Impact of the Mixing of Languages on the Vogue of the Algerian Song - Statistical Analysis –

Impact du mixage des langues sur la vogue de la chanson algérienne - analyse statistique –

Dr. Hassani Rima Aida[1], **Dr. Ghamri Sara**[2]

[1,2] University of Khenchela, Faculty of Letters and Languages, ILLAAC Laboratory **(Algeria)**.
The Author's Email: hassani.rima@univ-khenchela.dz [1], ghamri.sara@univ-khenchela.dz[2]

Abstact:
   The study we present in this thesis focuses on the phenomenon of language contact in the songs of the Algerian singer-songwriter Soolking. We have studied the different linguistic benchmarks such as borrowing code switching . In a slightly different way through statistical analysis to show the role of language contact in the artistic side, precisely the success of Soolking's songs.. We were able to confirm that mixing languages (French, Arabic, Spanish English, German and Kabyle) in a single song does not do randomly but the singer is aware of the advantages of this strategy. To give more weight and act on the public.
Keywords: Language contact, Statistics: Linguistic benchmarks, impact.

Introduction

   The common understanding that most people have about learning and using languages consists of apprehending them both in their immanence and in their coexistence, each one well defined on its own territory that would be naturally its own, without overlapping zones and without any mixing. However, languages in use do not present themselves in that fashion. All languages are "in contact" with each other, primarily because individuals are in contact, and they always have been. These contacts may be more or less intense and/or lasting, encompassing diverse case scenarios, but situations of multilingualism are more frequent throughout the world than situations of monolingualism.

   The language contact has become a recurrent and highly valued theme, and is constantly a well-researched topic for a number of sociolinguists like William Francis Mackey, Josiane Hamers, and Michel Blanc who have placed great importance on bilingualism and multilingualism phenomena. This linguistic integration also has a place in music and art and is manifested through the text.

   It presents an extensive, versatile, and multilingual linguistic practice. For our investigation, we focus on Soolking, a famous Algerian singer who has become an artistic revelation of recent

times due to his innovative style and language use. In this article, we pay attention to the contact of languages in his music and carry out a statistical analysis as a vital part of our corpus study.

From all the above-detailed factors, the crucial question that guides our research is: What impact does linguistic mixing have on Soolking's career and fame?

To make sure we fully understand the subject of our research and the goal our article is meant to achieve, we have put forth four hypotheses that our study will either confirm or disprove.

- Firstly, the use of multiple languages is due to a need to increase the audience, as it remains limited when using a single language.
- Secondly, the linguistic change observed in Soolking (language contact) is a consequence of the singer's emigration.
- Thirdly, given the cultural and universal openness, Soolking has chosen to blend languages to address a heterogeneous audience.
- Fourthly, through the use of different registers, all social categories are interested in Soolking's songs and style.

We have chosen to perform a statistical analysis on Soolking's songs because of his exceptional style that has led to great success in recent years. His music, characterized by the use of multiple languages and cultural blending, touches on various social and political issues. The merging of language science and art offers an avenue to explore languages and take advantage of the benefits of their interaction. Soolking, the Algerian singer, is one of the intelligent artists who profiteers from this intersection.

The statistical analysis enables us to understand the role of mathematics in the language sciences. By analyzing a corpus of texts from the Algerian singer that depicts heterogeneous language practices of urban youth, we attempt to provide a description and explanation of the lyrics of "Soolking" songs. We will proceed by conducting a statistical analysis that shows the processes of spatial appropriation and identity marking in the texts of the corpus. Then, we will conduct a detailed analysis of the linguistic markers used by the rapper. We also take cultural variation into account. Finally, we have calculated the percentages of languages identified in our corpus.

1. Who is the artist Soolking?

Soolking... He was the breakout artist of 2018. Since then, he has been charting hit after hit and amassing millions of views on YouTube. Soolking, who specializes in rap rai, has become a star now and his songs reverberate throughout the French-speaking world. Before he made it big, the singer had a long journey, from his start as a dancer, through his tough times and nights spent on the streets, to his breakthrough in France. Today, let's discover the journey of Soolking, this artist who remains in the limelight.

Soolking is a compound word made up of two English roots that mean the ruler of the spirit: "Sool" and "King". His artistic name was inspired by a series of One Piece anime cartoons that were created and illustrated by Eiichiro ODA, and have been pre-published since July 22,

1997. Brook, his real name, obtained his powers by eating the resurrection devil fruit, which allowed him to come back to life despite having already died. After his soul was restored to his body, his physical form changed into that of a skeleton. His power allows him to draw out the souls of others, earning him the name "Soolking", the king of the soul.

Soolking, the nickname of a boy born on December 10, 1989, hides the true identity of Abderraouf Derradji, who was born in Beinheim, Algeria, located in the northern suburb of Algiers. His mother works as a manager in a high school, while his father was a former boxer, railway worker, and Air Algeria employee. Despite being in his final year of high school, he dropped out to embrace an opportunity to travel the world as a break dancer on an international tour, which propelled him to visit several countries such as Japan, Italy, and Korea. His parents, siblings, and sister have provided immense support for his journey. After winning the "Incredible Talent" show in Algeria, he decided to expand his horizons and seek opportunities beyond his country's borders, mainly in France, where he knows very well from frequent visits since he was a child. His father's job as a commercial agent for Air Algeria gave him ample opportunities to visit France and be exposed to French rap from Mafia K'1 Fry, Booba, Rohff, Hino, and Caris. This shaped his unique style which is a reflection of his bicultural identity. Dreaming of making it big, he moved to France to pursue his career in the performing arts but was disappointed when he didn't find success in dance. Despite this setback, he didn't give up, and after returning to Algeria, he played with an underground rock band until he joined Africa Jungle in 2006. The band is a conglomeration of five members from different backgrounds, and they all reside in Staouali, 22 km west of Algiers. They specialize in Algerian rap, and Soolking released two albums with them. The first, One Six, which came out in 2009, failed to gain traction with audiences. Still, their second album, Eclipse, which was released in 2013, launched the band's success, and they went on multiple tours, performing at hip hop and break dance events across the country.

2. The sociolinguistic situation in Algeria and France:

2.1. Linguistic Situation in Algeria:

Algeria's linguistic situation is complicated. In the past, the country was officially monolingual, recognizing only Classical Arabic as its official language. However, because of its strategic position and history of colonization, Algeria has been influenced by various civilizations and cultures, leading to its development into a multilingual country. The sociolinguistic composition of Algeria is multilingual, with Arabic in all its forms – Modern Standard and dialectal – being deemed the official language of the nation. Berber languages (including Chaoui, Kabyle, Targui, Chenoui, and Moza Bete) and French are also used in specific formal settings and regions following Algeria's independence.

Multilingualism refers to the use of multiple languages in communication within a community. Therefore, Algeria is known to be a multilingual country as it uses several languages for communication. The country's multilingualism is demonstrated through the use of native languages such as Algerian Arabic and Berber languages and French as a second or foreign

language. Arabic is also spoken as an official language for education and administration, alongside foreign languages such as English and Spanish.

"The young generation's use of different languages in daily communication highlights their creativity and tolerance for languages in use. In cities like Oran and Algiers, Algerians frequently blend two or three idioms, seamlessly switching between Algerian Arabic, Berber, and French" (BENRABEH, 1999: 177). Although Spanish is also spoken in some regions, it is not as commonly used as the previously mentioned languages.

2.2. Linguistic Situation in France :

The French territory is criss-crossed with numerous language streams, including those spoken by foreign populations. However, these languages must be conceived in terms of their internallinguistic plurality, which happens to be a complex topic owing to the country's monolingual tradition. Nonetheless, this reality hides an ignored fact: quite a lot of French citizens speak or have spoken at least one more language. It should be noted that the so-called Toubon law does not impede the use of other languages- it merely demands that French be present if any other language is employed to communicate information to citizens. According to the 1999 French population census, 26% of our compatriots were brought up with a language besides French during their childhood. The survey furthermore reveals that migrant languages are transmitted more than regional languages, and the more recent the migration, the more likely it is to occur. The Information and Daily Life Survey also indicates that 25% of individuals who grew up speaking a foreign language still speak it today.

For foreigners who have chosen to settle permanently in France, learning French is indeed a priority: it is their foremost responsibility. However, learning a new language does not necessarily entail unlearning one's mother tongue. Therefore, there is no need to oppose the two languages, but rather to see their relationship in terms of cohabitation instead of conflict. (France: A Model of Openness to Languages. Marie Poinsot, 2014, National Museum of the History of Immigration Review)

Relationship between the two countries :

The earliest connections were established in 1526 when Algeria was under Ottoman suzerainty. It was in that year that François I and Suleiman the Magnificent entered into a military agreement, which led to France encountering the Barbary corsairs who pledged fealty to the Sublime Porte.

The French colonial project in Algeria started in 1827 when the Dey of Algiers attacked the French consular representative who had come to visit him. In 1830, France made the decision to invade the country, thus freeing the Regency of Algiers from Ottoman control.

In 1954, as a wave of nationalism swept across the country, the National Liberation Front (FLN), a paramilitary organization, began targeting the Pieds-Noirs. This marked the beginning of the Algerian War, also known in Algeria as the revolution.

These events ultimately led to the downfall of the Fourth Republic in France and the establishment of the Fifth Republic constitution, which remains in place today. In 1962, Algeria finally gained its independence from France.

Jean-François Daguzan argues that there has been an unwavering French determination since 1962 to maintain their special cooperation with Algeria, despite the setbacks and even humiliations regularly suffered by the French side. These cannot solely be explained by economic contracts, as the existence of a strong Algerian or Algerian-origin community in France is the key to this unique relationship. (Wikipedia - relationship between Algeria and France, consulted on 07/04/2021)

3. The geographical variation

In the presentation of our corpus, we found that the singer cited numerous names of towns and various locations in his songs. Occasionally, he used names of popular neighborhoods. In fact, the band's album production involved visits to several cities. These factors contributed to geographical variation.

Passages that contain marks of geographical variations

Cities:
Ex 1 : « **Algérie**mi amor »
Ex 2 : « Je vais partir de walou, finir à**Maranello »**
Ex 3 : « La-la-la-la-la, vie de luxe, shopping à**Milano »**

Popular districts :
Ex 1: **Beb El Oued:**
In the use of expressions "**ouled al bardja**"
The video clips:

Figure: Capturing a video

Figure: Capturing a place in a song

Code-switching
We have indicated that our corpus is characterized by the use of a variety of languages, and this language exchange results in the emergence of code-switching or what is commonly known as

code-mixing. It can take place in different places of a statement, sometimes even in the middle of the same sentence:

Code-switching	French/ Arabic	French/ English	French /Spanish	French / Italian	French / Kabyle	Arabic/ Spanish	French /German
Exemples	- Et pour elle tu refuses **welou**	-vie de luxe, **shopping** à Milano	- là t'as Nada	-qu'on sait manier les armes depuis mino	- D'argaz el 3ali j'suis kabyle, a vava inouva tourner comme mon	- Welou, welou, Nada	-Mon bébé, ich liebe dich
			- J't'emmènerai loin de là là là, plus besoin de trabajo	- Moi et ma chérie sur un yacht	-pilon (A vava inouva)	- Khapta et fiesta jusqu'à demain	- J'fais la fraîche comme tous sarrazins
	- **Héchek**, je vais les finir cette annéе	-Elle m'a dit "c'est pas pour ton **buzz**	- T'es mi amore	- Tous mes صحاب c'est des mafios			
		-De toute façon, t'es déjà **dead**	-Toi et moi jusqu'à la muerte chiquita	- on va faire beaucoup de moula			

-Suis-moi **hbiba,**	**-Boy in the hood** depuis que j'suis môme		- Piccola, j'suis pas ta petite
- on va le prendre, et puis **salam**	- mais j'vous ai vous dans ma life	- Hasta la vista, j'ai fait millions de mélo	- Mamamia, j'traine qu'avec des bandits
-Des hommes, **sahbi,**	- Elle a changé plus de keus-me qu'elle a changé d'ensembles	-Sicarios, traqué par la CIA	- oh **mami** que **calor**
- un pied dans le **hram,** l'autre dans **le din**		- On est là pour la somme et Buenos días	
	-So many, many jalousies,	-Elle m'dit "mi amor	
	-Danse pour moi toute la **night,**	- j'suis dans la ville toute la **noche**	

-T'auras pas **wahda,** non, non - Tous mes صحاب c'est des mafios -Libérez **لي راهي otage,** libérez **المرحومة خلل كاين في القضاء** - **WAllah** t'inquiète pas **baba**								

Figure: Code-switching table

Code mixing

We thus find the mixture of codes through different ways:

The transition from one language to another in a fluid and clear way

French language

Ex 1 : « un jour la mort viendra me réveiller »

 Ex 2 : « Je remplie le sac et je vide le sablier »

Ta3refna dima labass   (tu sais,nous sommes toujours bien)

Felghourba wela fel blad   (dans notre pays ou allieur)

Men Bab-El-Oued l Barbès   (de Bab-El-Oued à Barbès)

Arabic

English
- boy in the hood   (garçon à la hauteur)

...que je suis môme

Arabic

Arabic
- ...3 yetkayfou pour oublier

- ...us fumer

French

Italian
-Algérie mi amor

-Wladek get3o l'bhour   (Vos enfants ont traversé la mer)
Arabic

Arabic
- واحنا هوما الإبتلاء آه يا حكومة، والنار هاذي ما نطفاش   (Nous sommes affligés,. Notre feu ne s'éteindra pas)
-           Ceci   est   notre   message
French

Le va-et-viens :

- mama je me perds dans cette vie
  Mais hamdoullah tes dou3a me guide   (mais louange à allah tes prières me guident)
  Je vais partir de walou, finir à Maranello   (Je Je vais partir de rien, finir àMaranello)
- vie de luxe, shopping à Milano   (Une belle vie et des courses à milano)
- ami que calor   (Maman comme c'est chaud)

Code-switching from one language to another and then reverting back to the initial language.
- Je suis toujours avec mes 3reb ta3 sah pour faire la monnaie (… mes vrais arabes…)

- Dargaz el 3ali je suis kabyle, a vava inouva (un bonhomme je suis kabyle, mon cher papa)

- Libérez li rahi otage, libérez lmerḥouma

Kayen khalel f lqada2

-♪ Libérez ceux qui sont otages, nous, c'est tout ce qu'on a

On a que la liberta

-♪ W ḥna homa libtila', ah ya ḥoukouma, w nnar hadi ma tetfach

-♪ Ceci est notre message, notre ultima verba

Soolking w Ouled El Bahdja

The examples we cited were meant to provide a quick glimpse of the linguistic tactics employed by this singer in his lyrics. The utilization of these linguistic methods displays the intricacy of the language employed by this rapper to establish a distinct style of his own.

Borrowing

Borrowing from French	Borrowing from Arabic	Borrowing from English	Borrowing from Spanish	Borrowing from Kabyle	Borrowing from Italian	Borrowing from German
Libiri (libérer)	_ Hbiba (mon amour) _ Khayi (mon frère) _ waou (rien) _ din (la religion) _ chaba (belle) _ 3iniya (Mes yeux) _ kichta	_ Life (vie) _ many (Beaucoup) _ I love you (Je t'aime) _ Follow me (Suivez-moi) _shopping (Les achats) _ Paradise (paradis) _Streamè (flux)	_ Buenos días(Bonjour) _ coño (Cône) _ cariño (Affection) _ me gustas (tu me plais) _ la mano (La main) _Trabajo (travail) _Guérilla (la guère)	D'argaz (Les hommes) _ a vava inouva	Piccola (petite) la vista, _ Liberta (liberté)	_ Ich liebe dich(Je t'aime) _ sarrazins

	(Crème) _la cabeza (Monteuse)		_la noche (La nuit)			

Figure: Table grouping the borrowed words

Language registers

From our corpus we have identified the following words:

Le registre familial (l'argot)	Le registre courant
-faf (billets de banque)	-Chérie
-solo (seul)	-miel
-Paname (Paris)	-copines
-Ma daronne (Ma mère)	-mignon
-L'oseille (l'argent)	- la vie
-La mula (l'argent)	-bandits
-Le biff (l'argent)	-la ville
-La miff (La famille)	-guerre
-Tata (ma tante)	-fragile
- mec (un individu)	-banque
-bah (et)	-femme

Figure: Table of language registers used by Soolking

The connotation

This sense value is applied in our corpus when discussing parents. Instead of the rapper saying "ma mère" or "mon père", because speaking in French essentially, he says "mama", "yema" or "baba". the connotation of these two words is different depending on whether they are uttered in French or Algerian Arabic.

Also, this value of meaning is used when it comes to designating his origins instead of the rapper saying "Algérien" or "arabe" because speaking in French essentially, he says "Dziri" or "3arbi".

Abbreviation

- "Super sayen dragon ball *dz*"

  Dz: an abbreviation of the word Algeria.

- « Je veux pas ta mano, je suis trop **parano** »

  Parano: adj. Is the apocope of "paranoid"

- «Je suis avec Naz Dos et Djamel dans le **biz** »
  Biz: is the truncated of "business". The last syllables are deleted and the morpheme is reduced to one syllable. The word is an apocope of the word "business."
- « j'ai fait millions de **mélo**»
  Melo: an abbreviation of the word melodrama

- «Tu recaleras les **mythos** les hijo de puta »

  Mythos: n.m apocope of mythomaniac.

- « Où sont mes **potes** ? Le bon temps me manque »

  Potes: apocope of "poteau" a slang word that means friend

reversed slang
Verlan is a type of argot vocabulary that is distinguished by the inversion of syllables within a word, to obscure and hide its true meaning. The presence of the *verlan* in the song dates back to 1976, by J.VAZQUEZ RIOS.
We have observed the significance of the use of syllable inversion in Soolking's songs. For example:

Verlan	Signification
bé-tom	Tombé
ouer-j	Jouer
blèmes-pro	Problèmes

ver-esqui	Esquiver
te-trai	traite
lice-po	police
tel-hô	hôtel
tout-par	partout
ce-for	force
mille-fa	famille
cainri	Amérique
té-cô	Côté
d'illets-bi	côté
vesqui	esquiver
tej	jette conjugaison du verbe 'jeter'

Figure: the verlan analyzed at Soolking

Cultural mixing
In our corpus, the singer used cultural mixing in an implicit way

a) French Culture :
By utilizing the French language and reflecting the French viewpoint through songs. The French cities and districts, particularly Marseille and Paris.

b) The Algerian Culture:
Through the utilization of colloquial Arabic and Kabyle, and mentioning popular cities and districts such as Ouled l Bahdja, he also delved into the social situation in Algeria.

c) Egyptian culture :
Through his song Dalida, a tribute to the Italian singer naturalized French Dalida. Coming from an Italian family that relocated to Egypt, she won the title of Miss Egypt 1954 and featured in multiple films shot in Cairo.

d) Brazilian culture:

Through its title bebeto. The name of a Brazilian footballer.

e) Italian culture:

By utilizing the Italian language and shooting the **Milano** album in the Valentin districts, we gain a general understanding of Italian construction

5 . Interpretative results

1. **Statistical analysis of existing languages in our corpus**

   We carried out a linguistic analysis of the corpus we chose by reading the thirteen (13) songs verbatim. And we tried to count the words . We have taken into consideration even words that have no meaning like "nani nana" and "ber ber ber" "jeni jeni" and proper names like "Jennifer" and "Mondila". Below is the complete table showing our results :

Chansons / Langue	Mots en Français	Mots en arabe	Mots en Anglais	Mots en Espagnol	Mots en Italien	Mots en Allemand	Mots en Kabyle	Autres langues	Total
TRW	310	35	2	\	\	\	\	\	347
Milano	365	9	5	24	\	\	\	\	403
Dalida	266	6	13	4	\	\	\	48	337
Wahda	329	12	3	16	\	\	\	\	360
Paradise	299	5	39	6	\	\	\	7	356
Bébéto	366	\	\	49	\	\	\	\	415
La liberté	355	20	\	\	2	\	\	\	377
Luna	474	\	4	\	\	\	\	\	478
Youv	284	24	3	3	\	\	\	\	314

Jennifer	388	14	87	13	23	6	\	36	604
Nia nova	354	12	9	\	\	\	13	7	395
Guérilla	358	42	\	3	\	\	\	11	414
Dounia	433	13	1	26	\	\	\	11	484

To calculate the percentage of each language in our corpus, we employed the fourth proportional method.

French :

Total of words (13 songs)	Total of words in French (13 songs)
100%	unknown 1 %

Figure: The fourth proportional of the French language

Unknown 1 %: This is the percentage of the French language in our corpus
Total of words: 347 + 403 + 337 + 356 + 360 + 415 + 377 + 478 + 314 + 604 + 395 + 414 + 484
=5284
Total of words in French: 310 + 365 + 266 + 329 + 299 + 366 + 355 + 474 + 284 + 388 + 354 + 358 + 433 = 4581
Unknown 1 % = (4581 X 100) :5284
= 86. 7%

Arabic

Total of words (13 songs)	Total words in Arabic (13 songs)
100%	unknown 2 %

Figure: The fourth proportional of the Arabic language

Unknown 2 %: This is the percentage of the Arabic language in our corpus
Total of words in Arabic: 35 + 9 + 6 + 12 + 5 + 20 + 24 + 14 + 12 + 42 + 13 = 192

Unknown 2 % =   (192 X 100) :5284

= 3/63 %

English:

Total of words (13 songs)	Total of words in English (13 songs)
100 %	Unknown 3 %

Figure: The fourth proportional of the English language

Unknown 3 %: This is the percentage of the English language in our corpus

Total of words in English: 2 + 5 + 13 + 3+ 39 + 4 + 3 + 87 + 9 + 1 = 166

Unknown 3% = (166 X 100):5284

3% 14

L'espagnol

Total of words (13 songs)	Total words in Spanish (13 songs)
100%	Unknown 4 %

Figure: The fourth proportional of the Spanish language

Unknown 4 %: This is the percentage of the Spanish language in our corpus

Total of words in Spanish: 24 + 4 + 16 + 6 + 49 + 3 + 13 + 3 + 26 = 141

Unknown 4 % = (144X 100) :5284

= 2,67 %

Italian

Total of words (13 songs)	Total of words in Italian (13 songs)
100 %	Unknown 5 %

Figure: The fourth proportional of the Italian language

Unknown 5 %: This is the percentage of the Italian language in our corpus

Total of words in Italian: 2 + 23 = 25

Unknown 5% =   (25X 100) :5284

$$= 0,67 \%$$

German

Total of words (13 songs)	Total of words in German (13 songs)
100%	Unknown 6%

Figure: The fourth proportional of the German language

Unknown 6 %: This is the percentage of the German language in our corpus

Total of words in German

Unknown 6 % = (6X 100) :5284

$$= 0,21 \%$$

Kabyle

Total of words (13 songs)	Total of words in Kabyle (13 songs)
100%	Unknown 7%

Figure: The fourth proportional of the Kabyle language

Unknown 7 %: This is the percentage of the Kabyle language in our corpus

Total of words in Kabyle

Unknown 7 % = (13 X 100) :5284

$$= 0,53\%$$

Other languages:

Total of words (13 songs)	Total of words from other languages (13 songs)
100 %	Unknown 8 %

Figure: The fourth proportional of other languages

Unknown 8%: This is the percentage of other languages in our corpus

Total of words in other languages: 48 + 36 + 7 + 11 + 11

Unknown 8 % = (113X 100) :5284

$$= 2,15\%$$

Our translation involved representing the percentages of abstention in a Pie chart :
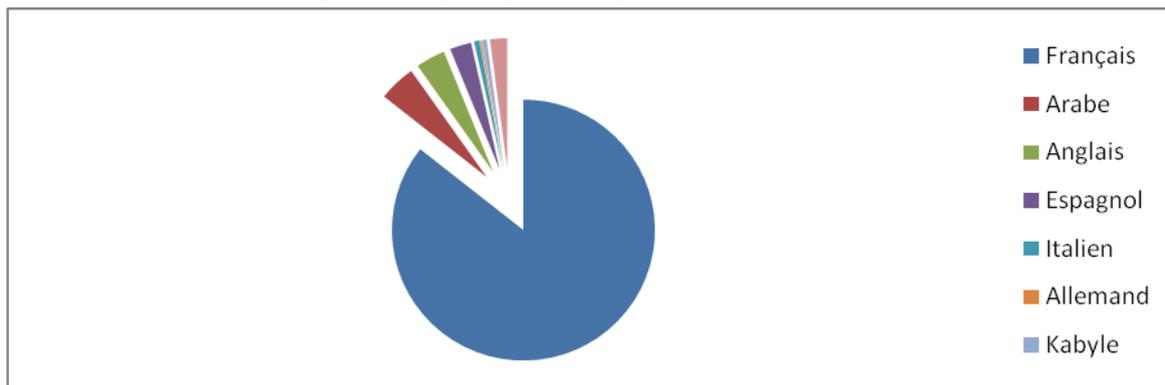

Figure: Proportional circle of percentages of languages used in Soolking songs

Our analysis and interpretation has led us to conclude that the predominant language in Soolking's songs is French, but other languages are used in varying percentages.

Comparative analysis of linguistic markers :

linguistic markers	Repetition
Geographical variation	8
Code-switching	98
The mixing code	56
Borrowing	69
Slang	22
Connotation	7
The abbreviation	09
reversed slang	15

Figure: Table of comparative analysis of linguistic processes' interpretation
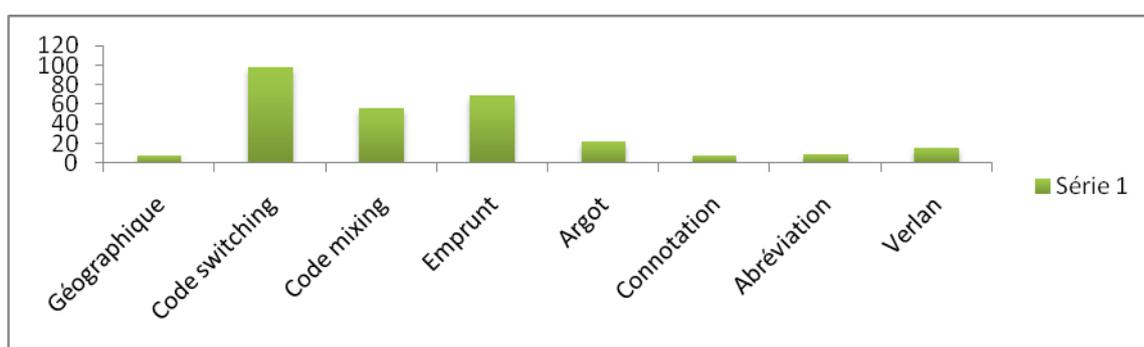

Figure: Bar graph of language processes

2. The role of language contact in the success of the song:

Figure: Capturing numbers of views

We've noticed that this song has gained 60 million views and a massive following, mainly because it has been recorded in 6 different languages that appeal to a broad audience.

Figure: Capturing numbers of views

Conversely, this song has reached a total of 12 million views, which is a bit less than the first song, mainly because it only includes two languages.

Conclusion

Our objective was to explore the concept of language contact as an asset in the comprehension of art. Accordingly, we delved into Soolking's use of various languages in his music.

We employed a reliable research method, which was statistical analysis.

Our results revealed that the integration of different languages in a song was not random, and the artist was cognizant of the advantages of using this approach. Our analysis confirmed our initial hypothesis, asserting that Soolking's multilingual talent was due to the immense and diverse nature of his audience. Contrary to Soolking's aspirations for global success, he had to cater to these multicultural audiences.

This blending has a striking effect on the audience because these songs appeal to all categories of a diverse and heterogeneous audience in the truest sense of the word. The singer uses this kind of alternation out of the need for fame. Therefore, nothing is free or involuntary, and Soolking consciously and deliberately uses language contact as a strategy.

Additionally, we also discovered that there is a highly diverse cultural blending and variation depending on the genres that have opted for a language with which the singer can address a heterogeneous audience. This has allowed us to confirm our last two hypotheses

According to our research, we've found that Soolking's songs - which make up our sample - feature a blend of several languages, such as French, Arabic, English, Spanish, Italian, German, and Kabyle, in addition to other languages that are not specified. Yet, French is the most influential among them.

Soolking always aims to reach the most extensive possible fan base, and considering that he lives in France and has an Algerian background, he realizes the importance of this language in both communities.

In songs, we have noticed the use of borrowing from various languages. Singers borrow words to express what cannot be said in the active language if they want to create a stylistic effect or offer a sense of luxury production.

Additionally, code-switching or code alternation has been identified as a phenomenon generated by language contact, and is viewed as one of the artistic strategies that aims to impact the largest possible audience. It offers a way of providing songs with a sense of spontaneity in order to garner public satisfaction.

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