly, code switching is used because it is the only permitted equivalent to youth, i.e. there is no other viable alternative in Arabic for the word. Secondly, code switching words are used to express particular cultural connotations and denotations unavailable to equivalent Arabic concepts. As song lyrics, unlike conversational speech, are well-planned and organized in advance, code switching words used within the songs are deliberately selected, often for particular properties which Arabic does not contain.

In the first example, the words ‘Che Guevara’ and ‘Matoub’ refer accordingly to Ernesto Che Guevara who was an Argentine marxist revolutionary and a major figure of the Cuban revolution. The second one refers to Lounes Matoub who was an engaged singer and a major figure of the Kabyle revolution. The two were symbols of identity revolution, resistance against socioeconomic inequalities, and of rebellion and global insignia in popular culture, whose popularity among Algerian youth may be considering.

The other example is of word that indicates specific linguistic qualities or words that cannot be expressed so clearly and concisely in Arabic. The rapper Soolking uses the French phrase “le club des pins” which means “the club of pines” in English which is a seaside resort located 25 km west of Algiers, in the municipalities of Chéraga and Staoueli, in Algeria, because it is very known with this appellation. However, it is perceived within the Algerian public opinion, like a symbol disparaged of the privileges obtained by the circles close to the Algerian power and their families to the detriment of the prosperity of the rest of the Algerian population.

In each of the above examples, French was used quite deliberately to express specific linguistic and cultural information. It is not just a case of selecting a French translation or equivalent of an Arabic word in terms of linguistic equivalents; it is that no other words but the French words here will fit in the context, without resorting to complicated explanations which would not really be appropriate for rap music.



Algeria is a nation with a history of thousands of years that conserves its own social conventions, which makes its culture distinctive from most of the other countries. Algerian culture is deeply influenced by Amazigh civilization and their love of living as free men and their commitment to defend their lands, traditions and culture whatever the cost. With their influence, Algerian people have cultivated the general ideas of the society and life. Members of the community know what to speak and how to speak it in accordance with the conventional norms that underlie the context of discourse. With these concepts in mind, when songwriters write their song lyrics, they also pay attention to the cultural difference. They make use of the cultural difference to realize the cultural solidarity, that is, to adopt some concepts in one culture and then to interject them to the native culture. The overlap of these linguistic codes is also observed in artistic creations in general and militant songs in particular, as the artistic domain can reflect, to some extent, the sociolinguistic situation in Algeria. This is due to the fact that artists in most of the times are inspired by the reality that the Algerians live and the experiences they go through in their life. The languages used in society cannot be overlooked by the artist because they are part of peoples' identity as well as the means of communication through which they describe the reality they live within.

### Example

Libérez المرحومة كايين خلل في القضاء otag, libérez لي راهي  
 Libérez ceux qui sont otages, nous, c'est tout c'qu'on a  
 On a que la liberta  
 Ceci est notre message, notre ultima verba  
 و احنا هو ما الإبتلاء أه يا حكومة، والنار هاذي ما تطفاش  
 Soolking w Ouled El Bahdja

*Free the hostage, free the dead, there is a dysfunction in justice  
 Free those who are hostages, us, that's all we have  
 We only have freedom  
 we are the adversary of the government, and this fire will not be extinguished  
 This is our message, our last word  
 Soolking and Ouled El Bahdja*

In this example, Soolking switch to Arabic to show solidarity with Algerian people who claims the release of the hostages of the Hirak; and at the same time to send a message to the government in order to tell them that there is an injustice in the country. In addition, through using the French pronoun “nous” and the verb “libérez” conjugated with “vous”, he wants to say that Algerian people (nous + Soolking w Ouled El Bahdja) is unified against the government's injustice. Through these words, we can say that the singer is bringing support for his people of origin. Additionally, the dominant use of French language in this song may be explained by the fact that Soolking wants to draw close with the Algerian immigrant in France to introduce and sensitise them into the popular revolution.

“Allo le systeme” is another example where Raja Meziane expresses her anger to send a strong message to the current Algerian government to describe the situation of the chaos that Algeria is experiencing because of their mismanagement in all areas.

The song "Algerie mi amor" by L'Algerino is another example where the singer uses at least four languages, namely Arabic, Berber, French, and Spanish, to express his feelings and love for his country of origin. Through his repetition of the word 'love' in different languages, he could express his cultural background berbero-algerian identity in order to support the popular movement called the hirak.

One of the properties of linguistic adaptation is its consciousness. It is without doubt that some cases of adaptations are in a higher degree of consciousness, while others are made in a comparatively lower degree of consciousness. The degree of consciousness is somewhat related to the speakers' communicative intentions or their psychological motivations. The psychological motivations in this paper refer to the songwriter's motives or intentions behind her application of Algerian multilingual code switching in song lyrics. The songwriter's psychological motivations are their communicative purpose, which influence her code choice and communicative strategy. In other words, what the singer conveys relates to what and how she/he does it. In the code switching, the adaptation to the psychological motivations is also the adaptation to the communication purpose. In songs, singers apply code switching for different communicative strategies, adapting to various intentions, realizing kinds of communicative purposes, which is rather complicated, as the following analysis shows. For Example:

Algérie mi amor, on t'aime à la vie à la mort  
 Le peuple te portera encore  
 Algérie mi amor (mi amor, mi amor)  
 Algérie mi amor (Algérie mi amor)  
 On t'aime à la vie à la mort  
 Le peuple te portera encore  
 Algérie mi amor

*Algeria my love, we love you from life to death*

*The people will carry you again*

*Algeria my lover (my love, my love).....*

The singer used French words which rhyme with Spanish words to create a harmonic sound, as well as she repeated the word “mi amor” many times. This may be explained that her purpose is to express his feelings and love in an aesthetic manner, in order to catch the audience's attention. So, in this example, the Algerian multilingual code switching is used as an aesthetic strategy. Besides this strategy, singer uses code switching for other purposes that entail the adoption of foreign flavor gaining strategy and emphasis strategy. For example:

نخف عليك يا بلادي و الله ماني هاني

Je pense à toi toutes les nuits, mon pays, ma famille  
 L'Algerie ma patrie pour qui je donnerai ma vie  
*I'm scared for you my country I'm not doing well*

*I think of you every night, my country, my family  
Algeria my homeland for whom I will give my life*

The singers used French words which rhyme with Arabic ones to create a harmonic sound (/i/). This may be explained that their purpose is to express his emotions in an aesthetic manner, in order to entertain the listeners and to be welcoming.

The study of CS in the three songs constituting our corpus shows that interfering in the Arabic, Berber, French, and Spanish languages fulfills two main functions in the song lyrics. There are functions that are related to the singers' communicative intents, and others are related to the nature of the song lyrics. The first function allows songwriters to convey certain values, messages, attitudes, and emotions in their songs that help the impact of the song lyrics and grab listeners' attention to understand the songs better. Additionally, such function provides more clarification and better interpretation to certain words and concepts, in order to maintain the appropriateness of the context. On the other hand, switching to other languages fulfills function that is relative to the nature of the song lyrics. In this case, the songwriters appeal to other languages' repertoire for aesthetic reasons. Sarkar and Winer (2005) forwarded that CS is also used to facilitate internal rhyme in songs. In effect, in this study, it is shown that switching to extra languages helps to construct rhyme inside the song lyrics that 'matrix' word equivalents cannot realise.

#### IV. Implications

The findings of the present research have two significant implications. Firstly, code-switching in Algeria, is a social practice of people and cannot be a prescription of a legislator and does not need to be invented or to be oriented. In other words, It exists alone as part of humanity that feels society and imposes the learning of coexistence and sharing. Secondly, in these moments of socio-economic and political crisis which strikes Algeria, we discover that rap song of this period is characterized by linguistic diversity. It breaks its regional confinement and contributes to a kind of peace of tongues, first by helping to defuse the rivalry between Tamazight and Arabic, then reducing somewhat the suspicion that French suffers as a language of the former colonising power. In doing so, the rap song will constitute a space for encounters, discoveries and of exchanges, a place of openness to the close as well as to the distant, and therefore a vector of diversity. By clinging to their roots, claiming their language and their culture, but also by opening up linguistically to the other, elsewhere, the different; the Algerian rappers, especially during this period, seem to have succeeded to overcome the apparent antagonism between unity and diversity.

#### Conclusion

This paper has explored the reasons for the deliberate use of CS in three rap songs: namely *L'Algerie mi amor*, a hip life song by *DJOGLHAL Samir* called *L'Algerino*, *Liberté* by *Abderraouf Derradji* called *Soolking*, and *Allo systeme* by *Raja Meziane*. In terms of conclusion, it has been noted a strong presence of code switching in the Algerian speech represented in the corpus, through the samples that have been selected from the rap songs. It has been discovered that code switching and its three types: inter-sentential, intra-sentential and extra-sentential (tag)

are always present in the songs of Algerian rap. In addition, this study demonstrated that each of the three artistes does more with code switching in their songs than to merely use it to reach out to clients in their multilingual country and beyond; we showed that perhaps even more pertinently, they use it as a means to achieve aesthetic effects, e.g. rhyme, which make their songs memorable and attractive, and as a message on social issues that Algeria is experiencing in this period of socio-economic and political crisis, e.g. patriotism and national unity. Moreover, it has been argued that the rappers are able to use multiple languages to create the sense that they think their multi-ethnic audiences are, because they are merely reflecting a situation in Algeria where CS has become a daily communicative strategy of Algerian youth.

Finally, more research into the evolving nature of multilingualism in song lyrics is necessary; in order to understand how code-switching is exploited as a communicative strategy that promotes an effective social interaction among the members of the same multilingual speech community and at the same time helps them to offer a universal message to the rest of the planet. More than that, code-switching will also help to reduce conflicts.

## Appendices

N	Rapper's Name	Title of the Song	Site
01	L'algerino	L'Algerie mi amor "Algeria my love"	<a href="https://www.youtube.com/watch?v=LRurAjdreeU">https://www.youtube.com/watch?v=LRurAjdreeU</a>
02	Soolking	Liberté "Liberty"	<a href="https://www.youtube.com/watch?v=CTAH-AqYm48">https://www.youtube.com/watch?v=CTAH-AqYm48</a>
03	Raja Meziane	Allo le systeme "Hello system"	<a href="https://www.youtube.com/watch?v=6kvZsKL9QaY">https://www.youtube.com/watch?v=6kvZsKL9QaY</a>

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