

Rhetorical representations in musical discourse: for statistical analysis of stylistic devices in Gaston Ghrenassia's song

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Summary

This research falls within the framework of discourse analysis, which comprises of a panoply of types – depending on the genre analyzed. In essence, it touches on a genre which is characterized by the fact of being written before being spoken. We will analyze the Arabo-Andalusian song through the texts of the singer Gaston Ghrenassia. Our problematic is based on the existence of many stylistic figures, which adorn the songs with flexibility and reflect an emotional charge, in order to arouse the involvement of the public. This research aims to observe the diversity and rhetorical richness of figures of speech in Algerian songs. We will adopt a quantitative approach to analyze specifiable figures of speech that feature in Enrico Macias' musical productions, along with their communicative and aesthetic ends.

Keywords: Musical discourse, Figures of speech, Statistics, Rhetoric, Discourse analysis.

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Introduction

Our article focuses on two pillars: analyzing the quantitative aspects of musical discourse and examining written rhetoric through the use of figures of speech. The primary aim of this research is to identify the existence and diversity of these figures of speech.

When discussing song, it is often thought that the oral element is what matters, when in the field of linguistic studies, the examination of musical texts is an area of study that is currently in vogue. In the encyclopedia, *chanson*/ 'song' is a "key term in the history of sensibility, a term that is disconcerting as its meaning is both multifaceted and imprecise, for a specialist who sought to summarize all of the meanings of the term *chanson* would need to draw upon music, literature, philosophy, sociology, ethnology, and history" (Encyclopedia, Larousse, 1948). According to the *Trésor de la Langue Française*, *chanson*/ 'song' refers to "a short, sung composition that is of a popular character, inspired by either sentiment or satire, and divided into verses, often with a refrain". Based on this definition, we can understand that it is not simply about music, but rather the melody of the lyrics that is given shape and transformed into 'a sung composition'. Nevertheless, the term *chanson*/ 'song' has an essential intrinsic quality, specifically, the popular aspect from which it derives its inspiration and is brought to

fruition. The *chanson*/ 'song' is in fact 'a popular art', and, as such, is part of and belonging to the people.

The figures of speech are writing techniques that allow the expression of reality in an imaginative way to create various stylistic effects. They can be found in different types of texts. Figures of speech often allow for the expression of reality in an imaginative way rather than in a typical or neutral way. Through language that is sometimes figurative, they appeal to the imagination and emotions to make a statement appear more expressive. Figures of speech can also personalize a text. They demonstrate the enunciator's point of view in relation to their statement and are, thus, considered to be markers of modality.

In addition, some uses of figures of speech, especially in musical discourse, are: emphasizing a characteristic, amplifying or reducing reality, embellishing or devaluing reality, showing a reality from a new or original angle, convincing the recipient of the validity of a point of view, and creating a particular effect.

Our corpus represents Enrico Macias' (Gaston Ghrenassia's stage name) full body of music productions. Macias is a well-known singer and musician who has composed numerous songs that express various themes and emotions he holds dear to his heart, including those he wrote in exile such as: *Adieu, mon pays*/ 'Goodbye my Country'; *Mon cœur d'attache*/ 'My Favorite Heart'; *Entre l'orient et l'occident*/ 'Between the East and the West'; *Les filles de mon pays*/ 'Girls of my Country'; *Dès que je me reveille*/ 'As soon as I wake up'; *l'oriental*/ 'The Oriental'; *Ma patrie*/ 'My Homeland'; *J'en ai plein mon cœur des souvenirs*/ 'My heart is full of memories'; *Constantina*; *Constantine*, etc.

1. Stylistic Devices Analysis

Analysis of stylistic devices emotionally charged vocabulary is often employed with rhetorical techniques to influence the attitudes and actions of receivers (in this type of discourse). Singers and poets may utilize words that carry an emotional connotation to elicit a reaction from the audience, such as anger, fear, joy, or sadness. By utilizing tools like antithesis, metaphor, or repetition, speakers can intensify the emotional effect of their words, rendering them more striking, original, and expressive.

Enrico Macias employs a range of stylistic devices in his songs, including metonymy, metaphor, allegory, anaphora, oxymoron, antithesis, personification, synecdoche, rhyme, assonance, and consonance. The tables below outline the stylistic devices used by Enrico Macias in his songs about Algeria, providing examples of figurative language and the songs in which they appear:

Table 1. Anaphoras

<i>J'ai quitté</i> / 'I left' is repeated several times to emphasize that the narrator has abandoned everything.	<i>Adieu, mon pays</i> / 'Goodbye my Country'
<i>Mon cœur d'attache, c'est toi le toit de ma maison, c'est toi; Mon chemin d'horizon, c'est toi; Ma vie et ma passion, c'est toujours toi</i> / 'My favorite heart, it is you, the roof of my house, it is you; My path to the horizon, it is you; My life and my passion is always you'.	<i>Mon cœur d'attache</i> / 'My Favorite Heart'

'Is you' is repeated several times to highlight the subject of the song: the loved one.	
The repetition of <i>Entre l'orient et l'occident</i> / 'Between the East and the West' at the beginning of each verse is an instance of anaphora in poetry.	<i>Entre l'orient et l'occident</i> / 'Between the East and the West'
<i>Lai laïlaïlai</i> is also an anaphora that repeats the same interjection at the beginning of each stanza.	<i>Les filles de mon pays</i> / 'Girls of my Country'
The beginning of each verse starts with <i>Constantina</i> , which highlights the importance of this city and the loved one for the singer.	<i>Constantina</i>
<i>Constantine</i> is repeated several times in the song to highlight the importance of this city for the author. <i>Constantine</i> , <i>Constantine</i> , this figure of speech consists of repeating the same word or expression at the beginning of a sentence or verse, creating a rhythm and repetition effect.	<i>Constantine</i>

Source: Elaborated by the author of the article.

Table 2. Antitheses

<i>J'ai quitté mon soleil, J'ai quitté ma mer bleue</i> / 'I left my sun, I left my blue sea', these two elements contrast the beauty of his country with the sadness of his departure.	<i>Adieu, mon pays</i> / 'Goodbye, my Country'
<i>Entre l'orient et l'occident</i> / 'Between the East and the West' is an antithesis that highlights the contrast between two opposing parts of the world.	<i>Entre l'orient et l'occident</i> / 'Between the East and the West'
<i>La mer y joue avec le ciel</i> / 'The sea plays with the sky' is another antithesis that places the natural elements of sea and sky in contrast with each other, creating a dreamy landscape for girls in his country.	<i>Les filles de mon pays</i> / 'Girls of my Country'
<i>Les chemins défendus peuvent mener à Rome, Les jours suivant les jours conduire au temps perdu</i> / 'Forbidden paths can lead to Rome, The days after the days driving into lost time'. This stylistic device does the work of contrasting two opposing forces, creating tension and emphasizing the dichotomy present in the text.	<i>Constantine</i>

Source: Elaborated by the author of the article

Table 3. Metonymies

<i>Ma vie, ma triste vie</i> / 'My life, my sad life', where <i>la vie</i> / 'the life' is used to represent the narrator's emotional state.	<i>Adieu, mon pays</i> /
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	‘Goodbye, my Country’
<i>Quand j’entends la flûte du désert/</i> ‘When I hear the desert flute’ is a metonymy that designates the desert through one of its characteristic elements.	<i>Entre l’orient et l’occident/</i> ‘Between the East and the West’
The city of Constantina is used to represent the memories and feelings that the singer associates with that period of his life.	<i>Canstantina</i>

Source: Elaborated by the author of the article.

Table 4. Personifications

<i>Leurs souvenirs se réveillent/</i> ‘Their memories wake up’, the sea and the sun are personified here as entities capable of remembering.	<i>Adieu, mon pays/</i> ‘Goodbye, my Country’
<i>C’est la nuit qui ne qui ne me quitte pas/</i> ‘it's night which does not leave me’, the night is used as a character who follows the narrator.	<i>Mon cœur d’attache/</i> ‘My Favorite Heart’
<i>La musique a pour moi bien trop de mémoire/</i> ‘Music has too much memories for me’, a personification of music that is imbued with the ability to remember.	<i>Entre l’orient et l’occident/</i> ‘Between the East and the West’
<i>Dans leurs yeux brille le soleil/</i> ‘In their eyes shines the sun’, a personification that attributes human qualities to a natural element.	<i>Les filles de mon pays/</i> ‘Girls of my Country’
<i>Mon cœur joue à cache-cache/</i> ‘My heart plays hide and seek’	<i>L’oriental/</i> ‘The Oriental’
The city of <i>Constantina</i> is personified in the verse <i>Le Mansourah nous a connu amoureux toi et moi/</i> ‘Mansourah knew you and me as lovers’	<i>Constantina</i>
<i>L’eau des ruisseaux qui rit de l’oubli des hommes/</i> ‘Stream water which laughs at the forgetting of men’, a figure of speech that attributes human qualities to objects or animals, making the text more vibrant and poetic.	<i>Constantine</i>

Source: Elaborated by the author of the article.

Table 5. Comparisons

<i>Une chaîne dans l’eau, A claqué comme un fouet/</i> ‘A chain in the water, Slammed like crazy’, the chain is compared to a whip to	<i>Adieu, mon</i>
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demonstrate the intensity of the action.	<i>pays/</i> 'Goodbye, my Country'
<i>Comme lui, Quand je pars chaque fois c'est la nuit/</i> 'Like him, When I leave every time it's night', the narrator compares himself to the departing boat and employs night as a common element.	<i>Mon cœur d'attache/</i> 'My Favorite Heart'

Source: Elaborated by the author of the article.

Table 6. Metaphors

<i>La mer les a noyés, Dans le flot du regret/</i> 'The sea has drowned them, In the stream of regret', the sea is used to symbolize sadness and remorse.	<i>Adieu, mon pays/</i> 'Goodbye, my Country'
<i>Mon cœur d'attache/</i> 'My favorite heart', <i>Mon chemin d'horizon/</i> 'My horizon path', <i>Ma vie et ma passion/</i> 'My life and my passion' are expressions that represent the loved one with abstract images.	<i>Mon cœur d'attache/</i> 'My Favorite Heart'
<i>J'ai planté mes racines/</i> 'I rooted myself' is a metaphor that likens rooting to a tree with feeling attached to a place or culture.	<i>Entre l'orient et l'occident/</i> 'Between the East and the West'
<i>La main qu'il retient, Déjà dans sa main/</i> 'The hand he holds, Already in his hand' is a metaphor that compares the girl's hand to an object being held.	<i>Les filles de mon pays/</i> 'Girls of my Country'
<i>Ma patrie, où la mer et le ciel se ressemblent/</i> 'My homeland, where the sky and the sea are alike',	<i>Ma patrie/</i> 'My Homeland'
Love is compared to a flame <i>le soleil brûle, nos amours d'autrefois/</i> 'the sun burns, our loves of yesteryear', to pain <i>c'est que j'ai mal de toi/</i> 'It is because I feel bad for you', and to violence <i>aucun amour n'est plus violent que toi/</i> 'no love is more violent than you'.	<i>Constantina</i>
<i>Vers le rocher sauvage, qui te fascine, Constantine/</i> 'Towards the savage rock, that fascinates you, Constantine', this figure of speech compares two elements without using comparison word. Here, <i>le rocher sauvage/</i> 'the savage rock' is compared to <i>Constantine</i> , the city mentioned in the song.	<i>Constantine</i>

Source: Elaborated by the author of the article.

Table 7. Hyperboles

<i>Passe à tout petit pas/</i> 'Step by step', the expression exaggerates how slow life can feel without the loved one.	<i>Mon cœur d'attache/</i> 'My Favorite Heart'
<i>En deux rues je traverse la Méditerranée/</i> 'Within two streets I cross the Mediterranean' is a hyperbole that emphasizes how significant the passage from one neighborhood to another can feel.	<i>Entre l'orient et l'occident/</i> 'Between the East and the West'

	West'
The singer expresses the intensity of his emotions by describing how he shouted out the name of his loved one in the street, cried while thinking about her, and how their love is the most intense.	<i>Constantina</i>
<i>Entre le ciel et la terre, Tu as tes ponts de pierre, sur tes abîmes/</i> 'Between heaven and earth, You have your stone bridges, on your abyss', this figure of speech exaggerates the reality to create a poetic effect.	<i>Constantine</i>

Source: Elaborated by the author of the article.

Table 8. Gradations

<i>Le moindre tourment, le moindre bonheur/</i> 'The slightest torment, the slightest happiness' is a gradation that emphasizes the importance of emotions among the women in the singer's country.	<i>Les filles de mon pays/</i> 'Girls of my Country'
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Source: Elaborated by the author of the article.

Table 9. Enumerations

<i>Il faut voir papa, Il faut voir mama/</i> 'You have to see dad, You have to see mom', it is an enumeration that lists the people who must be convinced in order to gain the hand of the girl.	<i>Les filles de mon pays/</i> 'Girls of my Country'
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Source: Elaborated by the author of the article.

Table 10. Alliterations

<i>On emmène avec soi ses plus grandes richesses, La forme d'un amour au bout de ses dix doigts, La poudre d'or de quelque ancienne promesse, Et quelques larmes sur sa jeunesse/</i> 'We take with us our greatest riches, The shape of a love at the end of our ten fingers, Golden powder from some old promises, And a few tears over our youth'.	<i>Constantine</i>
This stylistic device involves an inversion of word or phrase order, creating symmetry within the text.	

Source: Elaborated by the author of the article.

Table 11. Repetitions

The song mentions the city of <i>Constantina</i> several times, as well as the name of the beloved person.	<i>Constantina</i>
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Source: Elaborated by the author of the article.

Table 12. Ellipses

The singer does not provide any details about what happened between him and the person he loves since their separation, allowing the audience to imagine their own version of their story.	<i>Constantina</i>
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Source: Elaborated by the author of the article.

Tableau 13. Les synecdoques

<i>Le sable ou bien les bras d'une femme/</i> 'Sand or a woman's arms', this figure of speech refers to using a part to represent the whole or vice versa.	<i>Constantine</i>
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Source: Elaborated by the author of the article.

2. Results and discussions

The results obtained retrace the scenario of Enrico Macias' song as follows:

Level 1 – Affective Lexicon = 205 items

Level 2^a – Positive emotions = 116 items

Level 3^a – Compassion = 70 items

Level 4^a – Affection = 67 items

Level 5^a – Love = 56 items

Level 2^b – Negative emotions= 44 items

Level 3^b – Discomfort = 37 items

Level 4^b – Depression = 19 items

Enrico Macias expressed his sorrow in leaving his homeland. To this day, his sadness and pain linger within him, though days and years have passed. The artist reminisces about the beauty of his country and the things that represent his patriotism. This is evident in his longing for the shining sun and the color of the blue sea that he once felt comfortable with. Additionally, the singer's sorrow over his lover is apparent as he remembers her teary eyes. He compared her tears to rain, and this was the last time he saw her, as it was the moment of goodbye.

In his songs, Enrico Macias openly expresses his love (positive emotion) and nostalgia (negative emotion) for Algeria, the country he left behind. In fact, one of his song titles, *J'ai quitté mon pays/* 'I left my country' demonstrates the loss and pain that Macias continues to feel regarding his departure. In the opening verses, Macias describes a life without direction or meaning since he left his homeland and his home. He, then, recalls memories of the *soleil/* 'sun' and *mer bleue/* 'blue sea' that continue to haunt him. These vivid images of Algeria demonstrate how much these memories mean to him. In the chorus of this same song, Macias sings *soleil! soleil de mon pays perdu, Des villes blanches que j'aimais, Des filles que j'ai jadis connues/* 'Sun, Sun of my lost country, White cities I loved, Girls I once knew' expressing his strong attachment to the culture and beauty of Algeria.

Later, Macias recalls a friend he left behind. He describes her eyes wet with rain, witnesses to the sadness of their farewell, but he also remembers her smile that brightened up the evenings in her village. These detailed descriptions testify to the depth of his memories and the significance of this friend to him.

Nevertheless, the pain of his departure is palpable in the last verses of the song. Macias remembers a chain in the water that snapped like a whip as the boat carried him away from the pier. He gazed for a long time at his friend's blue eyes that were receding, but the sea ultimately drowned these memories in the tide of regret. Overall, this song clearly highlights Enrico Macias' love and nostalgia for Algeria, as well as the agony he feels when thinking about what he left behind when he departed his country.

Through his songs, it becomes evident that the artist did not leave his country willingly, but rather was compelled to leave and still yearns for his home, with the bright sun being the simplest reminder of it.

Note that the explicit expression of a conventional emotional state through the verb *s'indigner*/ 'to be indignant' attached to a referential expression *moi/moi-même*/ 'me myself' describing a psychological subject is considered an assertive action consisting of a deontic category *veut vraiment*/ 'really wants' and a causative link *pour*/ 'to'. Therefore, the choice of the syntactic structure reflects the intentional expression of this emotional attitude to be adopted, which is conditioned by two commonplaces *l'orient*/ 'the East' and *l'occident*/ 'the West' and posed as an object of discourse in an act describing not only the situation of enunciation but also the direction of affective orientation.

In his songs, Enrico tells us about the details of his life in Algeria to demonstrate that he has not forgotten anything, not a single detail of his life in Algeria and the required departure from his homeland, as well as the Arab-Andalusian music he learned from his father and stepfather Raymond. He also shares the smallest details of his teenage flings with Suzy. Additionally, he occasionally transitions from the positive emotions of these experiences to the negative emotions of the violence he experienced during his youth. He experienced war, violence, attacks, and the loss of loved ones and friends. He experienced the separation from his homeland on both sides. He shares that he also had a fabulous childhood with his grandparents who raised him in Constantine and Jemappes (20 km from Bone, a small village where his grandparents owned a small business selling fabrics, and where he spent his entire childhood).

In addition to the aforementioned analyses, we observe that the thematization of the emotions of exile and nostalgia constitutes the central point of Enrico's musical discourse, representing the emotional experience of a speaking subject who negatively evaluates a schematized situation through the use of pathemes "I have dreamed so much of this trip to Algeria + I will continue to sing about Algeria and dream about it until my death".

What's striking about this statement is the number of pathemic words associated with the semantic field of longing and hope:

- *rêver- fantasme - illusion = désir et espoir*/ 'dream-fantasy-illusion = desire and hope'
- *fraternité - embrasser l'Algérie = marque d'affection*/ 'fraternity - kissing Algeria = mark of affection'

- *entente - la paix = la sérénité* / 'agreement - peace = serenity'

From the distinct characteristics of these lexical units, we can deduce that Enrico Macias intends to convey two fundamental emotions through the lyrics of his songs, that is: a love for his homeland Algeria that he cannot free himself from despite his numerous efforts; it is his roots and he cannot replace them. In his words, "I have never been able to truly substitute them. Every time I build new roots, they remind me of my roots there." The second emotion is that of ubiquitous suffering that taints his life's backdrop, and some wounds never heal. Born as a Jewish Algerian, he has experienced uprooting, suffering and humiliation, and was even prohibited from treading on his country's soil, yet he chose to sing about optimism and most importantly, fellowship. His song "The Child of all my Country," which he wrote after all these setbacks, projects this hope because he believes that the only way to unify and instill brotherhood is to avoid resorting to violence which was used against them.

2.1. Positive emotions and anticipatory figures

When the singer uses positive emotive language, he adorns it with anticipatory figures to envision a possible world that allows him to exist in a space he associates with "Constantine" and "Algeria".

2.2. Negative emotions and insistent figures

In Macias' songs, insistent figures are entwined with negative emotions. When describing words of negative affects, he reinforces them with insistent figures.

2.3. Interpretation pertaining to love for Algeria

In his specific song "Constantine", Enrico Macias openly expresses his love for Algeria, and in particular, for the city of Constantine. He uses a range of various stylistic devices to portray his emotions.

In this song, metaphors are being utilized extensively. Enrico Macias describes Constantine as a *rocher sauvage*/ 'wild rock' which captivates him, representing the potency and poise of the city. Additionally, he discusses his *ponts de pierre*/ 'stone bridges' which enable him to cross the city's depths, thereby presenting the history and culture of Constantine.

The field of love is also prominently present. Enrico Macias speaks of *l'amour au bout de ses dix doigts*/ 'love at the tips of ten fingers', *la poudre d'or de quelque ancienne promesse*/ 'the gold dust of some ancient promise' and *quelques larmes sur sa jeunesse*/ 'few tears about his youth'. These references emphasize the significance of his love for Constantine, which is an integrated component of his essence.

The repetitions of "Constantine, Constantine" in the refrain emphasize the importance of the city in Enrico Macias' life.

Using the past tense *J'ai gardé les chansons vives, De tes flûtes naïves, En sourdine*/ 'I kept the songs alive, Of your naive flutes, Muted' also demonstrates that his love for Constantine is a memory that remains present in his heart.

Finally, the use of the adjective *monotone*/ 'monotone' to describe the sea reveals Enrico Macias' preference for the richness and diversity of Constantine.

In summary, Enrico Macias utilizes various stylistic devices to express his love for Algeria, specifically for the city of Constantine. He employs metaphors to describe the city's beauty and power, a love-based vocabulary to underscore its importance to him, and repetitions to stress his attachment to Constantine.

Conclusion

By selecting songs as a field for analyzing and pinpointing emotional lexical usage, we sought to explore emotional rhetoric by identifying various subjective indicators, stylistic devices, emotional vocabulary, and discursive processes with emotional significance.

In Enrico's songs, we have identified two discursive strategies that both address the expression of discomfort and pain related to exile and depression. Sometimes, he uses a volitional lexicon to denote emotion, employing explicit vocabulary such as *je voulais vieillir et mourir en Algérie, je rêve de ce voyage, je suis né et je mourrai algérien, l'Algérie me coule dans les veines*/ 'I wanted to grow old and die in Algeria, I dream of this trip, I was born and I will die Algerian, Algeria runs through my veins'; other times, he examines a diverse range of emotional topics, conceptualizing situations that arise in the affective reality of the self in order to explain his suffering, his past, and his vision for the future, and above all, to demonstrate that he sings for peace beyond any other religious, social, or cultural stereotypes.

Our study has led us to the conclusion that the use of an emotional lexicon reflecting the singer's true state makes his song more emotionally fertile, and therefore more appealing to audience around the world. This also grants the song a spiritual status as an emblem of the exile's song, as Enrico Macias broke the shackles of segregation and the suffering he has faced, and continues to face, solely because of his contrasting religion.

This artist has moved away from focusing on the issue of Algerian *pièdes noirs*/ 'black feet' as the heart of his songs, and, instead, engages in an open and explicit dialogue with his country of origin. He demands the recognition of his origins and the permission to set foot on his homeland. Most importantly, he advocates for peace, rejecting exclusionary positions that disregard empathy and respect for the other, not because of his origins, but because of his way of seeing things and believing in them.

Our study, which focuses on the emotional vocabulary in Enrico Macias' music, allowed us to identify, using lexicometrics, the various categories of emotions that are ever-present (love, peace, brotherhood, acceptance of others regardless of their religion or beliefs) and especially those linked to his homeland and its enduring history with Algeria, as well as the unconditional love he feels for it. The words relating to the author's exile highlight the intensity of his emotions and the complexity of his reactions to the realization that the lyrics he sings are more than mere words, but instead represent lived experiences in reality.

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