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MULTILINGUAL CODE SWITCHING IN CONTEMPORARY ALGERIAN OCCASIONAL SONG

Abstract

This study aims to explore and describe the phenomenon of code-switching in contemporary Algerian occasional song that deals with the Coronavirus event, basically to identify the types of code-switching found. Additionally, it investigates the attitudes of Algerian young people towards code-switching in these songs and how it is used as a device to achieve the communicative intents and serve certain functions in songs. To achieve these objectives, the authors relied on a mixed research method that includes twelve selected modern Algerian songs. The analysis was made based on Poplack theory and the six functions of code-switching proposed by Appel and Muysken. To this was added an audience study based on fieldwork in Tizi-Ouzou which involves data collection from survey questionnaires and individual online interviews. Three types of code-switching were discovered. They are extra/intra/ inter sentential code-switching. In addition, the findings show that code-switching in contemporary Algerian song is not a random switch from one code to another, but carries certain social functions that could provoke positive attitudes and behaviors for the target audience.

Keywords: attitudes, code-switching, functions, occasional song, types of code-switching

1. Introduction

Algerian sociolinguistic situation is characterized, for historical reasons, by the coexistence of several languages. These are used in different contexts within the daily life of the Algerian people. The overlap of these linguistic codes is also observed in artistic creations in general and occasional 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. The emergence of new musical genres in Algeria, such as Hip Hop, Rai, Rock, make extensive use of code-switching (CS henceforth). The songs that pertain to such genres of music are often marked by the simultaneous use of two or more languages in an utterance. 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 it is intimate" (p.119). What attracts attention 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 fascinating to see this diversity in using variant languages by modern Algerian singers in 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, Tamazight/Berber (Standard and Vernacular), French, and more recently English, one can deduce from that they switch from one language to another. The recent language policy made Standard Arabic and Standard Berber (the native language of Algeria) as the two official and national languages of Algeria.

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In school, Standard Arabic is the first language, Standard Tamazight taught in few areas of the country; French is considered as a second language and English as a foreign language. Despite this inequality in term of language status, the coexistence of these languages makes of Algeria a multilingual speech community.

Thus, this 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 Algerian contemporary songs. The examined songs are recorded and released during the crisis of Corona virus pandemic. They treat some peculiar themes which correspond to the aforementioned health crisis and label this distinct period of time, like: social distancing, spotting symptoms and of course, staying home and washing hands. It is all part of an effort to get vital information about disease prevention to people who might not get it otherwise. Whether they are simple parody of an already existing text or new creation by known artists or emanating from a citizen or group of citizens, these songs are invading social networks and platforms.

Accordingly, the present paper is an empirical investigation, based on sociolinguistic analysis of temporary Algerian code-switching occasional songs. It also explores what role sociolinguistic aspects play in making recent songs attractive to the youth audience in Tizi-Ouzou. This will be done specifically by examining audience behaviours and attitudes towards these songs through the use of interviews and surveys.

The problematic raised here, is composed of the following questions:

- What types of CS are used in the lyrics of contemporary Algerian occasional songs in this period?
- What are the functions of CS in the lyrics of contemporary Algerian songs in this period?
- What are the attitudes of Tizi-Ouzouian' youth towards CS in contemporary Algerian occasional songs?
- Could CS in contemporary Algeria occasional songs be an effective communicative strategy to elicit certain audience reactions?

2. Review of Literature

2.1. Various Perspectives of Code-switching

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 needs drawing clear distinctions between them. Such distinctions can be based on structure, context, use, and frequency. Although Eastman (1992: 1) notes that urban language 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, and instead prefer use code mixing for switching within the same sentence. They argue that only code mixing which is rule governed.

Another complex distinction is made by scholars 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. As 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).

2.2. Typology of Code-switching

According to Poplack (1980), CS is classified into three types:

- **Tag-switching** refers to the switching of either a tag phrase or a word, or both, from one language to another one.
- **Intra-sentential switching** refers to the switching from one language to another within the same sentence or clause. It can occur in the middle of the sentence and will usually be performed without pause, interruption or hesitation.
- **Inter-sentential** switching involves a switch a clause or sentence boundary, where each clause or sentence is in one language or another. In other words, the whole sentence is produced entirely in one language before switching to another one. It is sometimes called “extra-sentential switching”.

2.3. Functions of Code-switching

According to Sarkars and Winer (2005), CS in songs is different from that 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. 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 uses Appel and Muysken’s theory as the theoretical framework to examine the functions of the code switched sections determined in the selected corpus. Also, it examines other functions of CS based on previous studies. Appel and Muysken (2006) listed six main functions of CS:

- **Referential** function is used when there is a lack of knowledge of the target language. A language is chosen based on its appropriateness, to be used for a particular topic, usually when a certain concept is not accessible in user’s mother tongue.
- **Directive** function is a communication strategy used by a speaker to exclude or include a person from a conversation and it helps listeners to become more engaged and attached to the songs.
- **Expressive** function is when speakers use more than one language to empower their self- identity or express feelings towards others.
- **Phatic** function is used to indicate a change in tone and highlight the significant parts of conversation.

- **Metalinguistic** function includes quotations, phrases and metaphors (Gumperz, 1982).
- **Poetic** function occurs when words, funny phrases or jokes are used in various languages for the purpose of entertainment.

2.4. *Attitudes towards Code-Switching*

Attitude is broadly defined as an individual's feeling, prejudice or belief about a given topic. Therefore, Garret (2010) defines the term as "an evaluative orientation to a social object of some sort, whether it is a language, or a new government policy, etc..." (p. 10). In relation to language, bilinguals or multilingual may express their likes, dislikes or to be neutral for a given language. Thus, Crystal (1992) defined language attitude as "the feelings people have about their own language or the languages of others" (p. 215). In other words, bilinguals may have positive, negative or neutral attitudes towards one of the two languages or even towards the shift between them. Benguedda (2017) gives the example of Tlemcen people in west Algeria. She argues that people lived with the French colonizers have positive attitudes towards French and prefer to use this first foreign language in their daily conversations with Algerian Arabic.

However, some negative attitudes towards CS have been shown as well by monolingual, bilingual or multilingual speakers alike. For example, Cheng and Bulter (1989) state that CS can threaten or remove the purity of the first language.

In contrast to the positive and negative attitudes, there are some other people with neutral attitudes towards CS. They consider this linguistic phenomenon as just a kind or a manner of speaking which occurs when using other language freely and unconsciously with the first language (Benguedda, 2017).

The study of people's attitudes towards language has often been considered in terms of three components (Garrett, Coupland & William, 2003). First, the cognitive component refers to one's beliefs, ideas, or opinions about language as the recognition by many peoples today of the importance of English as a global language. Second, the affective component refers to an individual's feelings, emotion bias, prejudice about a language. Such people often show their likes or dislikes for a given language due to a personal bias, prejudice or fear without any argument. Finally, the behavioural component represents one's acts, behavioural intentions, or actual behaviour towards a language. For example, Garret (2010) speaks about English teenagers who act hostile towards people who use Received Pronunciation (RP). They transferred their attitudes into behaviour.

Therefore, this research adopts the definition of attitude as "predisposition to respond to some class of stimuli with three major types of response as cognitive, affective, and behavioural (Rosenberg & Hovland, 1960).

2.5. *The Occasional Contemporary Algerian Song*

The occasional contemporary Algerian song is often written or sung for a special occasion or event. It may involve changing or copying existing lyrics and or music, as it can be a new creation. It can be seen to function as bearers of news, commentaries on current events, and as entertainment. In Algeria this kind of song offers a rich diversity of musical genres; however this paper focuses only on Kabyle, rai and rap song that has a direct relation with the Corona virus event. So, it is necessary to bring some explanations of these three musical types.

In Kabylia, singing and music are seen as a means of entertainment, joy and fulfillment. So music, in general, allows individuals to communicate with those around them and to express what they think of society and all things that take place within. The Kabyle modern song is a musical genre that the Kabyles knew from the 2000s, with the arrival of a wave of young singers like (Takfarinas, Allaoua, Ali Amrane, etc.), as well as the introduction of new technologies in the world of musical instruments. This song has quickly made its way into the Kabyle artistic and cultural landscape, especially in young people's circle. Currently, it is widely expanding in Algeria and is even heard outside the Berber-speaking areas. Its language is characterized with

insertion of linguistic elements belonging to other different languages, in the form of borrowing or code-switching.

Rai is a musical genre, originated in coast area of western Algeria. It gets mixed with a Spanish, French, African and Arabic musical forms, which dates back to the 1930s. It roots from “the repertoire of the female singers called shikhat, whose performances were judged somewhat improper behaviour for women” (Bentahila & Davies, 2008, p.2). During the years, the genre has become more rakish through dealing with taboo and social topics. By the 1980s, it was influenced by many western music and instruments, as well as it became widely used in popular culture. However, the events of the 1990s that Algeria experienced have forced many performers to flee abroad, where some of them became international stars, like Cheb Khaled.

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).

To conclude, all these genres share at least two characteristics: Language mixture and young audience fans. Therefore, researchers believe that they are appropriate to study the young audience’ attitude towards CS in occasional contemporary Algerian songs.

3. Methodology

This study is situated in the field of sociolinguistics, takes as its focus the mainland Algeria situation in the Tizi-Ouzou area as a particular case study. It aims to survey the CS phenomenon within the contemporary Algerian occasional songs, as well as to analyze it linguistically in order to discover what types and functions of CS existing in the songs. Additionally, it seeks to investigate what role sociolinguistic factors play in making these songs attractive to the audience. This is done specifically by examining the audience attitudes and behaviours towards this kind of songs. To this end, this study employs a mixed – methods design, or often called ‘triangular’, which is a “combination and application of more than one sampling method for data collection or use of more than one methodology in research design” (An-Gouri, 2010, p.34).

3.1. Procedures

This study is based on analysing of twelve contemporary Algerian songs collected from the Internet. They have a direct link with the context of the Corona virus pandemic crisis that Algeria is living from January 2020. Four songs from each musical genre (Rap, Rai and Kabyle) have been selected for the representativeness of this genre. 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 a CS sections are marked and categorized according to the six functions of CS given by Appel and Muysken (2006). Finally, in all quotations from the lyrics, French and English parts are presented in normal orthography, while Arabic and Berber are presented in phonemic transcription, using the International Phonetic Alphabet (API). For ease of recognition, in all examples, their glosses, and citations within the text, Arabic elements are (unmarked), Berber (unmarked underlined), French (bolded), and English (bolded and underlined); each verse is immediately translated into English. For the translation, we favoured the use of italics.

A questionnaire survey is created, choosing questions to collect general data on the target audience of the songs, including data about their behaviour, and attitudes towards this kind of songs. Questionnaires are usually used not to elicit actual language data but “to collect data on attitudes about language or qualitative sociolinguistic information” (Scheel & Meyerhoff, 2010, p.4). The questionnaire is carefully developed and translated into standard Arabic and French. This approach originates from an attempt to avoid the researchers’ impact

on the informants' responses as far as possible. Codo (2008) argues that "the translation of the questionnaire into the different languages spoken in the multilingual context under investigation constitutes a crucial step in the research design as it may lead to higher levels of participation" (p.172).

Regarding the situation of people's quarantine resulting from the Corona virus crisis, the participants of this research are recruited by using 'Snowballing', also called "Friend of a friend", or "Social network sampling". So, the questionnaire is sent to ten friends who, in turn send it to their friends and so on. Altogether, fifty two survey returns are received and the data collected are analysed and presented, using some simple statistics. The data is collected from 01st to 30th April 2020.

At the end of the fieldwork, a number of face to face interviews are conducted, using, regarding the actual context, Skype in the Internet. The aim is to obtain the maximum amount of information and the reasons the youth people give for being interested or not in this kind of CS songs (that cannot be obtained through other methods). Using interviews enables the researcher to ask questions to elicit more information about the socio-pragmatic functions of CS. Wolfram (2010) calls the sociolinguistic interview "the methodological heart of the sociolinguistic movement" (p.302). Five interviews with participants are conducted and then the conversations are recorded. Last, the information gained is examined qualitatively, through thematic analysis of relevant material that matches the topic of this study. The interviews are conducted between 02nd and 05th Mai 2020.

4. Results

4.1. Findings from the Corpus

4.1.1. Types of code-switching in the songs

Table 1

Types of CS

Types	Frequency (%)	Examples
Intra-sentential	83.70	Ma tqulch rani JEUNE ET L'UMINITE 3endi qawia
Inter-sentential	8.70	El 3issaba hia sbabna. CORONA, OUI IL FAUT, OUI IL FAUT
Tag/extra-sentential	7.60	Ma sma3t bi hkaytu, MEME PAS !

This table demonstrates that there are three types of code-switching within the selected songs. They are intra-sentential, inter-sentential, and tag switching. As it shown also, intra-sentential CS is the dominant type with (83.70%), followed by inter-sentential with (8.70%) then tag switching with (7.60). Additionally, the findings reveal four languages that are used in the songs, namely Algerian Arabic, Berber, French, and English with less frequency.

4.1.2. Functions of code-switching in the songs

- **Referential Function**

The CS in contemporary Algerian occasional songs is used because it is the only permitted equivalent in local Algerian languages, to express particular cultural connotation unavailable to equivalent Arabic or Berber concepts, or to maintain the appropriateness of context.

Example 1 : li twahef mimtu jedir efufa : LA CAM, LA CAM

Whoever are missing his mother, use the thing: the webcam, the webcam

Example 2 : VIRUS sghir qdar jetjah.
people

Small virus could kill thousands of

Example 3: Tfiq msa ruhek beli ma kuntj RAMBO ja hmar. *Be aware that you are not Rambo, donkey.*

Example 4: ullah jestarna men el CORONA.

May Allah save us from Corona?

Quim deg xxam urtsfyara.

Stay at home, don't go out.

In the two first examples, the phrase 'LA CAM' and 'VIRUS' are used because there are not the same terms to describe them in Arabic. But, the word 'RAMBO' in the third example refers clearly to the American actor Sylvester Stallone, whose popularity among Algerian youth may be considering. In example 4, the Arabic sentence is used quite deliberately to express specific linguistic and cultural (religious) information that belongs to the tradition of Arabic community, so it should be expressed in Arabic. Additionally, the majority of switched elements in the corpus express the concept of switching which is similar to Blom and Gumperz (1972) concept of 'situational' switching. For example, the following words and phrases have all relation with the titles of the songs: 'Corona', 'virus', 'immunité', 'bavette', 'hospital', 'virus d'origine', and 'made in China'. In this case, singers bring up such topic by activating and displaying association with this particular domain where French and English are dominating.

- **Directive Function**

Appel and Muysken (2006) reported that the directive function of CS is one that directly involves and affects the hearer. Similar to what Gumperz (1982) called as addressee specification, CS can be used as an effective strategy to direct a message to a specific person in a conversation by switching language and vice versa. Other than that, bilingual speakers may choose to include or exclude a person from communication by using a language that the person knows or doesn't know.

Example: 1 ma kanj HOPITAL jeslah jdawikum.

There is no hospital can cure you.

T3ijfu fi TIERS MONDE wahed masma3 bikum.
you

You live in the Third World, no one knew

Example : 2 ma tkulf rani JEUNE wa L'IMMUNITEqawia 3andi. *Don't say I'm younger and highly immune.*

Kebir wa seyir ma men3u, jkun enta ja waldi. *Olders and youngsters are exposed, who are you?*

In the first example, the singer wanted to transmit his message to Algerian people. By using the French phrase « tiers monde », he shows that these third world countries, including Algeria, cannot cope with Corona virus. The singer in example two also specified the addressee of his message by using the words « jeune » and « l'immunité » in the opening line. Therefore, listeners who listen to his song would be aware that the message was sung for young people who believe that they are not concerned with Corona.

- **Metalinguistic Function**

Reiteration is defined by Gumperz (1982) as when "a message in one code is repeated in the other code, either literally or in some what modified forms (p.78). This is also identified as "translation as reiteration" in Davies and Bentahila (2008).

Example 1 : hadjer el sehi, DEUX SEMAINES, wallah j3adi.

Quarantine, two weeks, I swear to Allah, it will pass.

Example 2 : la tjara wala babur, C'A Y EST bel3u LE PORT.

No plane, no boat, that's it. They closed the port.

Example 3: niyak xas CONFINER sars imanik tekimdh u tssusmdh.

I am telling you: confine yourself and remain silent

In example 1 and 2, the words 'deux', 'semaines', 'c'a est.', and 'le port' are not stated in Arabic, but they are quite different in the ways of presenting the linguistic information. CS here is used to clarify and to confirm what is said before and to emphasise on the message. But, in the last example the reported speech 'nighak' is in Berber, in the reported speech the singer mix French and Berber.

- **Poetic function**

According to Bentahila and Davies (2008, p.4), "code-switching may interact with the rhyme scheme of a song in several ways".

Example 1: fi nhar el awel klaw el xanbouf, qulna ma3le3 balak fih el LOUCHE

In the first day, they have eaten khanbouche, we said to them may be doubtful.

Qulna lhum qbel ma takluh darbulu DOUCHE, adarbulu DOUCHE

We said: before you eat it, shower it, shower it

Example 2: fekass a PORTABLE, akdjefek a JETABLE, amaken zzair CAPABLE.

Give him a cell phone; he gives you disposable, as Algeria is competent

The singers used French words which rhyme with Berber words to create a harmonic sound. This may be explained that their purpose is to present the information in a humoristic manner, in order to entertain the listeners and to be welcoming.

- **Expressive Function**

Example 1 : VIRUS syir q'der jettjah DES MILLIERS DE PERSONNES

A small virus could kill thousands of people

Ma mna3 fiha NI FILLE NI GARCON, NI lgawlou SOLUTION

No one was saved, either girl nor boy nor they found solution

Example 2: aniyak xass CONFINER. *You have to confine yourself*

Example 3 : Islam dir LA BAVETTE ET NETTOYER el santijat.

Islam! Put the surgical mask and clean the synthesizers

In the first example, the singers code switch strategically to bring a dramatic effect, in order to attract the listeners' attention about the danger that presents this pandemic. However, in the second, the two French verbs 'confiner' and 'nettoyer' are used to give advice or commands to song participants, in this case, to respect the rules of quarantine and hand washing.

- **Simplification for linguistic economy**

It has been noticed in the corpus that all singers took only few minutes to perform their songs. They appeal to foreign languages for reasons of linguistic economy. So, the use of French or English allows them, in certain cases, to transmit a message with a few words, which Berber or Arabic does not allow them.

Example 1 : VIRUS jhakmak SURTOUT fel qhawi.

The virus infects you mostly in cafeterias.

Example 2 : tqul lu kan yir emi tkun, TROP TARD. *You say: just if my mother is here, too late.*

The singer, in the first example, deletes the noun ‘corona’ and is satisfied with the noun ‘virus’ for reasons of linguistic economy. As, the word ‘surtout’ can only be replaced by a nominal phrase “3ala el aktarja” which makes the sentence longer and its pronunciation heavier, as well as the word ‘trop tard’ has not a single Arabic equivalent.

4.2. Findings from Survey Questionnaires

4.2.1. Biographical Information

The people who participated in this study said that they had lived most of their lives in Tizi-Ouzou. Of 52 respondents, (61.53%) are male, and (38.47%) are female and their ages range from 18 to 31. Regarding knowledge of the foreign languages, (53.85%) of the respondents have knowledge of the English language at a fair level. However, (09.61%) of the respondents have no knowledge of the English language at all, followed by (26.93%) with a poor knowledge, and (09.61%) very good. Concerning knowledge of the French language, (67.30%) of respondents have a fair knowledge of the French language; followed by (15.39%) with a little knowledge, and (15.39%) very good; against (1.92%) who have no knowledge of the French language.

4.2.2. Youth’s Attitudes towards CS in Recent Contemporary Algerian Occasional Songs

This question elicited the youth’s attitudes towards CS in the songs that specially treat the Corona virus crisis as a main topic. The youth’s views about this linguistic phenomenon in this kind of songs are assessed using a Likert-scale type consisting of five questions. On each question, participants indicate their level of agreement or disagreement with the given statements related to language attitudes.

Table 2

Attitudes towards CS in Occasional Contemporary Algerian Songs

o	Statements	S.A	A	N	D	S.D
1	People who listen to CS songs are admirable	42.30	34.62	5.78	17.30	00
2	People who listen to CS songs have good taste	36.54	46.15	3.85	13.46	00
3	People who listen to CS songs are educated	48.08	38.46	1.92	11.54	00
4	The CS songs sound annoying	00	17.31	1.92	55.77	25
5	The CS songs sound meaningless	00	13.46	3.85	36.54	46.15
6	People listen to CS songs to show off	00	42.30	19.23	38.47	00
<i>S.A Strongly agree; A Agree; N Neutral; D Disagree; S.D Strongly disagree</i>						

Table (2) displays the participants’ responses towards using CS in occasional contemporary Algerian songs. From this table, it is clear that (34.62%) of the respondents agree or (42.30%) strongly agree that people who listen to contemporary Algerian songs, that mix and switch different local and foreign languages and treat Corona virus pandemic as a main topic, are admirable. (46.15%) of the participants agree or (36.54%) strongly agree with

statement N°2. Besides, (48.08%) of participants strongly agree or (38.46%) agree with the statement N°3. On the other side, the findings indicate that (17.30%) of respondents, (13.46%), and (11.54%) show their disagreement accordingly with the statements N° (1, 2, and 3). However, (5.78%), (3.85%), and (1.92%) respectively of the respondents remain neutral for the three first statements.

Additionally, the results indicate that (55.77%) of the respondents disagree and (25%) strongly disagree with the statement N°4. (46.15%) of respondents strongly disagree or disagree (36.54%) with the statement N°5. On the other hand, the results show that (17.31%), (13.46%) of respondents agree accordingly with the statements N° (4 and 5). The remaining (1.92%) and (3.95%) respectively are neutral.

Furthermore, the findings reveal clearly one view where the level of agreement is different. As illustrated in Table 1, (42.30%) of the participants agree that people who listen to these songs do this to show that they can speak like westerns. Conversely, (38.47%) respondents disagree with this statement N°6; against (19.23%) who remained neutral.

4.2.3. Code-switching as a Communicative Strategy in Contemporary Algerian Occasional Songs

This part is devoted to report on the effectiveness of the contemporary Algerian songs that mix and switch different local and foreign languages and treat corona virus pandemic as a main topic, in affecting the youth's behaviours and attitudes towards corona virus pandemic. Scores on each question range from

1. Very helpful, 2. Helpful, 3. Slightly helpful, to 4. Not helpful.

Table 3

The Youth's Perspectives towards the Effectiveness of the CS as a Communicative Strategy

°	Statements	Very helpful	Helpful	Slight helpful	Not helpful
	The CS songs help you to understand the contents easily	38.46	36.54	25	0
	The CS songs provide more relaxed information	90.38	00	00	9.62
	The CS songs encourage you to be aware of this disease.	36.54	46.15	00	17.31

Table 3 indicates that (75%) of participants stated that the occasional contemporary Algerian CS songs about Corona virus helped them to understand the contents easily and that corona virus is very contagious not just a simple influenza; whereas (25%) of them maintain that the songs were slightly helpful. (90.38%) of respondents reported that the songs were very helpful in providing more relaxed information about this disease and are interesting in describing what risky, safe and we should do/not do to face the crisis; there are only (9.62%) of them who claimed that the songs were not helpful and not interesting at all. Additionally, the findings reveal that (36.54%) of the participants rated the songs as helpful or (46.15%) very helpful in encouraging them to respect the preventive instructions of the pandemic. In contrast, (17.31 %) of them said that they are not helpful at all.

4.3. Findings from Interviews

All those interviewed claimed that they believe contemporary Algerian occasional songs, that mix and switch different local and foreign languages, which treat corona virus pandemic as a main topic, are 'normal'. Both those who have considerable and minimal knowledge in

foreign languages; and girls indicate a positive attitudes towards these CS songs. However, one of them said that they personally dislike the presence of Arabic and foreign languages in Berber songs and found them strange and “do not represent our culture”. The argued that “why Arabs and Westerns don’t use Berber in their songs”.

The general belief among the majority of the youth interviewed is that there is no difficulty to understand the French or English words that occurred in the songs. One of them claimed that he “feel that his knowledge acquired in secondary school is sufficient to understand such words”. Additionally, the interviewees stated that most people realize that French and English offer them the possibility of understanding many things about this disease, which cannot be expressed in Arabic or Berber because it can be very efficient and appropriate to address the youth by using words belonging to their daily life language repertoire. For example, among those interviewed said that “even those who don’t really know French and English can understand ‘virus’, ‘bavette’, ‘ok’, “made in China”, ‘port’, and so on”.

Further, all the interviewees share the same view that these occasional songs that flood the Internet are an effective source of entertainment and enjoyment during this period of quarantine and uncertainty that people are living. They claim that these songs can help them to be relaxed and to reduce their anxiety felt during this difficult situation, as in the same time to be aware about the danger that this pandemic can cause to human.

5. Discussion

5.1.Types of Code-Switching

The analysis of findings revealed that Intra-sentential code-switching is the most frequent in use followed by inter-sentential and extra-sentential (tag) code-switching. The high frequency use of intra-sentential CS in the corpus refers that the ‘matrix’ languages in the songs remains Berber or Arabic, according to musical genre. So, appealing for this type of CS, the singers ensure that the understanding of the texts by Algerian listeners will not be affected, as well as the song will not lose its Algerian song status.

5.2.Function of Code-Switching

The study of CS in the 12 songs constituting our corpus shows that interfering in the French and the English languages fulfills various 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.

Among the functions discovered within the song lyrics: Directive, expressive and to grab attention. These functions allow 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, the findings indicate that the functions of referential, metalinguistic, and simplification of phrases are common in intrasentential than intersentential and tag CS activities. Appealing to such functions provide more clarification and better interpretation to certain terminologies, jargons and phrases, in order to maintain the appropriateness of the context.

On the other hand, switching to other languages fulfills functions that are 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. As, it is demonstrated humor is produced in most songs through using different types of CS mechanisms to serve as a source of entertainment. Further, another function was discovered which is switching for linguistic economy. This permits the singers to look for appropriate words to transmit their messages in the delimited time, since this kind of occasional song are mostly very limited in term of time.

5.3. Attitudes towards Code-switching

Apparently, the majority of participants believe that people who listen to contemporary Algerian CS occasional songs are admirable, show good taste, and have a higher level of education. This can be explained as most Algerian may lack skill in the foreign languages since they are not official languages in Algeria. Thus, the competence of foreign languages usage amongst Algerian people could be reduced. For this reason, the youth may believe that people who understand some foreign languages and who listen to these songs are more intelligent, knowledgeable and show more taste than people who listen to Algerian songs which contain only the local languages.

It seems that some of the youth who have knowledge of the foreign languages may hold the belief that listening to these CS songs requires knowledge of the foreign languages in order to understand the foreign language words or sentences appearing in the songs. However, some other youth who are not skilled in the foreign languages may believe that education is not a necessary factor for listening to contemporary Algerian codes switched songs since they may listen to these songs for entertainment.

On the other side, the negative attitudes towards the use of other languages rather than Berber in Kabyle songs can reflect the reject by Berber people of the language policy of Arabisation that Algerian decision makers established after independence. During this period, Berber language has been marginalised and Berbers' fight of the standardisation of their language has been severely repressed. So, those who express such attitude towards Arabic language may be just a natural reaction, not a categorical rejection of linguistic diversity.

5.4. Code-Switching in Songs as a Communicative Strategy

Apparently, the majority of participants see that contemporary Algerian occasional songs, that mix and switch different local and foreign languages and treat the Corona virus pandemic as a main topic, may function as an effective communicative tool for learning about corona virus pandemic. As posited by Bentahila and Davies (2008), songwriters use code-switching in song lyrics, through choosing some special words and sounds, as tools to attract the audience's attention. Therefore, it is possible that those songs which motivate the listeners to pay more attention could be communicative strategies to learn about infectious diseases. It is also possible to argue that such scientific topics, in this case Covid 19, needs the use of some terminologies to describe them clearly. So, if the songwriters use only local languages, the audience may face difficulties to understand the targeted message. Additionally, the better understanding of song's message by youth may be to the fact that the singers use more simple words like nouns, adjectives, and tags rather than complex sentences that require minimal knowledge in structure rules of those foreign languages.

The inclusion of an audience study was not only to gather in-depth information about the participants' language attitudes and behaviours, but has allowed predictions made based on a corpus study to be checked against the audience. So, it has led to conclude whether the findings of CS study are relatively isolated and trivial, or really significant.

6. Conclusion

While multilingual speakers make use of multilingual forms to achieve a more interesting, meaningful and effective communication, it is also natural for songwriters, who incorporate two or more languages into their lyrics, to exploit CS phenomenon as a device to reach their communicative intents. In this paper, we have attempted to explore and describe the code-switching phenomenon in contemporary Algerian occasional songs; as well as to investigate the attitudes of Algerian young people towards code-switching in these songs and to illustrate some of the ways in which CS is exploited as a communicative strategy to serve certain functions in the songs.

Based on the analysis, the grammatical classification of code-switching in the songs results in three types; they are namely tags switching, Inter-sentential CS, and Intra-sentential CS. Additionally, it can be concluded that youths actually have higher positive attitudes about the usefulness and the effectiveness of the songs in raising their understanding and awareness of coronavirus pandemic. Furthermore, the results have led to approve that by introducing French and English words into Algerian occasional songs, not only singers do grab the audience's attention, but they also create humour and entertainment that reduce the audience's anxiety towards the disease.

In that respect, CS in songs is not necessarily a random verbal behaviour issued by the singer, but it mostly rises from his understanding of the Algerian socio-cultural context. Regardless of whether singers' intentions toward incorporating CS are intuitive or purposive in nature, what is most important lies in the effects and impressions they leave on the listeners, who judge CS to be neither a banal nor a mere informal style embedded in singers' discourse. Rather, it adds an aesthetic pattern that attracts attention and helps the singer in conveying meaning and fulfilling his communicative intents. Therefore, CS is employed as a strategy to achieve these intents and addresses social issues in an aesthetic comprehensible manner that mirrors the sociolinguistic situation in Algeria and allows the artist's message to be accessible for a larger audience. As pointed out by Myers-Scotton (1995), the choices that a speaker makes in using a language are not just choices of content, but are 'discourse strategies' (p. 57), that is, the choices are used more to accomplish the speaker's intents than conveying referential meaning.

To this end, the findings of the present research have several 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 the pandemic which strikes the world, we discover that mass media is more than necessary for providing unlimited opportunities for listeners from all over the world to be exposed to music from various languages, cultures and countries. The positive attitudes shown by youth towards the use of code-switching as a stylistic innovation in song lyrics, in some way, reflect a growing bilingual or multilingual, and multicultural identity among Algerian youth. This can be helpful in developing the country and contribute to the commercial success within the massive international market of pop culture and modern music. However, this can be reached only by promoting modernity, diversity and plurilingualism. Unfortunately, the accumulated delay in term of new technologies accentuates our inability to meet the actual needs. This is due to the fact that the programs taught, at our school, are out of phase with the modern era, and the languages in which they are taught are too. Therefore, these challenges cannot be materialised without reassessing our school through a renewal of the linguistic policy which should not only concern the Algerian languages, but also the foreign languages; this renewal will best guarantee of success in communication and international exchanges.

Thirdly, besides the fact that this disease obligates people to be physically confined, it also lessons their degree of communication with others. Depriving people from face-to-face verbal interaction with other individuals can be equated at a certain point to a social paralysis, as people may gradually lose their willingness and tendency towards communicating with others. This is the case with our cultural, educational and social institutions. They are all put in the *off* mode, because they have chosen, for a long time, to lock up themselves, long before confinement, in unanimity and unproductive monolingualism, what is known in Algerian society as "the unique party policy". Therefore, we believe that it is the right time to understand that promoting diversity and multilingualism, through a linguistic policy that takes into account both people background and aspirations for modernity and progress, is the safe plan of a real

deconfinement which will allow promoting multiple modern new models of communication that facilitate the coexistence and sharing among the members of society.

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 and to promote diversity, peace and coexistence in one society and also in the world at large.

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Appendix

List of the Songs Examined in the Study

N°	Singers' name/Songtitle	Site
01	ChebBobo Cristal "AlloBonatiro"	https://www.youtube.com/watch?v=hMGeLtu1DCK
02	Nissou DZ "Corona"	https://www.youtube.com/watch?v=F9uNEfSWfgU
03	Hamidou et.al "Qolloli (corona)" <i>tell me (corona)</i>	https://www.youtube.com/watch?v=iHjq128WK51
04	Anonymous"Corona RuhKhtina" <i>let us corona</i>	https://www.youtube.com/watch?v=HVCZch6pRXO
05	Anonymous "Corona Virus" version kabyle/ <i>corona Kabyle version</i>	https://www.youtube.com/watch?v=ZsxFbGnNdGW
06	Anonymous «Corona: restez chez vous»/ <i>corona: stay home</i>	https://www.youtube.com/watch?v=l8oMP9h1QtM
07	Anonymous « qimdeguxxam"/ <i>stay home</i>	https://www.youtube.com/watch?v=nD51sUZ-IBM
08	Anonymous"CoronaVirus" (Algerian song) DZ/ <i>corona virus</i>	https://www.youtube.com/watch?v=7-9pTCRpTWA
09	MCA Fans « le chinois » corona virus alerte/ <i>Chinese, Corona Virus</i>	https://www.youtube.com/watch?v=tR8HJqW-edl
10	Cheb Adoula"corona"/ <i>corona</i>	https://www.youtube.com/watch?v=Dn6b7N9Kn7s
11	Cheb Hassan Sghir"matselmce a3lya" <i>do not greet me</i>	https://www.youtube.com/watch?v=ld3Z-rgFmyY
12	ChebMourad"kijaxttina virus corona" <i>when we skipped corona</i>	https://www.youtube.com/watch?v=jKoREWxEhOU