

**An Ethnographic Study on the Influence of Popular Music on Young Algerians' Cultural Identity: fashion, style and everyday life.**

**by**

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## **Abstract**

This PhD is an interdisciplinary research project in the field of cultural studies, youth studies and popular music studies. It is a qualitative research, which applies ethnography as a main method to explore the everyday life of twenty five Algerian young adults and gain a deeper knowledge on the influence of popular music on their cultural identity, style, fashion and everyday life experience.

The thesis focuses upon the role of music in Algerian young people's lives, examining the impact of popular music consumption on young Algerian Adults' cultural identity, fashion, style and everyday life. The study examines the role of western media, specifically popular music and its impact on Algerian young people's cultural identity, highlighting the social and cultural changes that occurred in their everyday lives, including their lifestyles, fashion and styles. This thesis argues that Algerian young people's cultural identity is affected by the media consumption of western media, mainly popular music. The aim of this study is to explore the influence of popular music with its all different genres on Algerian young people's everyday life.

This study has accessed a detailed empirical data by employing an inductive approach and ethnographic methods and strategies, like; interviews, observations and field diary, which helped creating a trust relationship with the research participants, who are a group of young Algerian woman and men, aged between 18 to 25 years old. The Study was conducted in Algeria, particularity in the city of Guelma, Algiers, Annaba and Constantine.

This current research explores the major changes that most of the research participants' experience in their everyday life, which is mostly caused by consuming popular music. Focusing on the challenges they encounter to maintain their cultural identities and highlighting the struggles they face between modernity and traditions. Offering further insights into the concept of everyday life; portraying the research participants' daily fashion and styles, and the various displays of music tastes. The main focus is to explore the struggles that most Algerian young men and women experience; their inner conflict between adopting the western lifestyle and modernity, or maintaining their traditions and cultural identities. Based on the findings of this study, Algerian young men and women are well aware of the influence that the western popular music has on their intersecting identities, reflected through their daily life interests and activities, style, and fashion. Some hesitate between adopting the modern lifestyle and western beliefs or keeping and maintaining their own traditions and values as a whole. The data found

that the research participants are caught in a liminal position, on the one hand, they resist their curiosity and interests towards western cultures, and ignore the call of modernity, and at the same time feel restricted by engaging themselves in local, traditional and religious interests. The PhD found mixed results, some appeared lost and confused, resisting any forms of modernity, while others were compromising by adopting parts of the western cultures, beliefs and values, trying to make it fit within their own, creating a combination of hybrid cultures of their own.

In this research, intersectionality is used as a theoretical framework, which allows me to explore meaning throughout the data, and helps me understand the different layers of the intersecting social identities, such as sex, gender, race, ethnicity, sexuality, religion, class, physical appearance, and others, which shape and affect the lives of Algerian young people in so many different ways depending on the context. Intersectionality as an analytical tool allows the thesis to raise awareness about the overlapping social categories, which result in creating various intersecting systems of oppressions and privileges. That can affect Algerian young people's life choices and opportunities, and the everyday life experience. (De Certeau, 1980)

The findings suggest that Algerian young adults have diverse preferences in music, mainly western popular music, which happens to have a major impact on their identities, style and how they react in their everyday life. Furthermore, the versatile styles and fashion of most of the research participants is characterised by its diversity and modernity, which was highly influenced by their different music tastes and interests in by popular music bands and music artists.

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*To*  
*My Parents*

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## **Introduction**

This thesis presents a qualitative ethnographic study on Algerian young people in Algeria/Guelma over a period of a year of data collection in the fieldwork. The study explores the everyday life interactions of a group of mixed gendered young Algerians, focusing on how these young people are engaged with western media (popular music, youth cultures and subcultures, movies, series, social media) and how it could affect their cultural identity as Algerians. The thesis is informed by an interdisciplinary approach including media and cultural studies, sociology and media studies.

The finding presented in this research was collected in Algeria, in different fieldwork locations (University, home, public spaces: like, restaurants and cafes) through ethnographic methods; like, interviews, observations and group discussions. Most of the data collected from both interviews and group discussions were in Arabic and Algerian dialect. Thus, they were required to be translated into English. During ethnographic conversation research participants would use a range of languages including: Arabic dialect; which is a mix of both colloquial Arabic and French language. Some of them would add some English words as well. There were few of them, who chose to use English as the main language with using some Arabic dialect expressions occasionally.

This study examines the role of western media and its impact on Algerian young people's cultural identity and addresses the social and cultural changes that occurred in their lives during the last few years, pointing out western media as one of the main reasons that lead to this change. This thesis argues that Algerian young people's cultural identity is being westernised, due to the consumption of western media forms, such as; popular music, Hollywood movies, Netflix series, and social media contents. The aim of this study is to examine the impact of popular music and the global media forms on Algerian young people's cultural identities; lifestyle, fashion, style, beliefs, language, and the everyday life practices (De Certeau, 1984). A key element of this ethnographic research is the visual representations of young people through photographic images, which reflect on the day to day lived experiences of Algerian youth. The everyday life, which represent their ordinary and taken for granted behaviours, actions and reaction in a natural context.

This thesis main focus is to explore the struggles that most Algerian young men and women experience; their inner conflict between adopting the western lifestyle and modernity, and maintaining their traditions and cultural identities. Based on the findings of this study, Algerian

young men and women seem to be confused between adopting the modern lifestyle and western beliefs and their own traditions and values. Therefore, they are resisting their interests towards western cultures, not being able to completely abandon their inherent traditions and religious beliefs and values. Most of them seemed lost and in denial, resisting any forms of modernity. While, others were compromising, through accepting the western beliefs and values making it fit within their own, forming a combination of hybrid cultures.

For young Algerian people, identity refers to self-representation and identification, to the sense of belonging and also of being different. That is to say, identity is about sameness and differences at the same time. It is what distinguishes individuals and societies from the others, as it refers to the set of shared characteristics, which unify certain groups of people and make them as one entity. In relation, Baker and Jane define Identity as:

an essence that can be signified through signs and taste, beliefs, attitudes and lifestyles. Identity is deemed to be both personal and social it marks us out as the same as and different from other kinds of people. We may agree that identity is concerned with sameness and difference, with the personal and the social as understood through forms of representation; however, we will question the assumption that identity is either something we possess or fixed thing to be found. (2016: 260)

This means that identity reflects to the shared set of features that people have in common, which identify them as one, and also differentiates each one of them from the rest.

Identity is a key concept in this research, as the main focus is to examine the influence of western media (popular music, movies, series, and social media platforms) on Algerian young people's cultural identities. Looking at how their cultural identities could be affected by the western beliefs and values presented through the various forms of media.

Cultural identity denotes to the different qualities which characterise a certain population and set them apart from the others. Like; nationality, ethnicity, race, religion, region, language. etc. In this regard, Holiday argues that:

Cultural identities can be made up of a variety of things such as religion, ancestry, skin colour, language, discourse, class, education, profession, skills, community, family, activities, regions, friends, food, dress, political attitudes, many of which cross national boundaries. (Holiday, 2010:175)

It is a whole set of individuals' daily experiences, which identify and distinguish them from people of different cultures. Similarly, Hall (1990: 225) states that cultural identities are formed out of shared histories and common cultures, however, they are not stable, they are in

a constant change and are far from being fixed. In other words, they are not meant to be understood as a fixed, natural state of being, but rather as a process of becoming. (Baker and Jane, 2016:272). Opposing the essentialists' view, which defines cultural identity as a fixed and unchanging collective actions derived from ancestry, histories and cultures, which people have in common. Findings show that Algerian young people certainly have some shared and common identities which were transformed through generations. Thus, they appear to be similar in many ways. However, each one of them represents those shared characteristics differently and individually through their own way of thinking, language, interests, dress, daily activities, and hobbies, and so on.

The current study seeks to examine the significant impact of popular music on Algerian young people's cultural identities, highlighting the music, fashion, style and the everyday cultural practice. The everyday life is important concept in this research, as it examines the daily mundane behaviours, actions and interactions that people do unconsciously and naturally in their natural context. The everyday life matters because as back argues "it makes us take the mundane seriously and ask what is at stake in our daily encounters with neighbours or the people we brush past at the bus stop". (2015:821).

### **1- Algeria's Social and Cultural Context**

Algeria is a large country located at the North of Africa, and it is part of Arab Maghreb countries (Morocco, Algeria and Tunisia). Islam is the main practiced religion in the country by the majority of people, and it is integrated basically in the social and cultural life, and in the political system. Everything Algerian people do is shaped and revolves around religion. Arabic/Algerian dialect is the official language spoken in the country. However, there are other multiple Amazigh and Berber dialects spoken by the ethnic minorities across the land. Due to the French colonialism, Algeria's second official language is the French language, and it's spoken by many educated Algerian people. English is the most popular foreign language among Algerian young people, due to its international popularity and global widespread through the American and English media, including popular music, movies, series, the internet and social media (Mezahi, 2022). Algeria's population is divided into two ethnic groups, a majority of Arabs and minority groups of Berbers/Amazigh (Kabyle, Chaoui, and Tuarg). Berbers are considered as the indigenous inhabitants of the land before its Arabisation. They live in different areas across the country; they have different languages, cultures and traditions. (Larbi, 2020)



Pre-colonial, Algeria was ruled by Phoenicians, Romanians and Arabs, who successfully settled in and took control of it. (Ouled Khateb, 2018:4). The land was divided in tribes and dynasties inhabited by different ethnicities including Arabs and the indigenous Berbers. Later in 1516, the land was occupied by the Ottoman Empire, until the French invasion in 1830.

In 1830 the French launched a fierce war against Algeria, which lasted for a 132 years until the independence in 1962. By 1848, the French surpassed the Algerian resistance and took over nearly all the northern cities of Algeria, declaring the occupied lands as an integral part of France. Library of congress states: “Three "civil territories"— Algiers, Oran, and Constantine—were organized as French départements (local administrative units) under a civilian government” (2008:3). The French coloniser followed a policy of cultural and linguistic imperialism, in which they controlled education, government, business, and most intellectual life for the whole period of colonisation. Through imposing their language, culture for “Civilise” Algeria and making it an integral part of it.

After years of the French dominance over the country, in 1952, the National Liberation Front (Front de Libération Nationale—FLN) launched war on the occupied land and it was the start of the war of independence. (Library of Congress, 2008:4). The war was so intense, that both Algerian men and women were united to fight the French coloniser for the liberation of their own land. It was a fierce massacre that cost a loss of over more than one million Algerian martyrs, who lost their lives for the independence of Algeria. The war lasted until 1962, when the Algerians gained their independence and got back their own land.

During the war of independence, Algerian women had a significant role in the war of liberation, as they participated in it along with men, and they were deemed as symbol of bravery and resistance. They participated in different ways as combatant with arms, as well as spies, fundraises, couriers, nurses, launderers and cook. (Turshen, 2002:890).

After the independence, Houari Boumediene took office as the president of Algeria (1967-1978). During this period; the government was dedicated to follow a policy of Arabization of the education system and to government bureaucracy, by promoting Arabic as a national language (Metz, 1994:89), and reinforcing Islamic laws and beliefs, for reducing the French, western cultural influence on the Algerian society, because the Algerian society during that time was more modernised and affected by the western ideas. (Metz, 1994:97).

In the early 1990s, Algeria witnessed a brutal war between armed groups of Islamists and the government, and later they attacked the civilians. The conflict happened when the FIS (Front

Islamique du Salut) Islamic Salvation Front appeared to win the elections in 1992, but it was canceled by the state Army. During the period of war, thousands of people were killed and tortured, women were raped, abducted and forced to serve the groups in the camps. It was a fierce war that lasted for a decade until 1999. Oud Khettab (2018:4). During the period of war, Islamist groups targeted educated and intellectual people in particular, like; Doctors, Lawyers, Journalists, ect, People who have secular/ modern thoughts which might oppose with the Islamic beliefs. (Turshen, 2002:897).

Algerian women were the most people who were affected by this war, as they have become more restricted and controlled by men. Like, most women during that period were forced to wear the hijab/veil, because it was the only way for them to survive and be safe and protected when they go out from the house, and if they refuse to wear the hijab, then they will be killed. (Turshen, 2002:897). The FIS party; the main goal of the Islamists was to make Algeria an Islamic state, by applying “Sharia”, the Islamic law, starting by restricting women freedom outdoor, stressing on the traditional domestic role of women under the control of men’s authority. Abdelaziz Bouteflika, a former Minister of Foreign Affairs and a president of Algeria (1999-2019). He was elected as a president in 1999, when the country was still enduring a fierce internal war. However, he was supported by the military, which is the supreme power in the country. Therefore, he was seen by most Algerians as the saviour of the country, who will bring stability and prosperity to the country at all the levels. (Oud Khettab, 2018:4)

## **2- The Current Situation of Algeria**

The data collection of this PhD has taken place during Algerians’ awakening and the aspiration of a political change in Algeria. 2019 has witnessed Algerian people’s revolt and awakening from their deep sleep which has lasted for years now. On the 22<sup>nd</sup> of February 2019, a massive crowd of young Algerians started “*El Hirak*”, the march by protesting in the streets of Algiers against the corrupted system of the Algerian government, right after the president Abdelaziz Bouteflika announced his participation in the presidential election for his fifth term (Northey, 2021: 22). As a result, Algerians of all ages, men and women went out and walked all together down the streets of Algiers, and other parts of Algeria to protest and express their political resistance against the continued rule of former president Abdelaziz Boutaflika, rejecting the renewal candidacy launching the popular Hirak movement of 2019. The manifestations continued to happen each Friday until the president Bouteflika and a number of ministers and members of the government have stepped down from their positions and the

elections were cancelled. Even after the election cancellation, Algerian youth kept protesting out in the streets against the corrupted Algerian regime, calling for radical changes, and hoping for a new and better Algeria. Today, Algeria has a new President, a 74-year-old, Abdelmajid Tebboune; an ex-prime Minister, who won the elections, which was held on the 12<sup>th</sup> December 2019. The day after the elections, many Algerians went out to the streets of Algiers, protesting against the results of the election (Zeraoulia, 2020: 30).

From the reported videos and pictures spread online; on websites and social media, it is clearly shown that the leading power of the revolution was the younger generation. Young Algerian youth played a significant role in fuelling the revolution. However, they all together made sure that it has to be peaceful without any sort of violence or destruction. In this regard, Nagesh (2019) reports that “It followed six weeks of peaceful, but increasingly urgent protests across the country, which were characterised by youthful crowds, considerate clean-up projects and witty signs.” Social media platforms like; Instagram, Facebook and Twitter had a major role in the revolution (Rachidi, and Abdallah 2023). Social media sites were the main means used by people with bigger accounts (huge number of followers) to reach millions of Algerian men and women and spread information about the Friday’s successive manifestations. In relation (Burke and Michaelson, 2019) writes “Social media pages told marchers to come equipped only with “love, faith, Algerian flags and roses”.

*The Hirak* movement is a vivid example that offers a representation of Algerian young people in their everyday life, reflecting their diverse and different ways of resisting and protesting against the Algerian regime, through the use of music, chants, fashion, graffiti, social media posts and slogans, which all helped to communicate their anger and frustration toward the corrupted Algerian regime. Music has been always a means of expression and resistance to Algerian youth, with rai music being the main popular music of resistance and political protest. Cheb Hassni was one of the Algerian rai artists, well known for their music rebel and political oriented rai songs. (Melloul, 2019) During the *Hirak* movement many Algerian young people have used music to protest and express their resistance through songs such as *Liberté* by rapper Soolking (2019), which later became an anthem for freedom and youth’s resistance in the Hirak (Menia,2020), along with Raja Meziane’s song *Allo System* (2019) (Melloul, 2019). This type of music is quite appreciated by Algeria youth, because it reflects their daily issues, such as oppression, despair, drug consumption, poverty, unemployment, and so on. Music played a significant role in the Hirak movement, through which it helped Algerian young people to

address their social problems, and to voice their opinions freely, while protesting and challenging the authorities, calling for liberty and aspiration for a new and prosperous Algeria.

### **3- An Overview of Algerian Youth Culture and Cultural Identity**

Algeria is a North African country, which is located at the heart of North Africa, bordered in the northeast by Tunisia, the east by Libya the west by Morocco. The majority of the population in Algeria are Arabs (or mixed Arab and Amazigh/Berber) in addition to the other Amazigh ethnicities, like Chaoui, Kabyle, and Targui. Algerian national identity is combined of both Arab and Berber/Amazigh cultures. Arabic (Algerian Dialect) is the official language spoken in the country. However, there are other multiple Amazigh/Berber dialects spoken by the ethnic minorities across the land. Due to the French colonialism, Algeria's second official language is the French language and it's spoken by many educated Algerian people. Recently, English takes a huge part within the educated Algerian youth as the main second foreign language. (Larbi, 2021: 265) The most practiced religion in Algeria is Islam; religion controls every aspect in the Algerian people's lives. Algerian culture and heritage are mostly associated with Language (Arabic) and religion (Islam) along with the struggle for freedom due to the hundred years of colonialism. Rarrbo claims that "Language and religion are the two factors of cultural identity in Algeria and have passed through tensions, revolts, tragedies and political manipulations over the past two decades." (2005:6) Algerian culture is characterised by its diversity and multifaceted cultural identities, and that's due to the multiple ethnicities contained within the Algerian culture, including Kabyle, Chaoui, Mzabi, Tuareg. In addition to, the major influence of more than hundred years of the French colonialism and its long-lasting impact on the Algerian culture, religion, language and traditions. (Houwawsa, 2017:574).

Youth culture is a concept that refers to the cultural and social practices of young people and to the various set of beliefs, unique behaviours, attitudes, norms, and values that are typically associated with them. It refers to the multiple ways young people conduct their lives, choose to express their identities, and demonstrate their sense of belonging and integrity to other youth subcultural groups. This includes their interests, styles, behaviour, music, beliefs, language, fashion and clothing, sports and so on. By which these collective set of activities are exhibited by young people to be different and to distinct themselves from the dominant culture of adults and older generations within society. As Brake (1985:8) defines youth subcultures as "meaning systems, modes of expression or lifestyles developed by groups in subordinate structural positions in response to dominant meaning systems, and which reflect their attempt to solve

structural contradictions arising from the wider societal context.” Youth subcultures are usually known with their shared and distinctive set of manners, styles and activities, which differentiate them from adults and the dominant culture. (Cohen, 1972).

Youth is a dynamic and a complex phase in someone’ life, it is a period of transition from childhood to adulthood, in which individuals undergo through many physical and psychological changes and start to explore who they are and form their own identities. (Kehily, 2007:47) Young people are known worldwide for their rebellious and problematic nature, which differentiates them from the rest of the other social groups; these distinct characteristics include their defiance against the elders, their rejection of the dominant values, traditions, and social restrictions, their loss and despair, and their desires for social change and freedom (Blackman,2014:501). Thus, young people have always been portrayed as a social problem by theorists from different social science disciplines as shown in the *Subcultures Reader* by Gelder and Thornton, (1997). In this regard, Campbell (2004:3) claims that “Youth is often defined as a problem, a crisis or a trouble to be managed by parents-cultures institutions of power (education, family, media, judiciary), whilst elsewhere it is framed by notions of pleasure, fun and exoticism”. Youth is a complex concept, which has multiple meaning associated to it; it is an age group, a social construct that has various social characteristics attributed to it depending on different social and cultural contexts. It is a term that refers to the complex period of life that separates between childhood and adulthood. It also refers to an age group or a social category that is highly known by their distinctive social and cultural identities and characteristics, which are socially constructed and ascribed to young people over time. This include young people being carefree, vibrant and enthusiast, without great responsibilities in life, but also, being difficult, problematic and rebelling against elders and anyone with authority, mainly the parents. Accordingly, Osgerby argues that:

‘Youth’, therefore, is not an inherent period in life course, but is a social construct; an age category created through the interaction of social, economic, and political forces. Of course, the experience of aging is a fundamental biological process and the physical transformations associated with puberty represent a tangible moment of transition from childhood to mature adulthood. But the social characteristics ascribed to the generational category labelled ‘youth’ have varied between different historical and cultural contexts. (Osgerby, 2021:5)

The concept of “youth” has been the subject of so many academic researches since the pioneering work on adolescence by psychologist Stanley Hall (1904). He perceived adolescence as a response to the physical or psychological changes encountered during and

after puberty. He considered the transition of body and mind to adulthood was considered by definition, to be characterized by confusion, trauma and upheaval (Hall, 1904). This biological theory of adolescence developed by Hall failed to grasp the social and cultural significance of social class, gender and ethnicity in understanding young people's actions (Blackman, 2021). The sociologist Talcott Parsons was the first to introduce the term 'youth culture' in the early 1940s. He believed youth is a transition period where individuals undergo from the dependency of childhood to the responsibilities of adulthood, including marriage, parenthood and career (Parsons, 1942: 610). Although both scholars have different approaches to understanding youth, they perceived youth as "a separate and distinctive phase of human development and as a potentially difficult period of adjustment to social norms and expectations." (Buckingham and Kehily, 2004: 1) The functionalist sociologist Robert Merton (1938) understood the transition as one defined by socio-economic and cultural objectives and cultural values. Merton's approach to understanding youth is more influenced by Durkheim, whereas Parsons came under the spell of Freud.

Youth cultures have been massively influenced by studies on youth subcultures and deviance, which emerged in America, by a group of sociologists at the University of Chicago, in the 1920s to 1940s. The Chicago School of sociology, established in 1892, developed a reputation for a specific form of urban studies interested in applying qualitative empirical researches. (Gelder and Thornton, 1997:11) Their way of thinking about social relations was primarily qualitative, rigorous in data analysis, and focused on the city as a social laboratory (Park, 1915). By the 1920s, The Chicago School carried out urban studies on adolescents, conducting a set of ethnographic researches in an attempt to understand and explore youth gangs and deviant groups; including petty crimes, drug taking, bootleggers, and gangs' membership. This school of thought is best known for its significant studies by scholars like Park (1925), Thrasher (1927), Whyte (1947) and then later studies by Howard Becker (1963) and Ned Polsky (1967). To which they attempted to study youth gangs' deviant behaviours in urban and marginalized areas. Park's *The City* (1925) was very influential to the study of youth because of its emphasis on collective lifestyles, to explore human behaviour in urban environment. Thrasher's (1927) *The Gang* and Cressey's (1932) *The Taxi-Dance Hall* are two Chicago-based works, which looked into deviant lifestyle among the marginalized urban poor. (Williams, 2007: 574) A. K. Cohen (1955) developed Robert Merton's (1938) strain theory, through which he argued that subcultures emerged when people with similar problems of social adjustment and disadvantaged social backgrounds interact with each other and form alternative set of

collective norms, rituals and values to gain status (Cohen 1955: 65–66). The subcultural studies emerged out of this approach linked subculture to crime and deviance, which represented youth as a social problem.

In the United Kingdom, during the 1960s and 1970s, a challenging subcultural approach to the study of working class youth was developed at the Centre for Contemporary Cultural Studies (CCCS) for example Hall and Jefferson (1975). Scholars at the CCCS provided an account of working-class youth culture that effectively challenged the pathological views of ‘deviance’ and ‘delinquency’ that dominated both public debate and a good deal of mainstream academic research. (Buckingham and Keily, 2014:2) The CCCS theorised youth subcultures not in terms of strain or deviance, but rather as forms of resistance to cultural hegemony, where working-class youth struggled to distinct themselves from the parent working class culture and the dominant bourgeoisie culture. (Williams, 2007: 576). The main focus in many of the Birmingham studies was upon subcultures based around distinctive music and style; groups such as teds, mods, skinheads, bikers and punks. (Hodkinson and Deicke, 2007:4). Theorists like Phil Cohen (1972), Hebdige (1979) and Clarke (1976) explored how youth subcultures provide symbolic cultural meanings through their styles, clothes, music, and other leisure commodities. In a process of bricolage (Hebdige, 1979) through which everyday objects turned into symbols to form the subcultural style and hedonism.

A major Contribution to the CCCS theory to youth subcultures was brought by Stuart Hall and Tony Jefferson, *Resistance through Rituals* (1975). Who offered a “complex- Marxist” approach to class and power, regarding youth subcultural styles as a form of class-based resistance against the dominant culture. Accordingly, Blackman (2005:6) argues that: “The approach used in *Resistance through Rituals* is to read youth cultural style as a text, to interpret each subculture through its creation of meaning as a collective force”.

In relation to the PhD, Algerian youth are characterised by their enthusiasm, daring, curiosity, and most importantly by their desire for change and trying new things in life. (Taibi, 2023: 412). To be young in Algeria is to be aged 15 to 29 years old. Algerian young people are mostly known for their ambition, rebellion, daring and curiosity. The majority of Algerian youth are become negatively associated with “social evils”, which refers to unemployment, “Haragas” illegal emigration, leaving schools, violence, drugs, delinquency, urban riots, and political violence. Hiouani, (2020) demonstrates that they are usually perceived as a burden in the society, difficult to manage, rebellious, lost and delinquent. As a result of their despair,

frustration and the social pressure they face, most of Algerian young adults' biggest dream is to emigrate and leave the country to start a new life abroad. Most Algerian young people; men and women dream to leave the country and immigrate to western countries in order to find better job opportunities, for education and to get better life. (Hamidi, 2020:151) This shows the desperation and excitement of young Algerian men and women to leave Algeria and establish a new and better life abroad. During the data collection, some of the research participants, young men and women expressed their desire to immigrate and leave the country to pursue their dreams abroad, in foreign countries such as: the United States of America, Korea, Japan, Turkey and European countries such as France. From the fieldwork data I found that Algerian youth have a huge interest and fascination with these countries and their cultures that they prefer to abandon their own country to get to live and experience their dreams and establish a new life there. Their desire and aspiration to abandon and leave the country is most likely stemmed from the idealistic image they have about the west and other developed countries. Hence, they aim to find more freedom abroad and look for better life opportunities.

Algerian young people have a complex yet a flexible and diverse vision towards the Algerian cultures, where they combine between traditions and modern and urban cultures to represent their roots according to their regions. (Rarrbo, 2005: 6) This can be reflected through their lifestyle, taste in music, choice of fashion and everyday dress, hobbies and daily activities, etc. Algerian young people are open to embrace modernity and the new innovations of technology like the internet, smart phones and social media; however, they tend to realize this with a great awareness and caution about the potential impact on their cultural identities. (Kasidi, 2022)

Algerian youth culture is complex and diverse, by which it represents a mixture between modernity and traditions, urban and rural, poor and rich class, etc. Algerian young people experience their daily activities differently based on their gender, sexuality, class, ethnicity, education, age, different levels of religious beliefs and other intersecting social identity factors that shape Algerian youth everyday life experience and have a major role in how they choose to spend their leisure time. Abdennour Toumi (2021) reveals the stereotype within Algerian popular media is that of most Algerian youth, mainly men are usually referred to as juvenile, delinquent, uneducated and unemployed, their daily life experiences are most likely mundane, empty and they have little to do. It is quite common for Algerians to use the term 'Hitists' (standing by or supporting the walls) to refer to Algerian young men, who are jobless and



spend most of their time outside in the streets. It is a term that is generally used to depict the ordinary daily life of unemployed Algerian young men, and how they spend most of their time, by just standing by the walls alone or chatting in groups in front of their houses, in the neighbourhood, or down the streets, ect. (Nini, 2019:20). Some of them still can indulge in spending their time in various daily activities such as: hanging around in groups in the streets or in cafés, watching TV, listening to music; like rai music, chaabi, Algerian rap/American rap, and other western and eastern music, playing video games, surfing on the internet, sports; supporting football local teams, and so on. Algerian young women on the other hand, spend most of their time indoors; watching TV; movies, series and TV talk shows, listening to music, socialise with their female friends. They go outside occasionally for shopping, to the gym, to visit relatives, or they go outside to restaurants and cafés with their mothers or female friends (Lifestyle in Algeria, 2015), as it was explored in (Heggoy, 1974:449-450). The focus of women inside and men outside the domestic space in youth cultural studied was explored first by McRobbie and Garber (1975) and followed up by Lincoln (2012) who focused on young women in private space. New ground was later developed by Skelton and Valentine's (1997) *Cool Places* where young women centrally feature within youth cultural practices. In Algeria, these different gendered youth practices depend on the young people's social backgrounds and life circumstances, as the practices of the privileged and urban youth are completely different from the ones of the modest and rural youth's conditions. From my fieldwork young women had degrees of independence within a framework of male control but these boundaries are subject to shifts and changes as shown by Kasidi (2022) empirical ethnography. Young Algerian people have different life experiences and varied everyday practices, depending on various overlapping factors. Like their educations, social backgrounds, class, gender, sexuality, and so on. Accordingly, Wyn and White (1997: 1) argue that: "The position and opportunities of young people in society are ultimately shaped by relations of wealth and poverty. These differences in circumstances and outcomes are so fundamental, that the category 'youth' seems to have relevance only in the broadest sense." Modern and traditions, urban and rural, poor and rich class, men and women, all these intersecting and overlapping social factors affect Algerian youth cultures and play a key role in shaping their cultural identities; who they are and how they identify themselves in the society.

Globalisation is a multidimensional phenomenon that affects people's daily lives in many ways, in which it increases the interactions and connections of people and cultures across the world. Accordingly, Giddens claims that: "Globalisation is restructuring the ways in which we

live, and in a very profound manner. It is led from the west, bears the strong imprint from American political and economic power, and is highly uneven in its consequences.”(2002: 4). Young people are the most affected age group by the power of globalisation and its major impact on their cultural identities, beliefs and values in life. In relation to this, Ozer in 2019 argues that “the impact of cultural globalisation appears strongest in the period of life prior to adulthood, when individuals are particularly engaged in the processes of understanding themselves, their place in the world and their direction in life.” (2019:163). Youth is a phase in life where young people are easily attracted and influenced by the appeal of western and foreign cultures, which are stimulated by the forces of globalisation all over the world. Algerian young people are most directly affected by cultural globalisation; in which they experience it daily through globalised factors such as; the internet, social media, popular music, and fashion trends, which in turn play a major role in spreading the western cultures all over the world, and in many ways can influence and reshape young people’s values and morals, and affect their religious and cultural identities. (Taibi, 2023) In the PhD the ethnography shows that Algerian youth cultural identity is being challenged under the light of cultural globalisation and the increasing spread of the western cultures via the consumption of popular music, social media platforms and their inevitable influence on youth’s Algerian cultural identities. Algerian youth like many younger generations around the world are attracted to the allure of the western and modern lifestyle, that are being promoted through popular culture forms, such as popular music, fashion, and social media platforms, which they encourage and promote totally different beliefs and values, which contradict with and threaten the Islamic values and Algerian traditions and cultures. As David Buckingham and Mary Jane Kehily explain, the early twenty-first century has witnessed many young people’s lives transformed by the forces of globalisation:

Young people are now growing up with significantly greater access to globalized media: media companies are increasingly constructing and targeting global markets, and young people are using new media to form and sustain transnational connections. Growing numbers of them have also experienced global migration, and inhabit communities in which a wide range of global cultures mix and cross-fertilize. (Buckingham and Kehily, 2014: 8–9)

Globalisation has brought major changes to the world in so many domains; political, economic, and cultural. The cultural influence of globalisation on Algerian young people can be perceived through multiple ways, such as their attitudes, language, beliefs and values, dress and style of clothing, music preferences and their everyday life activities and practices. The process of

globalisation encourages western cultural hegemony around the world, through which different cultures blend and interact with each other at the same time, to create mixed and hybrid cultural identities. (Houwawsa, 2017).

The cultural dimension of globalisation is highly reinforced by the increasing developments of technologies, and communications, along with the wide spread use of global media, such as popular music, the internet and social media. Social media is one of the significant aspects of cultural globalisation, through which it encourages the process of cultural exchange and facilitates the transformation of knowledge and information across the globe. Social media platforms, like Facebook, Instagram, Tik-Tok, Twitter, Snapchat, YouTube, and others, play a major role in influencing young Algerian adults, in which they have plenty of opportunities to connect and interact with new people from different parts of the world, and to discover and learn about the different cultures in the world. In the PhD, the ethnography reveals that Algerian young people, men and women are interested and fascinated with so many different foreign cultures, such as; the American culture, Chinese, Korean/K-pop culture, Japanese, and the Turkish culture. This interest and attraction toward foreign cultures is primarily attributed to global media, such as popular music and social media, that most Algerian young people experience daily, and which play a vital role in shaping their cultural identities and affecting their thoughts, beliefs and values, their appearance, dress and style, music preferences, language, religious beliefs and the way they see the world and make sense of life.

## **Outlining the Thesis**

The following section introduces the six chapters which are presented in this thesis.

### **Chapter 1: *Literature Review***

This chapter examines and explains the key sociological and theoretical perspectives, which have relevant concepts to this research. It discusses critically the previous studies, which are related to the main themes presented in the study. The purpose of this chapter is to demonstrate the new knowledge brought up by this research through pointing out the gaps in the prior existent studies. In which a detailed attention was paid on the main studies on Cultural identity, youth culture and subculture; including the Chicago School and the Contemporary Centre of Cultural Studies.

### **Chapter 2: *Methodology***

This chapter explains the research methodology, design and the whole process of the fieldwork data collection, analysis and interpretation. The research methodology in this thesis is qualitative; it follows a naturalistic approach, with the use of a number of ethnographic research techniques as main methods for collecting data. Like; Interviews, observations and group discussions. Most of the interviews and group discussions were undertaken in Algeria/Guelma. Almost all of them were in Arabic language/Algerian dialect, which required the process of translating them in to English later. This chapter provides a detailed explanation of the main issues and difficulties experienced in the fieldwork, such as; gaining accesses and integration in the fieldwork. As an Algerian young woman, I shall consider how my gender identity enabled and prevented my fieldwork practice.

### **Chapter 3: *Popular Music***

Popular music is a key theme in this study. Therefore, this chapter focuses on the significant role of popular music to Algerian youth, highlighting the most popular and favourite musical genres selected by research participants of this study. Music is a universal means of communication which can connect people with the same shared interests from different parts of the world and bring them together. In this regards, this section aims at addressing the influence of popular music with its multiple genres on Algerian young people and how it affect their beliefs, way of thinking, and mostly their identity.

This chapter focuses on exploring and analysing the most popular artists of different musical genres, selected by the research participants, including; Rai, Rap and Pop music artists and

even K-pop music. Famous Algerian artists like Cheb Khaled, Cheb Mami, Loutfi Double Canon. In addition to worldwide pop stars such as, Justin Bieber, Adele, Chris Brown. Sia, Nicki Minaj, Eminem, Drake. Imagine dragon, BTS, Black Pink and others.

#### **Chapter 4: *Sociology of Everyday life***

This chapter offers a critical review on the previous studies on the sociology of the everyday life, and it also provides a visual representation of a series of photographs, which have been taken by me during the fieldwork in Algeria. The aim of this section is to portray an image of the natural daily interactions of young Algerians at different contexts, focusing on their daily interactions/activities, fashion and style, and engagement with all sorts of media forms. The purpose here is to explore how Algerian young men and women personal interaction in public at an ordinary level to reveal their style combination of western and traditional Muslim apparel to style and dress.

#### **Chapter 5: *Fashion***

This chapter delves into presenting the role of fashion/style as one of the major themes that emerged throughout the thesis. It offers an insight on the fashion theories which have relevance to the current study. It also, focuses on revealing the significant role of style and fashion brands in the construction of Algerian young people's identity, and how fashion is used a means to reflect each person's own distinct identity and beliefs from the others.

#### **Chapter 6: *Conclusion***

This chapter offers a summary of the research findings discussed throughout the thesis. It discusses the role of western media in young people's everyday life, and how western media forms play a vital role in the construction of Algerian young people's cultural identity. This section provides the implications of the findings presented by the thesis.

## **Chapter 1. The Literature Review**

### **Introduction**

The PhD research presents an ethnographic study that seeks to explore the influence of popular music on Algerian young people's cultural identity, taking into account their fashion, style and everyday life. The main focus will be on examining the impact of westernisation and global media on Algerian youth cultural identities, looking into the role of popular music in prompting Algerian youth to construct subcultural identities, and embrace new beliefs and values.

The main emphasis is also to examine Algerian young people's reactions toward the cultural western influence on their cultural identities and everyday life experience and how they deal with all the potential erosion and loss of their own traditions and values in the light of cultural globalisation.

This chapter is divided in four over all interrelated thematic areas which will be discussed in the literature review; the first section will introduce cultural studies, through empathising on the importance of cultural identity in revealing the essence of individuals. Literature on cultural globalisation was quite relevant to understand the impact of globalisation on global youth in so many different ways. The second area will focus on youth cultures and subcultures to look at the reasons behind their formation. The third section is dedicated to explore popular music studies, highlighting the role of music in shaping young people's subcultures and cultural identities. Through music, such as rap and rai music, which most of young people use to express their ideas, desires, agency and resistance to the mainstream dominant cultures. The fourth and the last section will be on fashion studies, including fashion brands, style and the everyday life representation of youth cultural identities.

The main four areas of study overlap with one another, considering that popular music, fashion and style are one of the major factors of the formation of youth subcultural identities. Most young people use music, fashion and clothing, to represent their own distinct set of beliefs, values and ideas that challenge the conservative society, and to create a new sense of belonging to the subcultural groups.

## 1-1 Intersectionality

This research adopts the intersectionality theory to explore the different and multiple overlapping social identities; like education, social backgrounds, religion, sex, gender, sexuality, race, and ethnicity, which shape the cultural identities of Algerian young people and affect their everyday life experience. Emphasising on the idea that social identities shouldn't be regarded separately, but rather as interconnected multiple identities, which intersect through systems of oppression and disadvantage, and influence individual's everyday experiences.

Intersectionality is an analytical framework that addresses multiple systems of oppressions and discriminations and helps in understanding how different sets of intersecting identities can affect people's access to rights and opportunities in so many ways. In this regard, Crenshaw explained the concept as:

Intersectionality is basically a lens, a prism, for seeing the way in which various forms of inequality often operate together and exacerbate each other. We tend to talk about race inequality as separate from inequality based on gender, class, sexuality, or immigrant status. What's often missing is how some people are subject to all of these, and the experience is not just the sum of its parts. (Crenshaw,1989).

Intersectionality was originally introduced by the American Lawyer, Scholar and activist Kimberley Crenshaw in (1989) through her published paper titled "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics". The paper explores on the double discrimination of racism and sexism facing Black women. Crenshaw focuses on legal cases which deal with race discrimination and sex discrimination separately, neglecting the fact that black women are both females and black, therefore, they subjected to discrimination based on their gender and race if not based on both. Although the term Intersectionality was coined by the scholar and activist Kimberley Crenshaw (1989), its roots can be traced back to Black feminism in the United States, indicated by the Sojourner Truth's speech "Ain't I a woman?" in 1851. In her speech, Truth expressed that race and gender were mutually exclusive. In this regard, Crenshaw illustrates "that the intersection of racism and sexism factors into Black women's lives in ways that can captured wholly by looking at the race or gender dimensions of those experiences separately." (1991: 1244).

Intersectionality highlights that social identities operate and intersect in individuals' lives in complex ways in everyday social contexts that it is hardly possible to deal with them

separately. The Combahee River Collective (1977/1995), a group of Black feminists, also argued that “We...find it difficult to separate race from class from sex oppression because in our lives they are most often experienced simultaneously” (Combahee River Collective, 1977/1995:234).

The term intersectionality is a lens that explains how multiple forms of discrimination, power, and privilege intersect in black women’s lives, in ways that are erased when sexism and racism are treated separately (Crenshaw, 1989). Since then, the term was highly associated with black women’s experiences of oppression. It comes from the works of black feminist scholars and activists (bell hooks, 1982 and also Patricia Collins, 1990/2009). However, intersectionality now is a widely adopted theoretical framework by various fields of studies, especially, women and gender studies (Butler, 1990). In order to understand the multiple interconnected forms of oppressions and discriminations that marginalized people face in their everyday life. Intersectionality refers to how race, gender, class, sexuality, ethnicity, religion, disability, physical appearance, and other social categories are interconnected and overlapped to shape the experiences of so many people resulting forms of oppression and privilege, such as classism, racism, sexism, patriarchy, and heteronormativity.

In this thesis intersectionality is a theoretical framework to explore meaning from the data. It allows an analysis of the intersecting and overlapping multiple identities, which play a key role in affecting Algerian young people’s opportunities, choices and interactions in the everyday life context. I have sought to use intersectionality as an approach to interpret the qualitative data of the thesis, as an analytical tool, intersectionality offers to help in acknowledging and understanding the overlapping systems of power and oppressions, such as sexism, racism, patriarchy, classism, capitalism, heteronormativity and others, reflecting on their impact on the Algerian young people’s life choices, agency, and opportunities in life. Through an intersectional lens, I will highlight the role of the intersecting of the multiple social identities, such as race, ethnicity, social class, age, gender, physical appearance, sexuality, religion and others and their impact on the everyday life interaction of the Algerian young people. Through which each one of them carries a multiple of an overlapping social identities, which results various forms of both privileges and advantages or discrimination and oppression depending on the context. These interconnected systems of oppressions influence young people’s life choices, and opportunities in so many ways. For example; young Algerian women have less access to certain locations than Algerian men. And they certainly have less freedom and choice to pursue their dreams and passion in life than Algerian men. Like they



have lesser opportunities as women to study whatever and wherever they want, pursue their dream job, travel/ travel alone, stay out late at night, wear whatever they want, and so on. Algerian women have more barriers in life than Algerian men in so many ways. Their gender, social class, marital status, financial status, age, religious beliefs and other identity markers play a key factor in shaping their lives and creating different and various forms of oppressions, which make them a marginalized group in the society.

At the same time, Algerian young men with less masculine features and more expressive physical appearance, like wearing colourful outfits, tight clothes, or accessories. In the wider data of the thesis, it was found that these men tend to experience oppression and disadvantages than other young Algerian men. They usually get judged by the society and get criticised or shamed by other men under patriarchy, because of their own choice of fashion or music tastes, their posture and the way they represent themselves to the outer world. The intersection of the different and multiple overlapping social identities; gender, sex, sexuality, and physical appearance combined together create a forms of disadvantages and discriminations in the lives of these group of Algerian young men.

Each individual or group of people have their own unique experience of oppression or privilege in life, which most likely is caused because of an intersecting the multiple social identities, such as, race, ethnicity, class, gender, sexuality, religion, age, sex, physical appearance and others, which interact to affect people's life experiences. Intersectionality supports the notion that social identities are complex, and individuals cannot be defined based on one separate identity, such as gender, race or ethnicity, rather it encourages to consider that each individual is influenced by a different set of the interwoven identities, which can present various disadvantages and advantages.

## **1-2 Cultural Studies**

Cultural studies is an interdisciplinary field of academic studies, that has its roots in many different subject areas, including sociology, anthropology, philosophy, psychology, political science, history and more. It is in fact the study of the ways in which culture is constructed and organised and the ways in which it evolves and changes over time. The field main focus is to study how meaning is created in social structures with adherence to race, class, ethnicity, gender, etc. The field of cultural studies has emerged from the Birmingham Centre for Contemporary Cultural Studies (CCCS), in the United Kingdom, which was initially established in 1964 by Richard Hoggart, along with other scholars such as; Stuart Hall, E.P.

Thompson, and Raymond Williams, who are considered the field's main founders (Hall, 1980). Cultural studies is an academic field that analyses and seeks to understand contemporary cultures by exploring a wide range of institution, media, concepts and formation such as; television, multiculturalism and cultural heritage. The field is important because it helps to understand people's cultures by shedding the light on the societal social structures, behaviours, and attitudes, and encourages critical thinking. Despite its interdisciplinary nature and its involvement in so many different fields of studies, culture still is the main subject of the field of cultural studies. Culture is a complex word, which cannot be explained in one single definition. As Raymond Williams (1981) has explored, the term can refer to the shared characteristics of a group of people, a community or a nation, which can include; place of birth, religion, language, cuisine, social behaviours, art, literature, and music and so on. It can also refer to the shared set of beliefs, norms, behaviours and values by a certain group of people, which they consider appropriate and acceptable.

The main focus of the CCCS was to research and explore the "low" popular culture and mass media rather than the elite "high" culture (Story, 1993). Cultural studies challenge the distinction between 'high' and 'low' culture and it focused on identifying systems of oppression and resistance in culture. The main theorists in the field focus on studying the everyday life of the popular classes and later it extended to include youth and youth subcultures, black and ethnic minority people, youth and youth subcultures. According to (McRobbie, 2020) cultural studies founders engaged in "Studying culture 'from below'; that is, the cultural practices and rituals of everyday life associated with ordinary people, or with groups and populations who did not belong to the powerful social classes or to the political elites".

Richard Hoggart's classic work *The use of Literacy* (1957), is considered a landmark work in the history of cultural studies. (Hall and Jefferson, 1975) In which he discussed the media, popular culture and the meaning and value of working-class life. His aim was to study how the 'appeals of the mass publications connect with commonly accepted attitudes, how they are altering those attitudes, and how they are meeting resistance' (Hoggart, 1957: 19). Hoggart expressed his concerns about the social change and the influence of mass culture and the consumption of mass media, such as Hollywood films, and rock 'n' roll music and popular forms of fiction, will replace and erode old traditional values of the old working-class, he associated with (Hoggart, 1957:24). Hoggart's thematic issue could be described as a type of template for my points of discussion within the ethnography on young people in Algeria.

Raymond Williams was also one of the major figures in the field of cultural studies, In his works *Culture and Society* (1958) and *The Long Revolution* (1961) he provided an analysis to understand culture by focusing on the social and political changes brought about under industrial capitalism and capitalist society. He was influenced by Marxist theorists, like Louis Althusser and Antonio Gramsci and the concept of hegemony. He insisted on viewing culture as 'ordinary'. For him the word "culture is ordinary, in every society and in every mind". That culture is not only related to art and upper-class values and ideas. He argues "a good living culture is various and changing and the need for sport and entertainment is as real as the need for art" (1961: 337). That for the understanding of modern culture, low culture (popular and mass culture) is as equally important as the study of high culture (art, classic music). He also defined culture (1958: 91) as "a whole way of life" an everyday lived experience "and the forms of signification (novels, films, but also advertising and television)" and exploring how these contributed to social, economic, political and cultural change. Williams also establish what has become known as 'cultural materialism' (Williams, 1980: 243). In my data William's idea of culture as 'ordinary' was significant because young people fused Muslim and Western style in their everyday life, in moments which were to them quite mundane but enjoyable.

Stuart Hall is one of the most influential scholars in the field of cultural studies; he has a major contribution to the spread cultural studies, both in inside the UK and outside it. He became a director of the CCCS during 1970; this period has witnessed the rise of cultural studies and an expansion of the scope of the field by including the study of race and gender.

Along with Hall's collaboration with Tony Jefferson, in their work *Resistance Through Rituals* (1976), there were other influential publications that came out from the Birmingham Centre, such as; Dick Hebdige's *Subculture: The Meaning of Style* (1979), they helped to establish and consolidate the study of popular forms and youth subcultures. Hall's works done under the Birmingham Centre also included studies on black Britain, politics, ideology, racism, the popular press, television broadcasting (including the news, current affairs, the power of the media), photography, deviancy, violence, crime, football hooliganism, poverty, law and order, class and education.

### **1-2-1 Cultural Identity**

It is extremely important for people across the world to protect and maintain their cultures and cultural identities from the new affecting forces of Americanisation, which aims at eroding

other cultures and generalising its own beliefs all over the world. In this section, I plan to use Richard Hoggart's *the Use of Literacy* (1957) as a cultural template to explore cultural identity. Richard Hoggart presents cultural identity through the depiction of the social and the economic changes that occurred in working class life during the period of 1930-1950 in England, mainly in the urban centres of Northern England, like; Leeds, Hull and Sheffield. Hoggart expresses his dissatisfaction about the social and economic vicissitudes which happened in Britain and had effects mostly on youth working class community following the Second World War period onward. This period is marked by the rise of mass conception, the collapse of the social order of classes and the emergence of an ideology of classless, valueless society. In relation, Hoggart attributes the massive transformations which affected the British working class community and threatened the existence of its cultural identity and the stability of its social class structure to what he calls Americanisation. The concept of Americanisation was pervasive in the study by which Hoggart reveals his disruption by the dominance of the invading forces which aim at erasing working class culture and replacing it with the "Candy Floss world" ( xiii). He portrayed Americanisation by showing its omnipresent aspects in the British working class context such as; the milk bars, juke-box boys, consumption of American media outlets like; magazines, crime and sex novels, Hollywood movies, music. Hoggart refers to the Americanisation by showing the excessive desire of working class youth to look like Americans in terms of their adoption of the American style, attitudes, argot.

Hoggart illustrates working class young people tendency to adopt the American life through the juke-box Boys; "a group of young working class who spend their time listening in harshly lighted milk-bars to the 'nickelodeons'" (220). According to Hoggart, this subcultural group labelled the juke-box boys were mindlessly influenced by the American life, and who excessively consume mass culture productions like; loud music, Hollywood movies, crime, science fiction and sex novelettes or magazines. Their influence can be elucidated through his passage "Many of the customers- their clothes, their hair style, their facial expressions all indicate- are living to large extent in a myth-world compounded of few simple elements which they take to be those of American life"(221). It is clearly indicated that working class youth at that time were concerned to appear like Americans by which they tried to adopt the American style: "drape-suits, picture ties and American Slouch" (221). They were desperately eager to look like Americans (Hollywood actors, top stars...) through changing their style, posture and gait.

A critical cultural focus will be applied to explore the influence of working class young people by American media forms through which they have been exposed to. Thus they tend to

adapt and modify their attitudes, behavior, habits, style and appearance just to look like Americans. Hoggart argues “The young men waggle one shoulder or stare, as desperately as Humphrey Bogart, across the tubular chairs” (221). He claims that most of working class youth like the juke-box boys were turned to be depressed youth with no hope, no ambitions, no belief, they even lost their sense of responsibility. They have no desire to engage in youth activities, they are passive consumers who are enslaved by the mass publication providers. In relation, Hoggart suggests “The contemporary forces are tending to create, the directionless and tamed helots of machine-minding class” (222). According to the author Americanization was seen as a menace which threatens to destroy and erode the British working-class culture and leads to the emergence of classless, valueless society/culture. “The hedonistic but passive Barbarian who rides in a fifty horsepower bus for three pence, to see a five-million-dollar film for one-and-eight pence, is not simply a social oddity; he is portent”. (223). It is announced here that the excessive consumption of the contemporary media forms by working class youth is not seen as just weird but rather as an indication of a gloomy future.

Throughout the study Hoggart articulated his attention and anxiety concerning the status of youth working-class, who seemed blindly following the newer attitudes and started to lose the sense of who they were, their values, beliefs and virtues of the old working-class class culture. Hoggart indicates “I have continually stressed the way in which newer forces are adapting and modifying elements in what was fairly distinctive working class culture”. (310). He expressed his distress about how the new forces of mass media publications were in a process of eroding and replacing what was known as the working class culture, and threatening its continuation. The focus of mass media publicists was to appeal youth working class, via magazines, newspapers, novels and music by which they get attracted and adopt the new attitudes and manners offered by the mass entertainment. In relation, Hoggart argues that “The newer women’s magazines are in this sense classless whereas the older kind belonged to particular social group” (310). The use of media for encouraging classless culture and egalitarianism, and making people lose their essence, cultural class and identity. Within the fieldwork young Algerian people found a freedom in Western clothes and fashion, but at the same times wished to carry elements of their own tradition within their representation of styles.

In his *Postmodernism*, Jameson (1991) characterized the postmodern era to be celebrating consumerism, multinational capitalism, global thinking. In this regard, he claims “That this whole global, yet American postmodernism culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout

the world: in this sense, as throughout class history, the underside of culture is blood, torture, death, and terror” (1991:5). He believes that postmodernism is turning the worlds into simulacra where the originality of things has lost its values; everything is copied and looks the same. In which capital, media and consumerism are the most essential elements with the rise of multinational capitalism and global thinking.

The theme of loss is mostly illustrated through the ‘anxious uprooted’, a group of working class scholarship boys, who were able to achieve respectful positions due to their intelligence. However, they feel uncertain and anxious about, to which class they belong to. They lost the sense of belonging to their own group/class or any other group. Hoggart states that these intellectual Working-class scholarship boys do suffer from anxieties because of being uprooted; the state of no longer belongs to their original culture/class, yet they cannot affiliate with the declassed professionals and experts. In other words, they become classless; they can neither go back to their original class nor be accepted in any other class. Therefore, they feel insecure and uncertain about their identities and to which groups they should be belong to. That feeling of being insecure is generated from losing belonging and being excluded from ones cultural community. Hoggart (1957) demonstrates this concept, through writing about the scholar boy, that “If he tries to be pally with working class people, to show that he is one of them, they smell it a mile off. They are less at ease with him than with some in other classes” (272). Emphasising on the theme of loss, isolation and being classless.

Based on Richard Hoggart’s work *The Use of Literacy* (1957), the current research will deal with the influence of the American Media on Algerian youth cultural identity. Recently, with the worldwide spread of the American dominance through promoting its beliefs and values via media consumptions and commodities, the majority of young people around the world seem interested to adopt the American culture and life. In relation, Weedon (2004) argues that “people are striving for western and mostly American life” (21). Many people around the world likely young people dream to live the American life and adopt its culture which is being exposed to them via media forms, assuming that by adopting it, they will be able to possess freedom and agency. According to (Hall, 1990) “Cultural identities reflect the common historical experiences and shared cultural codes which provide us, as “one people”, with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history” (223). Jensen (2003) states that cultural identity is “Worldview beliefs often pertain to conceptions of human nature, the relation of the individual to others in society, and moral and religious ideals”. (190). That is to say, cultural identity

refers to the set of beliefs, values, customs and traditions shared by a group of people which make them one unity and differentiate them from the others.

Generally, young people are known by their desire to rebel and resist their attraction to everything new and risky and their obsession to have agency and freedom. Therefore, they are the most targeted group in the society by the new forces of Americanization, since it offers youth freedom of expression, agency. In the recent few years there has been a huge promotion by Western societies and mostly America for their cultures through media forms. By which it succeeded to reach and influence most of young people by its concepts. (Weedon, 21-22). That is to say, many young people from different ethnic backgrounds get attracted by the American forces which are dispersed all over the world. Therefore, like many young counterparts around the world, Algerian young people might be influenced by the American media (Music, Hollywood movies, series). Their fascination and eagerness to adopt the Western culture and adapt it to suit the Algerian cultural context is being reflected through style, attitudes, behaviour and language. Despite knowing the obvious differences between both cultures, young Algerians seek to consume everything which seems new and unusual, in other words they get attracted to the different beliefs provided by the west through media that contradict with theirs. They cherish and admire the western life fantasizing that they will be western by adopting the new beliefs delivered through media without caring about their own self-respect, cultural identity and culture, ignoring their parents, society and most importantly neglecting the fact that it's their responsibility to protect and maintain the traditions and values that have been protected by the ancestors. As a result it is highly crucial for young people to preserve their cultural identity from being faded, because it is what represents their originality, uniqueness and continuation of their existence. With the strong determination of America to spread its culture and make the whole world have shared common values via advertising consumerism. One of the key constant issues in the thesis is to what extent young Algerian people retain their own cultural identity from disappearing, since it represents their belonging and solidarity to the society and the nation as whole in the face of attractive American identities.

### **1-2-1-1 Cultural Globalization and Global Youth Identity**

Globalisation in the 21<sup>st</sup> century has become an increasingly important phenomenon that has a significant effect on every aspect of people's everyday life, culturally, socially, economically and politically. Because of globalisation the whole world becomes standardised and culturally connected, especially through media forms, trade and consumerism. It especially had led to the rapid transformation of cultures around the world. Arnet in (2002:774) states that

“Globalization has existed for many centuries as a process by which cultures influence one another and become more alike through trade, immigration, and the exchange of information and ideas”. However, youth are most likely to be the most affected generation by globalisation, due to their daily interaction with global and western media, such as movies, series, TV shows, popular music, especially with the developments of technology and communication, and the widespread of the internet and social media platforms all over the world, which in turn “increase the interaction between different cultural groups and also accelerate cultural hybridization” (Tuncer, 2023:89). According to Arnet (2002) youth influence can be portrayed through their adoption of the American pop stars’ style, like their dress, hair styles and developing interests in English to understand the music sung.

The term ‘Globalization’ appeared only in the late 1950s, and later in 1961 it achieved recognition in the Webster’s dictionary (Waters, 1995). Then later in the years, the notion has gained academic interests. However, the 1990s witnessed the rise to prominence of the notions “global culture” and “cultural globalization.” (Kraidy, 2005: 38).

The notion globalisation has been described as an economic and political phenomenon; however, it is quite inevitable that it has made a huge cultural impact on people’s lives all over the world. Syamalamma and Krishna Mohan Reddy claim that:

Globalisation is concerned with international economy and political relations and thus is closely linked to the concept of geopolitics. Globalisation also broadly refers to the expansion of global linkages, the organisation of social life on a global scale, the growth of a global consciousness and hence to the consolidation of world society. (2009:14)

Their definition indicates that globalisation is a phenomenon that connects the world together and helps in blurring the geographical boundaries of the different countries and cultures across the globe. Globalization, as defined by Malcolm Waters (2001: 5), is a “social process in which the constraints of geography on economic, political, social and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly.” It is a process that describes the interdependence and interconnectedness of people around the world, at the political, economic and cultural level. Thus, it entails to unite people from different countries and affect all aspects of the modern social life across the globe. Similarly, Globalisation according to Albrow, "refers to all those processes by which the peoples of the world are incorporated into a single world society, global society." (1990:9). In other words, globalisation here refers to the unity and homogenization of the world culture. Globalisation has been variously described as homogenization of world culture or



Americanization (Schiller, 1976), mondialisation (Cerami, 1962), complex connectivity (Tomlinson, 1999), and McDonaldisation (Ritzer, 2000). Other scholars have identified it as hybridisation (Neverdeen Pieterse, 1995). Ray (2007:2) claims that “globalization points towards increasing hybridity and differentiation and thus depicts a complex and fluid social world”. Living in a global world, he claims doesn’t create homogeneity but rather an eclectic mixture of cultures.

The British sociologist Giddens (1990: 64) suggests that globalisation can be defined as “the intensification of worldwide social relations which link distant localities in such way that local happenings are shaped by events occurring many miles away and vice versa”, thereby changing all aspects of our everyday life. He argues that as people become interconnected, they tend to identify with the global culture more with the local culture. The sociologist Roland Robertson (1992:8) defined it as “the compression of the world and the intensification of consciousness of the world as whole”. And the Swedish anthropologist, Hannerz defined it as a “region of persistent culture interaction and exchange” (1994: 137). These macro processes were found amongst my young people at the micro level of their practical activities of mixing together.

Historically, globalisation has been tied up with so many concepts such as; Americanisation or Westernisation, which refer to the domination of the American culture and the spread of western cultures throughout the world, through the widespread of the American media, products and commodities in the other countries across the world. However as Shimemura, (2002: 88) state, globalisation isn’t a process that is closely linked with just to the United States, but it is rather a complex process of multiple cultures interacting and fusing with each other on a global scale. Similarly, (Varriale, 20016) claims that “Globalization was not only about Americanization, it was also about creativity and new hybrid identities”. Cultural globalisation refers to the expansion of commodities, ideas, values, beliefs, images, fashion trends, music, and so on, to create an integration and sameness in the modern social life across the globe. It represents those global “images of a planetary MTV generation listening to Britney Spear on a Sony Walkman in Nike sneakers and Gap sweaters while biting into Big Macs washed down by gulps of Coca Cola”. (Kraidy, 2005: 15).

From the PhD data, it would appear that the current influence of globalisation is way more impactful over people’s lives than it did before, especially with the major increasing technological advances, communication, digital and electronic devices, and the internet and social media platforms. People become more exposed to a variety of different cultures, which are mostly represented and shared through various forms of transnational media; social media,

films, music, and fashion, food and so on, which could lead to a fusion of cultures or cultural hybridization. According to Nillan and Feixa, (2006:2) “On the one hand, hybridization is a process of cultural interactions between the local and the global, the hegemonic and the subaltern, the centre and the periphery. On the other hand, hybridization is a process of cultural transactions that reflects how global cultures are assimilated in the locality, and how non-western cultures impact upon the West.” It is the fusion of multiple cultures together, or different forms of cultures with each other to form diverse and fluid new constructed hybrid identities. In this regard, Giddens (2001:64) suggests that: “Local traditions are joined to a host of additional cultural forms from abroad presenting people with a bewildering array of lifestyle options from which to choose . . . established identities and ways of life grounded in local communities and cultures are giving way to new forms of 'hybrid identity’”.

Globalisation is a phenomenon that has transformed the world in so many ways, it has offered both opportunities and challenges and brought social changes and cultural diversity among people across the globe. It also has opened up nation’s boundaries, allowing easy and fast flow of ideas and information, and promoting sharing cultural and social values among youths across the world.

Young people in Algeria today are more exposed to plenty of other different cultures brought to them by global media and the internet that encourage them to embrace and adopt different cultural identities. Despite the evident influence of globalisation on people across the world, there are some communities, who feel threatened by all the cultural changes and the western influence on their countries fuelled by globalisation, therefore, they reject it and attempt to resist it through experiencing cultural shocks, uncertainty, loss and being in a constant rethinking and revising of their traditional values and cultural identities, hoping to preserve their own traditions and cultures. (Abu-Lughod, 2007)

Culture is being affected by globalisation, as people around the world are being influenced and drawn to each other’s cultures, especially with the increasing growth of the internet websites and the ubiquitous usage of social media platforms by people from all over the world and all different age groups. In this regard, Tomlinson (1999: 1) argues ‘Globalization lies at the heart of modern culture; cultural practices lie at the heart of globalization’. We live in globalised world, where people exchange and get influenced by each other’s cultures, ideas, policies, views, opinion, trends, fashion, language, life style, food habits and daily practice etc.

While globalisation brought some benefits and positive effects to the world, such as economic growth, technologies and access of new markets, it has severely affected the construction of youth identities, and it also contributed to the erosion of the religious identities, traditional values and social and cultural identities among communities in the world. The process of globalisation has helped the spread of western cultures, through social media, popular music, movies and style and fashion trends, which in turn have affected youth cultural identities and brought about numerous social and cultural changes in so many countries.

Like in many western and non-western countries, globalisation has a huge impact on Algerian people at the social, political, economic and cultural levels. (Larbi, 2021) However, it is the younger generation that is mostly affected by globalisation forces and the western cultural influence on their daily lifestyles; through direct consumption of global media, commodities, popular music, fashion brands and style, language, behaviour and mannerism, hobbies and so on. According to Nayak, young people from the developing countries, such as Africa and Asia are most likely to be interested in copying the culture of the American youths, whom they idolise and think they have a better way of life than theirs. (2003: 76) and this can be easily reflected on their dress and style, music preferences, language, leisure activities, and so on.

In Algeria, during the fieldwork local music, movies and TV drama are highly accepted and very well hyped by many Algerian young people, while at the same time, they do enjoy a diverse selection of western popular music, Arabic music, Turkish music, and K-pop music (Korean Popular music). Globalisation played a key role in introducing to Algerian young people a variety of different popular music genres from all over the world, music like western pop music and Korean pop music. (Najla.B, 2024). Both Hollywood and Bollywood movies also gain a huge popularity among young Algerian people, along with Korean and Turkish TV dramas. The Japanese Manga and Anime also attract a huge fan base of young Algerian youths as well. Similarly, according to Tuncer (2023: 90-91) globalisation's significant influence can be shown through the widespread of technologies, media and popular culture, which they facilitate interactions between cultures and people across the world. He provides an example about the huge increasing population of Japanese anime, Turkish TV series and k-pop music among people worldwide, which lead to the exchange and interactions of cultures across the world. The cultural dimension of globalisation can be realised through the widespread exchange of cultures through technology, media, trade, migration and tourism. Such as, the worldwide influence of American movies and music, Japanese anime, fashion trends and soccer and other cultural aspects which have become easily accessible due to globalisation and its

influence on the world. (Ozer, 2019:164). Furthermore, globalisation has a major role in the rise and the population of K-pop music in many different locations around the world. K-pop is a westernised and hybrid music genre that has risen in the last decade, mainly due its adaptation of the western styles and the blending of different texts and music styles. (Kyong, 2018, 377) Cultural hybridity in k-pop can be portrayed through “the frequent use of English and multicultural references in K-pop songs and music videos, K-pop artists’ physical and musical presentation.” (Kyong, 2018, 375). Due its versatile and hybrid style, K-pop music attracted myriads of fans from different parts of the world, including Algeria. During the fieldwork, many research participants of this study are huge fans of k-pop music and are so obsessed with k-pop idols (Singers).

Another factor that indicates the global culture influence on Algerian young people is their fascination to consume global and popular brands, such as, Levis, Nike, Adidas, Apple, Disney, Netflix, Coca-Cola, Pepsi and so. (Larbi, 2021:260). In order to look fashionable, sophisticated and to achieve that sense of belonging to whatever country or culture they want to identify with. This whole diverse consumption of these various media forms, originated from all the different countries, could lead to a fusion of cultures and the creation of a diverse and a hybrid cultural identities. This emphasises that Algerian young culture is diverse, complex, and open to a wide range of global/ western influences, which may impact them in many ways and forms. In this regard, Larbi states that: “Algeria, despite the fact that the society is known with its traditions, a set of new strange practices have become part of peoples’ daily life. These practices affect almost all cultural elements, namely: religion, language, customs, arts and literature, music, clothes and cuisine” (2021:260). The influence of globalisation on Algerian youth culture can be seen through Algerian young people’s daily practices and lifestyles, which admittedly become more modern and western oriented; including their fashion and clothes, music taste and preferences, language, hobbies and interests and so on.

Due to globalisation and the spread of the western cultural influence that is mostly created by global media and the growth of the internet; youth cultures and identities across the world are being tested and challenged, through which young people are experiencing so many changes that are impacting their cultural identities and their everyday life in so many different ways and forms (Scopelliti, 2018). Accordingly, this PhD study in its empirical chapters aims to explore the cultural influences of globalisation and western cultures on Algerian young people’s

cultural identities; music preferences, style and fashion, interests, values and other everyday life activities in the Algerian society.

### **1-2-2 Youth Cultures and Subcultures**

This section is devoted to discuss the various theories of youth subcultures, shedding the light on the nature of youth and the reasons behind their behaviour according to some of youth subcultures theorists. Youth is a dynamic phase in the human life; it refers to the extended period between childhood and adulthood (Laughey, 2006). In other words, the concept youth signifies people who are neither immature children nor matured adults. It refers also to the phase of life where individuals are tend to be energetic and take risk, it's the age when they begin to call for their independence, rebel and refuse to confront to the family and to the mainstream society. Youth are known by their obsession of being distinguishable from the rest of society's members through their style and hedonistic activities, and resisting adults' control and surveillance. Therefore, young people are perceived as engaging in deviant and delinquent behaviours in order to assert their independence and agency. Cultural identity is a significant key concept in this study, in which the main focus will be on exploring the impact of popular music and its role in influencing Algerian young people' cultural identities. Highlighting on the ways and strategies they use to deal with their struggles and inner conflicts to maintain their cultural identities, while following what they like and what identify them as individuals.

### **1-2-3 Chicago School Theory**

Youth never failed in attract researchers from different disciplines to study them at the sociological, psychological and the cultural perspective for understanding the reasons behind their challenging behaviours. As stated by Miles (2000:1) states: "For too long social scientists have portrayed young people as excluded risk-taking trouble-makers motivated by nothing more than their own rebellious self-interest". The earliest attempts to introduce the concept youth subculture rooted back to the 1920s- 1930s by the Chicago school; a group of US sociologists from the university of Chicago who were concerned in studying youth subculture through conducting empirical studies particularly using ethnography (Blackman 2014). One of the basic perspectives of Chicago School is that it regards youth subculture as a normal behaviour shaped by social and cultural contexts not as a biological factor or psychological disorder. According to Frith (1984) criminal behaviours are normal response "determined by cultural norms and not as a symptom of psychological deficiency" (40). In other words, youth

deviance and criminal behaviours are normal response generated due to certain conditions in social and cultural contexts.

The pioneering works of the Chicago School were conducted by Frederic Thrasher, Paul Cressey, William Foote Whyte and Howard Becker in which they used ethnographic studies to study youth deviance. Cressey's ethnographic work entitled *Taxi-dancers* (1932), relied on observing young female dancers, who were hired in private clubs called Taxi-dance halls as dance partners for men. A recent updated study influenced by the Chicago school approach was presented by Colosi (2010) is the ethnographic account of lap dancing on 'occupational subculture' drawing attention on the world of a group of adult dancers and forms of deviance. In Whyte's *Street corner society*, he applied ethnographic observation of an American-Italian Slum named by Whyte as 'Cornerville', for studying the behaviour of youth gangs in that neighbourhood. He claimed being a member of gang and behaving in disruptive way was part of living in that region. Therefore deviance was just a part of their daily life routine. Thrasher (1927) in his study on youth gangs in Chicago found that gangs were formed as a reaction against adults' opposition and disagreement and that, gangs do participate and interact in several activities not just conflicts and riots. (Brake, 1985: 36). Thrasher's findings elucidate that gangs' delinquent behaviours are generated from the sense of experiencing pleasure and hedonism and not because non-normative state. In other words, young people involved in gangs to achieve pleasure and live adventurous life as a group, not because they suffer from psychological problems. (Blackman, 2014). And Becker's theory of labelling which relies on the idea that deviant behaviour is a result of social labelling, that "social groups create deviance by making the rules whose infraction constitutes deviance and by applying those rules to particular persons and labelling them as outsiders" (1963:9). That is to say, being marginalised and labelled as outsiders by dominant authorities like courts, police, and mass media prompts youth to resort to deviance and delinquent behaviours.

A contrasting theory to the Chicago school approach which see deviance as normal response derived from social economic conditions, is the Structural-Functionalist approach presented by Merton through his social theory of deviance in (1938) which was based on Durkheim theory of Anomie. Merton explains deviance as a dysfunction between cultural goals and institutional means. He argued that deviance arises due to individuals' inability to solve their problems and achieve their social goals in legitimate ways. Thus, feelings of strain and frustration will arise. A. Cohen in (1955) revised Merton's theory of deviance, suggesting that deviance requires "the existence, in effective interaction with one another, of a number of actors with similar problems of adjustment" (A. Cohen, 1955: 59), in other words, Cohen theorised deviance to be a

collective behaviour experienced by group of people looking for solutions to their shared problems. That is to say, Cohen opposes Merton's model which frame deviance to be an individual reaction not collective. This functionalist theory of deviant subcultures dominated the study of young people's culture from the 1950s to the 1970s (Brake 1984).

#### **1-2-4 The Centre for Contemporary Cultural Studies (CCCS) Theory**

In UK an approach which built on the Chicago School Tradition in opposition to the functionalist approach emerged during the 1960s-1970s at the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. Based on CCCS theories, youth subcultures is a form of resistance against the dominant and parent culture. Blackman (2014) argues that "At the core of CCCS theory youth subculture is resistance and dissent" (502). CCCS scholars theorised youth subcultures through analysing British working-class youth subcultures; Mods, Skinheads, Punks, Rockers, and Teddy boys. The CCCS analysis of youth subcultures is based on two perspectives, one is to discover the connection between subcultures and class and the other, is to reveal the meaning communicated through style. According to William (2007:576) in the British theories of subcultures working class youth are depicted to be struggling to distinguish themselves from both parents' working class culture and from the dominant bourgeoisie culture. This new approach to subculture derived from the National Deviancy Conferences during the 1960s and enabled a more cultural; and reflexive approach to emerge. It could be described as the emergence of a British labelling theory (Blackman and McPherson 2022).

The CCCS emphasis was to discern how subcultures provided symbolic solutions to working-class youth (Clark et al. 1976). They understand subcultures through the lens of social classes and class struggle over cultural and social power. "The most fundamental groups are the social classes, and the major cultural configurations will be, in a fundamental though often mediated way, 'class cultures'" (Clark et al. 1976).

Influenced by Levi-Strauss, Phil Cohen's concept of magical recovery which was introduced in *Resistance Through Rituals* (1976) to suggest that subculture is a collective reaction to resolve and bring back the faded traditions of working-class community due to the socio economic change in Britain after the war. Similarly, Bennett stated in (1999) "According to the CCCS, deviant behaviour of such youth cultures or 'subculture' had to be understood as the collective reaction of youth themselves, or rather working class youth, to structural changes taking place in Britain post - war society". (1999:600) P. Cohen (1972) claimed that subculture is to be

found only in the working class context not in the middle classes. In other words, subculture is associated with the subordinate people who seek differentiation and not with the dominant class, who are already different. (1972: 30).

Subcultural group members in addition to their possession of a set of shared delinquent/deviant behaviours and manners, shared problems of adjustments to the dominant culture, they have also a similar style. Which mark them and stand as a distinctive code of the group members which distinguish them from the mainstream. Style according to the CCCS is an essential element of subcultures; moreover it has a significant role in revealing youth subcultures hidden meaning of resistance. In an attempt to study subcultures styles, CCCS scholars relied on semiotic analyses to understand and decode the meaning behind subcultural groups' styles. Hebdige (1972) clarifies "through the ritual consumption, through style, that the subcultures at once reveals its 'secret' identity and communicates its forbidden meanings" (103). That is to say, unlike young people from dominant cultures, clothes worn by members from subcultural groups are meant to bear deliberate meaning conveyed through style.

Hebdige (1972:103) argues that Levis Strauss's "concept of bricolage can be used to explain how subcultural styles are constructed". He explored style as bricolage, stressing that subcultural groups use style to express symbolic meanings through appropriating objects or commodities, to use them in a new way with new meaning that contradicts with the original meaning. Like teddy boys' Edwardian suit, mods' scooters, rockers' black leather jackets and punks' safe pins. Hebdige suggests that all these object used by subcultural groups are constructed through bricolage, to possess symbolic hidden meanings that resist the traditional norms and values. The use of stylistic items by young Algerian people from the fieldwork was a common practice and in many senses it normalised their identity.

### **1-2-5 The Post Subcultures Ideology**

The 1990s have witnessed an alternative approach to the CCCS studies of youth subculture known as post-subcultural theory, or postmodern theory of youth subculture. In this period there was an apparent change in youth social life which led post subculture theorists to rethink about youth behaviours, style and subcultures and reconsider CCCS theories on youth subculture. Traditional subcultural ideologies appeared to post sociologists redundant in studying youth cultures and social life. Bennett claimed subculture as "Little more than a convenient 'catch-all' term for any aspect of social life in which young people, style and music intersect"(1999:599). The post subculture position asserted that subcultural theories didn't succeed to cover or shape what is really mean youth social life, music, style.



Postmodern theorists have replaced subcultures by alternative concepts such as; post subculture, tribe or neo-tribe”, scene, lifestyles. Redhead (1990) one of the leading figures in postmodern youth subcultural studies, he introduced the term post-subcultural theory, and latterly developed by Muggleton (1997-2000). In which they consider prior studies on youth subcultures as no more applicable to the contemporary youth culture. Among the basic principles in post subcultural theory is that it focuses on music and popular culture with an emphasis of youth heterogeneous, changeable styles. Redhead (1993:3) states, acid house or rave was “notorious for mixing all kinds of styles on the same dance floor and attracting a range of previously opposed subcultures”. Similarly in opposition to the traditional concepts of subcultures, Bennet in (1999) illustrates the significant role of the dance music in displaying the link between music tastes and style in young peoples’ lives, by revealing that the visual image chosen by youth is based on individuals’ choices not compulsory. The core perspective of postmodern theories is that subcultural styles are based on individual free choice, and not because of social or cultural factors.

Muggleton (2000: 48) and Bennett and Kahn Harris (2004:12) suggest that, youth post subcultural identities and group affiliations are increasingly flexible and diverse. And that post subcultural identities compared to the modern theory are more flexible and fluid, and to be constructed through the free floating style. The post subcultural position suggests that, young people are not committed to be involved in a particular subcultural group, they are free and to move from one identity to another, or to join various range of groups through appropriating different styles.

Following Redhead’s theory of post subculture Muggleton (2000) has defined post subcultures as celebrations of individualism, agency and freedom of choice. In which he claims, “They don’t have to worry about contradictions between their selected subcultural identities, for there are no rules, there is no authenticity, no ideological commitment, merely a stylistic game to be played” (2000: 47). That is to say, style is the core element that shape subcultural group identities. A key problem for the post subcultural approach was that it labelled subcultures as inauthentic and having no depth, this defined the young people as lacking commitment and thus they were then defined as superficial which the development of subsequent subcultures including Grime and Drill stand in opposition to this postmodern theory (Blackman and Kempson 2016).

The French sociologist, Michel Maffseoli (1996:98) introduced alternative term to subculture, “tribes”. He states that tribes are “without the rigidity of forms of organisation with

which we are familiar; it refers more to a certain ambience, a state of mind, and is preferably to be expressed through lifestyles that favour appearance and “form””. This clarifies that tribes are formed out of flexible, fluid grouping of young people with individual identities constructed through consumption.

Similarly, Bennet argues on Maffseoli’s tribes/ neo-tribe, that “ groupings which have traditionally been theorised as coherent subcultures are better understood as a series of temporal gathering characterised by fluid boundaries and floating membership”.(1999: 599-600). That is to say, youth subcultural gatherings are formed to be flexible and changeable not rigid as they were theorised traditionally.

Lifestyle theory was introduced by Bo Reimer (1995) and Steve Miles (1995, 2000). In which they sought to examine the power of consumption in shaping youth identities. Miles (2000) states “lifestyle can be effectively described as the material expression of individual identity” (2000:28). Similarly, Polhemus (1997) depicted youth cultures as a “supermarket” of style, where variety of styles to shape young people identifies through visual image. Bennet (2000) claims that lifestyle theory stressed on the significance of consumerism in helping young people to form their cultural meaning and authenticity. (1997:27) In other words, lifestyle theory aims at projecting the role of the various styles selected by young people, in constructing their unique individual identity. In essence post subcultural theory is based on postmodern ideology that promotes heterogeneity, individualism and consumerism. Thus, they see deviance as an individual style choice and not as a collective behaviour generated from social constraint. However, their theories are not reliable since they have no evidence. In relation Bennett in (2011) argues that “In post-subcultural discourse, it is largely taken for granted that young people’s tastes, interests and cultural affiliations are fluid and interchangeable. However, beyond the small handful of published studies discussed above, there is very little in the way of reliable data to assert such claims at a wider sociocultural level” (2011:503).

From the early perspectives of subcultures theorised by the Chicago school, the CCCS and postmodern contemporary theories, the current research is going to theorise Algerian youth desire to appropriate American culture as a form of resistance and opposition to the dominant and parent cultures, moreover as an act to assert their agency and independence from the traditions and norms. They exhibit their resistant identities through consumption of style, music and argot.

### **1-3 - Popular Music Studies**

Popular music studies emerged in the 1980s as an academic discipline with analytical tools taking an interdisciplinary approach towards the study of contemporary music. The approach of popular music studies has been significantly influenced by the work of the CCCS including Paul Willis (1978), Dick Hebdige (1979), Angela McRobbie (1999) and Paul Gilroy (1991). It focuses on the multiplicity of different popular music genres including folk, soul, rock, punk, metal, rap, dance and grime. Popular music studies bring together elements of musicology and has been significantly influenced by sociological approaches for example the work of Simon Frith (1983), David Hesmondhalgh (2002) and Sheila Whiteley (2000) and critical concepts within cultural studies for example through the work of Andy Bennett (2000), Roy Shuker (1994), Lucy O'Brien (2012) and Tim Wall (2013).

At the same time popular music studies has been criticized for leaving music out and concentrating too much on the social and cultural expressions of popular music (Tagg, 2011). It is highly important to cover popular music studies in this study, because as Blackman (1995: 42) argues within the musical style exists a kernel of relations and practices within the youth cultural group “the band is the bond.” It is this interactive relationship that I found within my fieldwork.

Popular music is usually referred to as the commercially oriented music and mediated electronically through records and media forms such as; Television, radio, internet and so on, demonstrating its popularity through music records, charts, and rates, and the number of views on social media platforms such as on YouTube and music applications such iTunes, Spotify, and Music Apple. Popular music is generally produced and performed by artists and professionals, and mostly promoted and consumed in modern cities with urban cultures. In this regard, Hesmondhalgh and Negus claim, that: “So many writers use the term popular music to designate music which is mediated electronically and which comes to its listeners via the playback of audio and video recordings, or via the internet, or through performance on film or television or amplified live performance”. (2002: 2). New technologies and innovative media forms have a key role in the spread and popularity of popular music across the world to reach a wide range of audience from all over the world.

It is quite difficult to provide a proper and specific definition to popular music, due to its interdisciplinary and complex nature. However, Shuker claims that:

It seems like satisfactory definition of popular music must encompass both musical and socio-economic characteristics. Essentially, all popular music consists of a hybrid of

musical traditions, styles, and influences, and is also an economic product which is invested with ideological significance by many of its consumers. (1994:7-1998:228)

Popular music is usually made to target groups of young people across the globe. It is considered to be one of the most important expressive aspects in youth cultures/subcultures. Music is a means of expression and communication that many young people consume and use to exercise their agency and to express and project their distinct identities. Popular Music with all its different genres has a multiplicity of influences on young people's cultural identities, affecting their ideas, thoughts, values, lifestyle, appearance, language, and so on. Popular music studies have been focused on European music and had little focus on non-western music. (Kasdi, 2022) Therefore, this study will focus on Algerian young people's diverse taste in popular music, including rai music; one of the most popular music in Algeria especially among young people.

### **1-3-1 Definition and Origins of Rap and Rai Music**

Music is a means of entertainment, which plays a major role in most of young people everyday life all over the world. It is quite common to find a young person, who has a favourite music genre, favourite song or a favourite artist. Laughey (2006) states that "young people on the whole are fans of music genres or another". This section will deal with Rap and Rai, music of expression and rebel which is most likely consumed by youth. Rai and Rap are two different music genres that come from totally different social and cultural contexts in Algeria. Despite their difference they seem to share the same aim and message transmitted through their music lyrics. That is to say, both genres appeal and target youth audience, they convey hidden voices and express cultural as well as sexual freedom. They are forms of articulating anger and frustration against the mainstream, rebellion and resistance to the conventional norms and values. Moreover, both of them generate moral panic through discussing taboo themes that include profane lyrics and obscene language with an emphasis on materialism and misogynies attitudes. According to Noor Al Deen "Rai and Rap music become a form of social protest and cultural expression for voicing frustrations". (2005: 609) In other words, like Rai has a very significant impact on Algerian youth because it expresses their hidden desire and repressed voice, it reflects their feelings of discontent and despair about the surrounding circumstances in the country. Rap also has the same importance to Black youth across the world, who consider rap as a medium that exhibits their culture, traditions, identity and most importantly their repressed voice.(Rose, 1994) In short, rap and rai music genres are similar in the way that they represent the voice of the voiceless.

### **1-3-1-1 Rap Music**

Rap is a music genre based on narration and storytelling techniques, mostly performed by Afro-American singers labelled as rappers. It relies on recounting personal experiences and negotiating political, economic and social issues with a rhythmic way. According to Bennett “Rap is a narrative form of vocal delivery in which rhyming lyrics are spoken or rapped in a rhythmic patois over a continuous backbeat” (2000:134). Rose in (1994) defined Rap music as “A black cultural expression that prioritizes black voices from the margins of the margins of urban America. It is a form of a rhymed storytelling accompanied by highly rhythmic, electronically based music” (1994:2). Based on the definitions stated by Bennett and Rose, Rap music is thoroughly associated with African Black culture in which it reflects their social life, attitudes, style, and language. It relies on storytelling techniques with rhythmic tones and rhyming sentences. Rap is a global vehicle of communication which gave the African diaspora in the world the opportunity to express themselves and allow their voice to be heard all over the world. Similarly, Smitherman (1997) argues that Rap has become youth’s significant tool for portraying their dissatisfaction with society through using the old black African oral tradition. According to Mize (2014), Rap music has emanated from the African Culture, particularly rooted back to the “Griots”; a respected African oral praise singers, who were known by praise singing and chanting stories and speeches. In other words Rappers storytelling skills with rhythmic tones traced back to the former African tellers. (Lipsitz, 1994) indicates that Hip hop style emerged in the 1970s in south Bronx in New York City, by a young African-American street gang member known as “Africa Bambaataa”; one of the pioneers of hip hop, a rapper, a disk jockey and record producer. He was the founder of ‘The Zulu Nation’ a hip hop group formed to direct away the wrath of south Bronx youth from vandalism and gang rebellions caused by the renewal programs and economic recession, into music, dance and graffiti. (25-26). Meanwhile in Bronx, Rap became a crucial mean for negotiating social and political problems of the area. Due to the simplicity of Rap music which didn’t require a deep knowledge of music, many young people at that time found Rap an ideal mean for expressing their ideas, narrating their stories and experiences, dealing with issues such as; political corruption, poverty, racism, and unemployment. Among the first well known rappers who begun addressing Afro American life are; 2Tupac, Dr. Dre, Ice-T, Ice Cube, Queen Latifah, Snoop Doggy, and so on. In the study it was found that the young Algerian people also liked recent rap artist including, Lil Wayne, Eminem, Drake, G-Easy, and Nicki Minaj.

### **1-3-1-2 Rai Music**

Rai is one of the most popular musical genres in Algeria; it is mostly listened everywhere in Algeria. Rai aroused in the early 1990s in the west of Algeria, Oran. At first it was just popular in the western regions then, lately it started to expand and gain popularity in the other parts of Algeria and in the world as well. Rai as a term signifies words such; opinion, decision and vision. It was called so because in 1930s, Rai singers used Rai to express their opinions about the social and political life in Algeria under the French coloniser. Rai is a taboo and a controversial popular music in the Algerian society; it was not well accepted and appreciated by certain conservative people, and that's because of the type of music it represented. Rai was a music genre, known for its bold and provocative themes, including: sex, drugs, illegal immigration, sorrow of love, romance, betrayal and so on. It is usually performed by outspoken and daring artists, in socially inappropriate locations, such as brothels, cabarets and nightclubs. In this regard, Langois (1996: 260) states: "Rai has been the music most associated with discrete social domains, single-sex wedding parties, 'night-clubs' and brothels, that is, arenas where singers could be outspoken and provocative". As Kasdi (2022) reveals the slow acceptance of rai music in Algeria has meant the growth of large venues and outdoor rai festival where young people celebrate this challenging music genre.

The origins of Rai Music traced back to an acoustic music termed as Melhun, or traditional Rai which is a Bedoui (rural) poetry sang in the local dialect of Arabic. It appeared in the western regions of Algeria particularly Wahran (Oran). It was played by the basic local musical instruments like gallal (metal drum) and a Ghasba (a wooden flute) and Bendir (hand drum). Male Singers of Malhun music are called Cheikhs (Master). The term Cheikh in Algerian/ Arab culture refers to an old person with a respectful status and wisdom. According to Noor Al Deen (2005) Cheikhs were targeting youth generation through singing about traditions, culture, values and even politics. In comparison to Cheikhs who were deemed as honourable performers, Cheikhas (female singers) were not. Cheikhas have first performed the Rai in the 1940s. They were notorious by their profane lyrics and bold themes. That is to say, they were known by their usage of banned topics, like love, relationships, desire for alcohol and drug and so on. Such subjects were not supposed to be performed in public and by women in particular. Moreover, they used to perform for men in bordellos (Cabaret), bars and cafes. Therefore, that type of rai music was way less respectful than of the Cheikhs'. Among the famous Cheikhas is Cheikha Rimitti, who debuted in the early 1940s and lately become known as the founding father of Rai music. She was known by her bold lyrics which were regarded as sensitive issues at that time, like dealing with love, sexuality, pleasure of alcohol and drug. Among her songs;

“Ana w ghzali” (me and my lover), “Khallini Khallini” (let me let me), “Charrak gatta” (tear and rip).

In 1940s a new style of music called Wahrani has been created by Blaoui Houari, one of the important figures who contributed in the development of Rai Music. It was new because of its combination of western instruments like (piano, guitar and violin) and the local traditional percussions. What is known now as Rai music is based on cheikhs’ melhun and a continuation of Wahrani music, it is a music performed by males and females labelled as Cheb and Cheba. Most of their lyrics focus on themes like; poverty, unemployment, misery, banned relationship, pleasure of alcohol and drug, alienation, sorrow and pain of love, betrayal, and unfaithfulness.

After the Algerian independence (1962), during the president Houari Boumédiène’s reign, Rai music was strictly controlled and banned from the nation radios, as a decision made by the Algerian government to clean the society from the immoral values left by the French coloniser, and that by closing all sorts of places where Rai might be performed. (El hamamsy and Soliman 2013: 48-49). Noor Al Deen (2005) claims, that Rai was banned because it is associated to cheikhs who used to criticise the government. Like Ahmed Sabar and Wahrani star. Many Rai singers were censored due to their taboo topics which are not accepted and contradict with the traditional Islamic culture, in addition to their criticism of the regime in terms of the social, economic and political situation. Despite being banned from TV and radio stations, Rai gained acceptance to be performed officially in 1985 at the First Festival of Rai in Oran.

In the late 1980s Rai was seen as a moral panic that threatens the Algerian society particularly youth generation (Cohen 1972/1980). Meanwhile with the Islamic Fundamentalists or the Islamic Salvation Front (FIS) an Islamic party elected to defeat the ruling the National Front of Liberation party (FLN) in the national parliamentary elections, rai artists have been accused of destroying social morals and inciting youth to rebel, especially after the revolt of October 1988, most of rai singers were blamed of being the cause of that revolt. By 1990s due to the civil war in Algeria “black decade”, many Algerian Rai singers had been attacked by the Islamic extremists, among them Cheb Hasni who was assassinated in 1994. Cheb Khaled, Cheb Mami and others managed to escape to Europe particularly to France, where they paved the way to Rai music to be known internationally. In addition to Cheb Khaled who is entitled as the king of Rai, Cheb Mami also has contributed to the popularity of Rai at the local and the international level. Among their famous works that led them to be internationally famous are, “Let Me Rai” album by Cheb Mami which was recorded in Los Angeles in 1989, Khaled’s album “Kutche” and the single “Didi”, years later he released “Aisha” which had a great

success locally and internationally. It is with these songs that rai music has been launched to the international world.

In fact rai music isn't just for entertainment, but rather it is a music that holds a message that reflects young Algerian's despair and the struggle against social pressures, their personal desires and aspirations for freedom from social restrictions. Therefore, it represents a significant part of the Algerian youth's cultural identity. According to Schade- Poulsen (1995) Rai is a representation of the complex duality of the identity of Algerian youth, in which it depicts their desire for the western life and their commitment toward their culture and traditions. In other words, it reflects simultaneously their controlled desires and interests toward western lifestyle and their feeling of guilt toward their culture, traditions and religion.

### **1-3-1-3 Themes of Rap and Rai Music Songs**

Rap and Rai music have contributed to bring a range of complex social, cultural and political issues in both contexts America and Algeria through narrating techniques and storytelling (Rose, 2008). One of the major shared features between Rap and Rai is that they both address youth audience while singing about daily life issues such as, unemployment, alienation, immigration and tackling with personal matters that may happen to any young person. At the early beginnings Rappers have used rap as a mean to tell stories about the ghetto life and reflecting African Americans' real daily life in New York City. Dealing with topics that affect every single African American like; racism, abuse, oppression, poverty, violence, and crime. Among the prominent rappers; Ice Cube who referred to his ghetto stories through "Tales from the dark side", Tupac's "Only God can judge me". Rose in (1994) claimed that most used themes by male rappers were personal and social subjects like, narrating how to gain and maintain a social status in the local area while evading gangs, telling their experience of losing friends due to shootings and drug overdoses, sexual violence over women and son on. Female rappers' focus was more about telling stories about women relationships with men, about doubt, mistrust, feeling insecure when involving with a gangster. And the most frequent subject is recounting about neighborhood crews and possess.

Rap and Rai music are strongly associated with the concept of expressing opinions freely about the authorities, love and sexual desires. One of the major themes discussed in both genres are sex, love, misogyny. Most of Rap songs contain explicit lyrics about sex, love relationships, glorifying alcohol and drug use, and degrading women through cursing and swearing at them. These themes are obviously shown in 50 Cents' works "In da Club" and "Candy Shop", Salt N Pepa "Push It", Jay-Z feat. Twista & Missy Elliot "Is That Yo Bitch", Kayne West "Gold



Digger” and others. Among Rai artists who tackled with the same subjects are, Chikha Rimmitti, Cheb Hassni and Cheba Zahouwnia “Barraka” (cottage) where they both explicitly sang about love, sex, Women’s freedom and resistance of elders and society. Cheb Khaled “Detni Essekra” (lost due to Alcohol), Cheb kader “Kifech khrajt maak” (why did I date you). In both genres women are portrayed as unfaithful, source of pain and Gold diggers. Opposing to this female rappers for example react against male rappers obscenity about black women, by songs such “ladies first” and “U.N.I.T.Y” by Queen Latifa, songs which uplift women and portray them as queens of civilisations not as objects as they are portrayed by male rappers. In their song “Independent”, Salt N Pepa criticise black men incapacity to make money and afford material possessions to their women (Rose, 2008).

Like any popular music Rap and Rai has fans and haters, that is to say what is being presented by both genres’ artists is not necessarily supported and accepted by most of people. Rappers on the one hand are mostly criticized because of their video clips and music lyrics which contain profanity displayed through glorifying sex, materialism, alcohol and drug usage, hatred against women, vandalism, gangsta mentality and violence. Violence for instance in Rap music symbolizes masculinity and machoism as it is portrayed in Eminem’s “My Name Is” , GANKSTA NIP "Psycho" and the Convicts’ “Whoop Her Ass” in which women’s disloyalty, violence and misogyny are the major themes. Rap video clips are especially known by advocating nudity, sexism, gun clapping, physical beating and materialism, where half naked women dance erotically, gangs gathering in the neighborhoods, shooting and killing people, showing off by fancy cars and houses, in addition to their distinctive style which is marked by excessive use of golden accessories and tattoos. All these images portrayed through their video clips suggest that, Rappers want to say to the world that they are no longer vulnerable or weak, they are rather physically strong and tough, possess money, surrounded by sexy black women, showing off their sexual power over women. Among the rap video songs that include these themes; “My life” the Game feat Lil Wayne, “Drop the World” Lil Wayne feat Eminem, “Too Rich for the Bitch” 50 cent, The Game “dreams” and Dr. Dre. Feat Snoop Dogg “Still D.R.E”.

Rai artists on the other hand have haters who blame them of promoting immorality into an Islamic conservative country, through their bold and vulgar lyrics which do not goes with the traditional values and norms. Like Rap, Rai emphasises on expressing sexual and personal desires loudly through music while highlighting subjects like; pain of love, unfaithfulness of women, immigration, sex, loneliness, alcohol and drugs.

Although Rai and Rap are highly criticized, they have some positive features that attract young people to it. Apart from the lewd lyrics and vulgar language, rap and rai Rap can be

positive in inspiring and educating the listeners from the experiences and stories told by the artists via storytelling technique. They may contribute in raising awareness in young audience about social issues like justice, racism, unemployment, poverty and religion. Rai has some artists who use the music to advice and direct youth. Cheb Bilal “Elghorba”, (immigration) “Elkass”, (Alcohol) through which he states the negative effects of both alcohol and immigration on Algerian young people.

Both Rai and Rap are two forms of protest and resistance against the mainstream. Therefore they have been criticized by right-wing media outlets and most of both genres’ artists have been censored because of their vulgar lyrics profane language. Rai artists for example have been accused of inciting youth to rebel against the government, stating that Rai was the cause of October revolts in 1988. Moreover, Rai music was banned from radio broadcasting by the Algerian government, because of its bold topics that menace the stability of the Algerian society. Rappers as well, have experienced rejection, warnings and banning from radio broadcastings. They have been criticised by white American media outlets and white politicians for promoting violence, misogyny and hatred against whites. In relation, Rose argues that president George Bush for example expressed his Anti-rap position through calling Ice T’s work “Cop killer” as sick (1994:183). Sullivan (2003) claims that “the vice president Dan Quayle attacked rapper Tupac Shakur for promoting violence” (607). Media didn’t just attack the rappers for their work but even their fans, labelling them as potential killers. Sullivan (2003) states that “Rap black fans were viewed by media outlets as potential victimizers” (608). Among Rappers who challenge the state and rapped criticising the police are; Ice Cube “how to survive in south central” criticising Los Angeles police treatments of African Americans (Racism). N.W.A “Fuck tha Police”, Public Enemy “Fight the power”. Similarly some of Rai singers dared to resist the authorities and used their music lyrics against the government’s corruption. Artists like Cheb Azzedine “Chouf el Hogra” (look at the abuse/injustice), and Cheb Khaled “Win el harba win” (Where to flee).

Music attracts young people from all over the world and it has an impactful role in every aspect in their daily life. It affects their life choices, lifestyle and fashion, language, beliefs, values and mostly it shapes their identities and who they are and wat to be. Similarly, Algerian young people use popular music such as rap, rai and other types of music genres, in order to reflect on their desires and issues in life, and most importantly to express their agency and to voice their opinion to the outer world.

## **1-4 Fashion Studies and the Everyday Life Representation**

### **1-4-1 Fashion Theories**

Over the past few decades especially with the emergence of globalisation and the spread of the new innovations of technologies and the excessive use of internet platforms (YouTube, Facebook, Instagram, Tik-Tok and Snapchat), people from different places across the world have access to the global market and online shopping sites, therefore, they become more interested in consumption various types of products; including clothes. Today, fashion plays a significant role in most people's lives of all ages; people use clothes for different purposes and not just as a means for dressing the human body. Clothes and body adornment are generally perceived as a vehicle of expression and self-representation. Individuals and societies use clothes and body adornments to construct identities and express their own distinct styles which reflect their beliefs, and backgrounds. Accordingly, Bennet (2005:96) argues that, "Fashion plays a vital, if not the most important role, in enabling individuals to construct, sculpt and express their identities, especially in larger metropolitan cities where they to "mingle with crowds of strangers and have only fleeting moments". Fashion allows people to look different and distinct from each other, to visually express their inner self and identities through clothes and the different body adornment.

Being fashionable or having a fashionable style could refer to someone, who wears or owns the newest items/objects sold in the market at that certain period of time. Fashion is a phenomenon that is temporary and constantly changing and updating all the time. It is all about creativity, novelty and new materials/clothes, which is trendy only for a limited period of time. Fashion designers are in a constant creation of new fashion trends, changing every season in the year. What is considered as fashionable now may fade and die in the next few weeks and get replaced by newer trends. Despite the changing nature of fashion, there are some transnational garments, which didn't fade and they are still produced in different styles and keep trending over time. In Algeria they are staple items owned by most people, this could include; Leather, denim; jeans trousers and men's white shirts (Minai, 2022)

Fashion is an umbrella word, which has various and different connotations related to it and its meaning may differ from one person to another. Fashion often refers to the latest, newest and the trendiest styles adopted by people at a certain time, which can differentiate them from the others. This can include clothes, body adornments (accessories, jewellery, hairstyles, beauty and body art: like makeup and tattoos and piercing) cars, houses, food.

Fashion is a concept which is often associated with dress, clothes and all what people wear. It is usually referred to as dress, adornment, and style. (Barnard, 2007:3). On the other hand, there is a view, which says that not all what people wear is considered as fashion. This could include the type of clothes, which have specific function such as traditional or religious costumes, job uniforms and so on. (Craik, 1993:2).

Fashion is also defined as a means of expression and self-representation. Clothes are pieces of fabrics and materials used by designers to make fancy and branded clothes, later to be selected by different people to compose their own style, which signifies and differentiates them from the others. In this regard, people's styles say a lot about them, it indicates their taste, cultural and religious identities, religion, race and ethnicity, gender, sexuality, subculture affiliation, and occupation.

For centuries clothes and dress were considered as one of the main means of societies'/individuals' indicators of their personal and cultural identities, and a sign for their social backgrounds. By the 20<sup>th</sup> century many scholars from different disciplines got interested to study fashion in-depth and to provide explanation of its system. Including; humanities (art and design history), social sciences (anthropology, area and ethnic studies, cultural studies, economics, geography, history, psychology and sociology), business (market, merchandising and retailing) and fashion programs which are interdisciplinary by nature. (Welters and Lillethun, 2007:77).

Among the earliest scholars who scrutinised the fashion system, was Thorstein Veblen, an economist and sociologist. In his study *The Theory of Leisure Class* (1899), he criticised fashion by introducing his theory of "conspicuous consumption", which explains how during 19<sup>th</sup> century, the elite class, which he called "The Leisure class" exercised wasteful consumption of materials, including fashion/dress to express their wealth and compete among each other for social status and honour. According to him fashion was one of the means of expressing prestige, honour and wealth. His theory of fashion based on the claim, that the upper classes expresses and display their wealth and social status through fashion and wasteful consumption.

George Simmel also discussed fashion system in his work *Fashion* (1904). He explained fashion as a product of social differentiation and class separation. According to his theory, fashion is a means of demarcating used by the upper class to separate themselves from people from the lower classes. He argues that: Fashion "is a product of class distinction and operates

like a number of other forms, honour especially, the double function of which consists in revolving with in a given circle and at the same time emphasizing it as spate from others.” (Simmel, 1904:133)

He also, claims throughout his work that fashion comes from the upper class, it first emerges with the elite class then later it is adopted by the lower classes. In relation, he says:

The fashions of the upper stratum society are never identical with those of the lower; in fact, they are abandoned by the former as soon as the latter prepares to appropriate them. Thus, Fashion represents nothing more than one of the many forms of life by the aid of which we seek to combine in uniform spheres of activity the tendency towards social equalization with the desire for individual differentiation and change. (Simmel, 1904:133)

For Simmel, fashion is a form of emulation and imitation. In which, people from lower classes attempt to be like or look like the elite, by imitating and adopting their styles and fashion. This process is what is known as the “Trickle-down theory”, “which is based on the concept that fashion launches at the top of the social structure and eventually works its way down to bottom stopping short perhaps” (Davis 1994:110). That the fashion process begins within the upper-class elite and end up in the lower classes through imitation and emulation.

Fashion can be considered as a means of separation and a collective form at the same time. It can be used by people to be distinct from the rest, as it can be used to unite a group of people with shared aspects of life. The emulation argument is also problematic in that it suggests the consumer of fashion lacks agency and conscious decision making (Storey, 1999).

Simmel explain this also as a distinction and imitation; that people tend to imitate the style/fashion of a person whom they admire or envy, in order to look like them and distinguish themselves from their social group. (Simmel, 1999: 140)

Opposing to Simmel’s view, Blumer claims that, “The fashion mechanism appears not in response to need of class differentiation and class emulation but in response to a wish to be in fashion, to be abreast of what has good standing, to express new tastes which are emerging in a changing world.” (1969: 282). He perceives “the fashion mechanism as process of collective selection from among competing models yields markedly different pictures from that given by conventional sociological analysis of fashion.” (Blumer, 1969: 282). His view of fashion opposes that of Simmel in which he perceives fashion to be a form of a collective selection rather than a class differentiation.

Benjamin Walter, in his unfinished essays; *The Arcades Project*, (1999), he viewed fashion as a material force which led to the change in the Parisian society during the 19<sup>th</sup> century, which was reflected through luxury goods consumption and manifesting materials fashion (clothes), commodities like fancy houses, shops and so on. He explains fashion as a form of exhibiting wealth and modernity.

Among the various definition of fashion, Roland Barthes views fashion as a means of communication, through which clothes can signify different meanings based on the context, the wearer and the type of message they want to display. This idea was taken up within the CCCS theory of subculture and style to promote agency for the consumers of youth fashion (Blackman 2014). According to Roland Barthes (1957/1972), clothes are symbols and signs that could be read and decoded using semiotic; the study of signs. Fashion is a means of communication; people's dress and styles speak volumes about them. It displays beauty, class, gender, ethnicity, occupation, sexuality, age, group affiliation/subcultures and so on (Hebdige, 1979).

Fashion is mostly associated with consumption; however, it is highly important to point out that fashion includes both production and consumption. According to Du Gay, P. et al. (1997:119) "Production and consumption are extrinsically linked", in which, both processes overlap each other, where each process is useful one can't function and will be useless without the other. (52) In relation, during my data collection, most research participants seemed less aware of the production process of their clothes were less preoccupied with how their favourite brands were made, and by whom they were made. The only interest for them was the value and the quality of the brands they are wearing. Many research participants seemed to lack awareness of the big companies' production procedures for their brands to be produced. Like; exploiting worker; mistreating women workers, and recruiting children/ under age worker with lower wages making profits of their need and poverty. (Klein,1999). Most research participants wear brands and mentioned that they like the quality of popular brands, such as Nike, Adidas, Converse, Vans, and Dr. Martens. Very few ever talked about the process of its production. They were just interested in consumption; in getting what they like, looking cool and fashionable. But, not in how it was made. They knew that many of these symbols of fashion had alternative meanings, but within Algeria such understandings were culturally complex within their conservative society.

#### **1-4-2 Fashion Brands and Branding**

Fashion is a form of art which is based on expressing individuality, self-representation and distinction. It is through fashion and clothes people can communicate and express themselves differently based on their own taste and identity. Clothing/ clothes have an important role in humans' lives; at the social and cultural level. Clothes are worn for several purposes (like covering and protecting the body) and also express different meanings; like; self-expression/representation, communicating ones identity and personality, and expressing people's status and social classes.

In facts, what is the most important are not actually clothes, but rather where they are made from, and what they are made of and most importantly from which company and what brand are they. Tungate argues that: "When the clothes leave the factories when they were made, they are merely 'garments' or 'apparel', only when the marketers get hold of them do they magically become 'fashion'" (2008:1). It is the brand and the company's name that gives the value to the mere piece of garment so that it becomes fashion.

Many participants were very focused on brand image and brand's visual representations, which are created by certain companies to be distinct and have unique and individual mark that differentiates them from the other competing companies in the industry. Brands are usually represented as a name, symbol, or logos. The American marketing association defined a brand as a "name, term, sig, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and differentiate them from those competitors" (Hansen, Christensen, 2003:12). A brand is a company's own signature that makes it stand out in the marketing industry.

Brands are images or impressions in the customer's mind, which are used by the fashion companies to communicate their message and express their identity through advertisement and marketing.

Using logos is a common way of branding and advertising used by most fashion corporate to express their identities in the industry, however, there are some other companies, who try different ways of branding which has no logs, but rather visual brandings like colours, patterns, designs, and graphics. An example would be Christian Louboutin distinct shoes which are marked by a red painted sole. Louis Vuitton, Burberry, Gucci and Tommy Hilfiger bags are also branded with patterns and designs not with logs. (Kiapour,M.H and Piramuthu,R, 2018)

It is argued that what makes a brand successful is not the product/item itself but rather the emotions/feelings associated with it in the customer's minds. Therefore, most companies tend

to apply some of their branding strategies through associating their names with celebrities, sports events, and so on for attracting the customers. In this respect, Mazedul and Maroof Khan, claims that: “Consumers buy brands not only for their physical attributed and functions, but also because of the meaning connected with the brands” (2013:29). It is usually the commercial value of the brand and the meaning communicated behind them that attract the consumers. Owning fashion brands such as Nike, Adidas, Chanel, Dior, Levis, and so on, can help in enhancing the image and the visual identity of the wearer, because it means they are wealthy or at least can afford expensive stuff. Brands usually have emotional effects on the consumers, like offering the wearer that sense of confidence, feeling classy and expensive and most importantly feeling distinct and unique.

### **1-4-3 No Logo**

In the 21<sup>st</sup> century everything we purchase is likely to be branded, whether it is clothes, food, cars, computers, phones, and so on. Brands are found everywhere, and for some reasons they do mean a lot for many customers across the globe as we are sold both to loyalty and identity. In this respect, there has been a counter movement of anti-logos, which was created as a reaction against the global companies such as Nike, Adidas, Tommy Hilfiger, and others which take advantage of their own customers and only care for their own profits. *No Logo* is an anti-corporate study written by Naomi Klein, in which she criticises the work of branding companies. She attempted to raise awareness and explain how international corporate are greedy and only care about their image and profits. As claimed by Klein “The image is everything” (1999: 197)

She argues that these corporates’ work is not manufacturing but rather marketing and advertising brands, to represent their brand image and identity for attracting the customers. Klein claims: “What these companies produced primarily were not things, they said, but images of their brands. Their real work lay not in manufacturing but in marketing”. (1999: 44)

According to Klein, most of the brands target younger generation, as they are generally known to have fragile and shaking identities. Thus, Companies associate their names with everything youth/teenager will think it is cool, so that it will catch their interests. Through the employment of ‘cool hunters’ the corporate companies can suggest their designs and fashions are from street culture.

She stressed the idea of how companies like Nike, sell products which are not even manufactured in their factories, but by contractors many of them are overseas. In other words,



these international that people are trusting are fooling them and making profit of them. She said in one of her interviews, that what “you don’t buy just a Nike sneakers, but you buy the entire Nike Philosophy. (Diceman Jason, 2008) What customers purchase isn’t simply the product, but the philosophy of the brand and its identity. (Blackman and Kempson, 2016)

#### **1-4-4 Visual Representations of Algerian Young People’s Style in the Everyday Life**

##### **1-4-4-1 The Chicago School, Symbolic Interactionism and the Everyday Life**

The sociology of everyday life can be traced back to the 1920 and 1930s at the University of Chicago School of sociology, key sociologists with different background together include; Albion Small, Robert Park, Ernest Burgess and George Herbert Mead. The Main focus of this school of thought was to study humans at their natural context or as Tomasi (1998, p.34) defined as: “A laboratory for urban humanity and its natural habitat”. Studying and analysing humans’ reactions often following qualitative approaches getting actual data from natural real settings. Some of the Chicago school sociologists argued that the city was a social laboratory for exploring humans’ relations and interactions. Robert Park as one of the influential figures in the school was interested in urban ecology and people’s interactions that naturally occur in the city. Burgess’s emphasis was on urban ecology and geography, but he also he had a particular focus on empathy and daily actions of ordinary people. (Lutters and Ackerman, 1996: 2-3)

From 1915-1945 most of the Chicago school researchers carried out sociological studies where they often applied ethnographic methods such observations on the everyday of different workers, delinquents, and minority groups highlighting the social issues that urban people experience in the urban laboratory of the city of Chicago. Their studies tended to focus on human interactions and relation at the natural context where they construct and communicate meaning based on their own subjective interpretation through applying the symbolic interaction approach. This approach is a micro level theoretical perspective which was introduced by the American philosopher George Herbert Mead (1934) and later developed by Blumer (1969) who believed that people create meaning and make sense of their world through interacting with each other in the society (Carter and Fuller, 2015:1). The development of symbolic interaction at the Chicago school captures moment and activities as they are lived in the ordinary. Their naturalistic approach shaped my field study endeavours as I focused the camera on young Algerian going about their business to capture the unspectacular i.e. the everyday.

For the Chicago school the most inspiring figure in the development of the everyday life was the German sociologist Georg Simmel's (1971) work was on the ability of humans to keep their uniqueness as individuals while being together as collective unit in the society. He was fascinated in capturing moments in people's lives culture within an urban context. Simmel's theories and ideas about sociology have been introduced by his students Small Albion and Robert Park who basically founded the Chicago school of sociology with a particular focus on the micro and how ordinary people experienced everyday life through a naturalistic lens. Thus, the images of young Algerian people in the chapter although selected by me, it is possible to suggest that they selected themselves through their presence. Tomasi argues that Simmel's "concept of sociology arose from the conviction that society is produced by an intertwining of different relations determined by individual in their constant interactive relationship". (Tomasi, 1998: 31). Similarly, Blackman (2005: 3) states "Reflecting on Simmel's concern to describe everyday 'configurations' of people's lives, Park concentrated on studying conflict and social change through an exploration of the city to discover the formation of urban social groups. This could be proposed as the beginning of subcultural studies, focusing on the 'youth's own story' their identity and seeking to offer agency to interpretation. Douglas in *Understanding of Everyday life* (1971) argues that for understanding and explaining the social event and actions of humans one should deal with micro level of society; by studying people in their natural context in the everyday life by observing the situation where they interact and make sense of their own world. In this regard, he states Douglas (1971, p.4) states "The only truthful answer is that in some way we must rely upon our understanding of everyday life, gained through direct observations of that life and always involving the use if our own common sense understandings derived from our direct involvement in it". (1971:4)

Throughout his study, Douglas often criticised the macroanalysts for their apparent objectivity in studying the society and analysing social actors interactions based on facts and scientific methods without relying on the common sense experience to understand the everyday life. For getting reliable and truthful answers about social actors of a society and understanding their everyday life interactions and behaviours sociologists should uses their common sense. In contrast, throughout this study here, I identify a range of global brands used at an everyday level by research participants to support their individual identity.

#### **1-4-4-2 The Sociology of Everyday Life**

Everyday life is an umbrella concept which covers various numbers of different social activities practiced by humans (social actors) individually or in groups, on a daily basis in different social contexts. Sheringham (2000: 145) argues that “The "quotidien" is seen as the level of generic activities that we (have to) do every day: eat, dress, communicate, work, relax, rest, travel, all of which can be done in different ways”. In other words, all the repetitive activities that humans experience daily are part of the everyday life.

Everyday life is the actual realisation of humans’ social interactions and actions that occur daily in their lives. Therefore, every day is invisible and can be studied through means of observations, recording and photography. Sztompka (2008: 2) suggested “if anything, everyday life is certainly ‘visible’, and therefore observable, and therefore recordable by photographic (and other visual) techniques”. In this regards, he also stated that he has been told by a sociologist that it takes just to look around for understanding any given society. (2008:2) In other words, for getting in-depth knowledge about a certain society the researcher has to get immersed and just be there in the fieldwork to be able to observe, record and take photos/videos. Therefore, they get deep and authentic understanding about the people and setting under study.

Similarly, Adler and Adler and Fontana (1987: 219) claim that the central objective of Everyday life sociologists’ was studying the social world of people on a daily basis and at the natural occurring context. In other words, the main emphasis is on analysing individuals’ daily interactions and activities together at the actual setting, and for understanding the complexities of the social world and humans interactions in the everyday life context.

At the Chicago school researcher were interested in studying human’s social behaviours and interactions together at the level of everyday life in different social events and contexts, where humans are likely to act and react spontaneously (Shaw, 1930). Therefore, there was a shift at the level of methodology; through which some sociologists substituted the quantitative methods of research by qualitative methods; observation, in-depth interviews, interpretations and photography. In order to obtain more detailed account of humans in their everyday life. Sztompka (2008: 1). In this respect, Sztompka argues: “We observe a shift in sociological method from the quantitative mass surveys that for many decades dominated sociological research toward more qualitative approaches”. (2008: 2). That is to say, sociologists’ priority in studying the social world was of qualitative methods; observation, in-depth interviews, interpretations and photography, however, the quantitative methods did remain (Bulmer, 1984:

6). Then shift in methodology to ethnography, brought about more openness in sociology and thus enabled more exploration of the ordinary and the everyday (Blumer 1969).

According to De Certeau, everyday life is the place through which people manage to resist the ruling social order through everyday action and interactions. He argues that: “Everyday life invents itself by poaching in countless ways on the property of others.” (1980: xii). That is to say, everyday life is produced through peoples’ interactions and poaching into each other’s territories. In his work *The Practice of Everyday Life*, He states:

the purpose of this work is to make explicit the system of operational combination (Les combinatoires d’operations) which also compose a “culture”, and to bring to light the models of actions characteristic of users whose status as the dominated element in society (a status that does not mean that they are either passive or docile) is concealed by the euphemistic term “consumers”. (1980: xi-xii).

Accordingly, common people who are dominated by the ruling systems in the society are not simply passive, submissive consumers; rather, they are active consumers who resist the ruling class by using them for their own needs. He explains this type of resistance, through an example he gave about of the colonised Native American Indians who resisted the Spanish colonizers by using their power for their own benefits and not by rejecting them. (1980:32).

Through his work *Studies in Ethnomethodology* (1967), Harold Garfinkel articulated his interest in studying the methods used by individuals for constructing and interpreting the taken for granted knowledge and activities they practice in their everyday life. He introduced the approach of Ethnomethodology, which he defines as: “I use the term “ethnomethodology” to refer to the investigation of the rational properties of indexical expressions and other practical actions as contingent ongoing accomplishments of organized artful practices of everyday life.” (1967:11).

In relation to this, Psathas (1980: 3) states that “Ethnomethodology seeks to discover how members construct, produce, and interpret, through their actual ongoing activities, what they take to be “social facts””. In other words, Ethnomethodologists aim to find out and analyse the method that individuals use to attain their daily activities and to gain knowledge about what surrounds them. In other words, the main interest is not on what people do, rather how they do it. Hence, through the photographs in this chapter, we have to explore what people are doing, some are busy, others are slow but they are all going about their business with intentions.

Psathas claims that the mundane activities of everyday life, which individuals experience daily and consider them to be natural facts, are very important aspects of the society's and the whole world's existence. In relation, he explains:

Familiar scenes of everyday activities, treated by members as the "natural facts of life," are massive facts of the members' daily existence both as a real world and as the product of activities in a real world. They furnish the "fix," the "this is it" to which the waking state returns one, and are the points of departure and return for every modification of the world of daily life that is achieved in play, dreaming, trance, theatre, scientific theorizing, or high ceremony. (Psathas, 1980: 35)

For Erving Goffman, in his work *The Presentation of Self in Everyday Life* (1959), he introduced a dramaturgical theory of social life; through which he argues that individuals in the everyday life are like actors, performing multiple roles depending on the situations they are in. As it is portrayed throughout the chapter, some of the research participants photographed are either going to classes or leaving classes in the University. Others are just hanging out with their mates in different contexts. According to him, people's interactions in the everyday life is similar the actors performance at the stage of a theatre; where they enact and display different roles based on the context and the audience they interact with. In relation, he states:

A 'performance' may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants. Taking a particular participant and his performance as a basic point of reference, we may refer to those who contribute the other performances as the audience, observers, or co-participants. (1959:8)

Throughout his work, he emphasises on the importance of 'impressions' people have for each other in the everyday life interactions. We certainly see this in some photographs, where the young men are posing or checking at the young women with a "male gaze" Mulvey (2009) to be noticed. Where each individual tries to act and behave in the best way they can in front of the audience in order to avoid any kind of embarrassment of themselves and of the other people interacting with them. He states: "The individual will have to act so that he intentionally or unintentionally expresses himself, and the others will in turn have to be impressed in some way by him". (1959:2). It is like people in the everyday life are in a constant performance and expression of themselves in front of their audience to get a positive impression. This performance was understood and particularly influenced by gendered social interactions and expectations.

Returning to the Chicago school and in reference to my everyday approach. James Short (1971) state at Chicago school we were interested in 'social worlds'. That's were "description of the

attempt to portray life as it is experienced by participants in a particular group, community or institution”. For me this chapter wants to add human quality to have we represent and write about our research subjects.

### **1-5 Hegemonic Masculinity and Sexuality**

The concept of hegemonic masculinity was first proposed in reports from a field study of social inequality in Australian high schools (Kessler et al. 1982); in a related conceptual discussion of the making of masculinities and the experience of men’s bodies (Connell 1983); and in a debate over the role of men in Australian labour politics (Connell 1982). The theory of hegemonic masculinity was originally introduced through the works of Connell (1987, 1995) and Connell and Messerschmidt (2005). Hegemonic masculinity was defined by Connell (1987, 1995) as “a specific form of masculinity in a given historical and society-wide social setting that legitimates unequal gender relations between men and women, between masculinity and femininity, and among masculinities.” (Messerschmidt, 2019:86). Hegemonic masculinity is a theory originally developed to explain the daily practices and behaviours that enable men to maintain dominant social roles over women and other men with distinct masculine identities, which are perceived as "feminine" in a given society. It also has also been used extensively to analyse men’s issues about their masculinities and explain many of the disadvantages and problems that men suffer from. As Connell (1987, 183) points out in *Gender and Power*: “Hegemonic masculinity is always constructed in relation to various subordinated masculinities as well as in relation to women.” (Messerschmidt, 2019)

Connell presents hegemonic masculinity as a practice that legitimizes men's dominant position in society and justifies the subordination of women and other men with other gender identities, and other marginalized masculinities. In other words, hegemonic masculinity is the most idealised and most socially valued form of masculinity available to men. Hegemonic masculinity encourages and enacts power and dominance, which usually distinguishes it from and sets it above other forms of gender identities that do not match up to this dominant ideal. Other forms of masculinities, that are different from the hegemonic masculinity ideal are either marginalized or subordinated to the hegemonic version. In relation to this, Connell states that “It embodied the currently most honored way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men”. (2005: 832). Similarly, Kimmel and Messner (2005) argued that some masculinities (e.g. White, heterosexual, able-bodied) are prioritized and regarded as dominant above others (e.g. gay, feminine, racial/ethnic minority, physically disabled, working class).

In western and non-western societies, hegemonic masculinity is usually associated with an identity that is broadly considered to be “macho,” which can be characterised by being (to at least some extent) dominant, assertive and aggressive, courageous, almost invulnerable to threats and problems, and stoic in the face of adversity. It encourages behaviours that display courage and strength and that include refusal to acknowledge weakness or showing to be overcome by adverse events, while discourages other behaviours such as the expression of emotions or the need to seek the help of others. It is more like the “ideal or hegemonic man in contemporary Western societies has been described as EA [European American], young, heterosexually active, economically successful, athletically inclined, and self-assured” (Peralta, 2007:742). Putting the rest of the male population, who do not meet these expectations under pressure, feeling excluded, less honoured and marginalised.

Hegemonic masculinity derives its theoretical roots from the theory of cultural hegemony, proposed by the Marxist theorist Antonio Gramsci (1971), which was used to analyse and understand the power relations among social class of a society. The notion was developed by Connell to study masculinity within the system of gender relations. Very influenced by the Gramsci’s theory of Hegemony and social class conflicts, Connell and other scholars (1985) were the first to introduce the concept of hegemonic masculinity. Their research concluded that there is a legitimisation and idealisation of a male and female gender identities known as hegemonic masculinity and emphasised femininity. They believe that these gender models are the most socially and culturally prized and accepted gender identities by young people in most societies.

Along with Connell, there were other scholars, who contributed to the analysis of the hegemonic masculinity. Like Kimmel (1996) with his work on American manhood, which were so influential for later work on men’s studies. In which he described four elements that characterize the hegemonic masculinity model; men should not show any attitude associated with femininity because these are rejected by real men, men should have a higher status than women and they should have the power, men should be rude and never show their feelings, and risk and aggressiveness are commonly accepted as natural masculine attitudes.

Since the beginning of its formulation in the last two decades, hegemonic masculinity has been highly influential in research related to men, gender, and social hierarchy (Connell, 2005:829) and it contributed in the growing literature of studies on men and masculinity in various fields of studies. The concept of hegemonic masculinity has been widely recognised in the academic field and has been applied in so many studies across the social sciences and humanities.

Hegemonic masculinity has been conceptually useful for understanding gender relations, and it was applicable in so many areas of research such as; education, criminology, the representations of masculinity in the mass communications media, the health of men and women, and the functional structure of organizations. The concept of hegemonic masculinity has been widely applied in various field of studies, therefore, it attracted criticism about its application. Critics argue that hegemonic masculinity is heteronormative; that it “essentializes male-female difference and ignores difference and exclusion within the gender categories” (Connell, 2005:836). Critics have pointed to ambiguity in application and usage. In this regard, Whitehead (1998, 58; 2002, 93) suggests there is confusion over who actually is a hegemonically masculine man—“Is it John Wayne or Leonardo DiCaprio; Mike Tyson or Pele? Or maybe, at different times, all of them?” and who can enact hegemonic masculinity? And also that it emphasises only on the negative characteristics of masculinity and ignores positive aspects of masculinity. Hearn (2004) asked whether hegemonic masculinity referred to cultural representations, everyday practices or institutional structures.

Hegemonic Masculinity is used in this study as a theoretical framework to help in understanding the potential effects of hegemonic masculinity on the formation of Algerian youth identity. Algeria is a patriarchal society, which heavily idealises and supports men’s dominance and superiority in most aspects of life. This allows Algerian men to perform and enact power and dominance over women and other forms of non-hegemonic masculinities and men with effeminate characteristics. Therefore, it’s highly important in this thesis to discuss the concept of hegemonic masculinity and explore its impact on the formation of young Algerian men’s identities, and understand the potential effect of hegemonic masculinity on Algerian young men and women. During the fieldwork it was possible to take into account the different ways Algerian young men represent their masculinities in their everyday life, including; their style and clothing, attitude, walking, language and daily life activities and interests. (See chapter 4)

Hegemonic masculinity favours heterosexuality; therefore, heteronormativity is established the “taken-for-granted norm against which other forms of human sexuality are defined, measured, and judged” (Westerfelhaus & Lacroix, 2006: 428). One of the main characteristics of hegemonic masculinity is heterosexuality, therefore this develops a heteronormative aspect that idealise only those with straight/heterosexual sexualities, and outcast the rest with distinct sexual orientations. Connell’s (1995) concept of “Hegemonic masculinity” emphasised the integration of number of traditional beliefs, attitudes, and behavioural expressions that



prioritize white, heterosexual, able bodied, and other normative constructions of masculinities. Heteronormativity is the assumption that the only right, normal and correct sexual orientation is heterosexuality. It believes only in the existence of straight relationships; that romantic and sexual relationship only exist between straight people (a relationship between men and women), which are considered normal and accepted by the society and the dominant culture's beliefs, norms and values. And anything that opposes these norms and values is considered to be abnormal, wrong and inferior. The concept of heteronormativity was first described by the social theorist, Michael Warner in the introduction to *Fear of a Queer Planet*, in 1993. When he used the term to criticise mainstream social theory for its one sided heterosexual culture. Warner stresses that it is not enough to try to just "include" queer people as an afterthought in policies and theories constructed by heteronormative societies. In fact, the very language often reflects the innate bias of the culture. Heteronormativity forms and cause issues such as; homophobia, transphobia and gender identity-based discrimination.

Algeria is a heteronormative society, where heterosexuality is the only normal and natural way for people to express their sexualities. Heterosexuality is the main sexuality morally accepted and valued in Algeria; legally, socially, culturally and religiously. In Algeria, Homosexuality or same-sex relations are illegal for both males and females; they are punishable with two years of imprisonment. According to Article 338 of Algeria's Penal Code (2005:107) the penalty for those found guilty of participating in homosexual act is two months to two years in prison and a fine of 500 to 2,000 Algerian dinars (DZA). Therefore, it is difficult for Algerian queer people to express openly their distinct sexualities and gender identities without being severely judged and criticized for what is considered sinful and deviant behaviour in the society. Anstiss (2023) claims that "LGBT individuals in Algeria face significant challenges, including harassment, discrimination, and violence. They may be subjected to blackmail, forced marriages, and other forms of abuse". It is extremely difficult and challenging for the LGBTQ+ community to live a normal and fulfilling life in Algeria, due to the social pressures they experience daily. Nonetheless, there are Algerian queer people, who try to express their different gender and sexual identities, through fashion and style, music preferences, online spaces and social, where they can be open and feel accepted. (Colosi, 2023) As part of the ethnography, it was possible to speak with young people about diverse sexualities, but when the topic came up in conversation it was clearly seen that some participants felt uncomfortable. Thus, queer relations may have been apparent, but due to the controlling cultural expectations participants did not feel inclined to elaborate. For that reason,

it is highly crucial for future research to raise awareness among Algerian young people about the diverse sexual orientations and gender identities, emphasising on the potential impact of heteronormativity on the Algerian queer community and Algerian young people with different sexual orientation, gender identities and gender expressions, especially on their daily activities, and their social life. Similarly, Foucault in *History of Sexuality* (1978), he discusses the “repressive hypothesis”, which explains how sexuality was socially repressed from the 17<sup>th</sup> century to the 20<sup>th</sup> century, due to the rise of capitalism and bourgeois society. In this period discourse on sexuality was repressed and confined to marriage; one couldn’t openly talk about sex or express their sexual feelings unless they use “the authorized vocabulary” (1978:17). Repressing and controlling the discourse and knowledge about sex is essentially for maintaining power. However, by the late of 20<sup>th</sup> century, discourse on sexuality began to change.

Foucault refuted this theory and claimed that discourse on sexuality should be more open and liberating. He encouraged the liberation of the modern individuals that they should learn to talk openly about sex and free themselves from this repression. Discourse is important to Foucault because to him, language and knowledge are closely linked to power. He argues that:

We must not be surprised, then, if the effects of liberation vis-a-vis this repressive power are so slow to manifest themselves; the effort to speak freely about sex and accept it in its reality is so alien to a historical sequence that has gone unbroken for a thousand years now, and so inimical to the intrinsic mechanisms of power, that it is bound to make little headway for a long time before succeeding in its mission. (1978: 9-10).

Despite the drastic changes that occurred through time on the discourse about sexuality in so many different western societies, discourse on sexuality and sex is still socially repressed and controlled in the Algerian society. It’s considered as a taboo and a shameless topic that people shouldn’t speak about openly and freely to each other (Ghounane, 2017:400). It is a sensitive subject that becomes forced into absolute privacy and secrecy among Algerian people, especially outside the marriage life as explored by Ghanem, (2021). For these reasons the ethnography was limited on young Algerian people and sexuality, while many recognised the issues most participants felt uneasy about further elaboration.

## **Conclusion**

This chapter offered insights into the significant literature review relevant to this research, highlighting on the prior debates and researches that are most related to the main four subject areas in this study. The aim of the thesis is to provide an ethnographic account on the impact of popular music on Algerian young people’s cultural identities; including their music

preferences, fashion and style in the everyday life. The main sections following the opening of the chapter, examined the previous most relevant researches provided by theorists on youth cultural identity, youth cultures and subcultures, which helped in understanding the complexity of youth and the formation of their identities. Due to globalisation the whole world has become interconnected in many ways, therefore, offering relevant literature about globalisation and westernisation was required to strength the argument of this research. In this regard, Lukose claims that “a short-hand way to mark the advent and impact of globalisation is to point to the evidence of ‘global’ youth consuming practices”. (2005:915) Attention then focused on popular music studies, focusing on popular music like rap and rai and their influence on youth cultures. The following section presented the sociology of the everyday life; highlighting the importance of peoples day-to-day lived experience. (Ghisleni, 2017) later in the chapter, emphasis was on fashion and style and their key role in helping individuals to construct and express their different identities in the everyday life. A literature on ‘hegemonic masculinities’ was necessary to help in the expansion of the theoretical framework and in analysing the fieldwork data.

Following the literature presented, the thesis aims to explore the impactful role of popular music on the construction of Algerian young people’s cultural identities, through examining their style and fashion, language, behaviour, attitudes, beliefs and values and their everyday life practices.

## **Chapter 2. Methodology: Fieldwork, Data and Interpretation**

### **Introduction**

In this chapter the focus will be on the methodology applied to carry out this research, which has been conducted in Algeria. Along with the research methods and techniques used to collect data in the field work. The aim behind applying ethnography is that it relies on studying people's lives in their social contexts and helps the researchers in understanding and gaining an in-depth knowledge about the people under study by having a direct contact with them and becoming a member in their lives. In this regards, ethnography was set to allow me as an ethnographer to obtain a deep understanding and detailed account about Algerian young people in *Guelma*. In order to examine the impact of popular music on Algerian young people everyday life, highlighting its influence on their cultural identities, fashion and style. Through a grounded theory analysis that helped me to generate theories from the data obtained in the fieldwork (Glaser and Strauss 1967). Throughout the chapter, I will thoroughly discuss the fieldwork issues and difficulties, and explain the ethical issues and consideration taken into account during the fieldwork, along with detailed clarifications on research positionality and reflexivity in the study. The chapter will also cover the value of visual ethnography in my research; showcasing the significance of photography as a main visual method in the study to obtain further detailed data throughout the data collection in fieldwork.

#### **1- Research Methodology:**

This study is a qualitative research that follows ethnography as its main approach. Ethnography is a methodology which involves ethnographers thoroughly studying societies, cultures and individuals in their natural settings through observing them and applying in-depth research methods and techniques, in an attempt to explore and understand people' behaviours and to create ethnographic knowledges. The study of young adults in a community context applying qualitative research techniques began with Robert Park at the Chicago School of Sociology from 1915 onwards (Blackman, 2016). These Chicago studies by Thrasher (1927), Palmer (1928), Shaw (1930) and Johnson (1934) established the importance of gaining empathy through close interaction and experience of everyday life with participants at a biographical level. The aim of the present research is to study a group of Algerian young people in their own social and cultural context, trying to figure how do they behave and interact in their quotidian life in relation to the research questions (Charmaz 2014). Therefore, ethnography is the required approach to do so, since ethnography involves the researcher being

present in the social context under study; studying people through observing and asking them and even participating in their activities. Hammersley and Atkinson (1983: 2) state: “In many respects ethnography is the most basic form of social research”. Ethnography is a qualitative method which requires the immersion of the ethnographers into the social world for the purpose of obtaining insightful range of data in its natural settings.

Hammersley (1998: 2) argues that ethnography is characterised by its reliance on studying people’s behaviour in their real life context, through observation and informal interviews. It is through these features that the ethnographer manages to gain deep insights into participants’ lives and be able to understand the meanings behind their behaviours and actions. In this respect, Hammersley and Atkinson (1983: 2) state: “The ethnographer participates, covertly or overtly, in peoples’ daily lives for an extended period of time, watching what happens, listening to what is said, asking questions; in fact collecting whatever data are available to throw light on the issues with which he or she is concerned”. This was also my approach but as I explain later it was by no means easy to collect qualitative data.

Ethnography as a methodology has allowed me as researcher to engage and immerse myself into the participant’s social life, in order to gain the required data to explore the research questions. Brewer (2000: 10) claims: “Ethnography is the study of people in naturally occurring setting or ‘fields’ by means of methods which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also the activities, in order to collect data in a systematic manner but without meaning being imposed on them externally”. Throughout the fieldwork I have attempted to let the voices of Algerian young people to emerge and followed conversation which they could direct. This technique while naturalistic caused me some difficulties at terms of research participants expecting me to always ask questions. Awkwardness in social research data collection was encountered by both of the researcher and the research participants, this fieldwork experience was something that I tried to resolve during the period of contact, which demanded constant reflexivity (Lumsden, 2019).

## **2- Research Questions:**

- To what extent do Algerian young peoples’ intersecting identities affect their agency, life choices and experiences? And how they manage to maintain their cultural identity while experiencing cultural conflicts?

- How are youth subcultural identities of Algerian young people influenced by the globalisation and the western cultures, specifically through the consumption of popular music?
- What degree of resistance or conformity is shown by Algerian young people towards gender identities performed within popular music?

### **3- Data Collection:**

#### **3-1- Research Methods**

The research methods that have been employed for collecting data were primarily; observation/participants observation, conversational/semi-structured interviews and the field diary. The aim behind applying these particular research techniques was to gather as much detailed and in-depth information as possible from the research participants in different social and cultural contexts.

- Observation/Participants Observation
- Interviews
- Group Discussion
- Field Diary

##### ***3-1-1 Observation/Participant Observation***

I started the fieldwork with covert observation where I had just to sit in public spaces and watch what people do and how they interact without being noticed by them. Again, this anonymous approach was developed at the Chicago School by Paul Cressey in the *Taxi Dance Hall* (1932) and Cressey, (1927/1983). Observation was conducted in different locations at the university, like the cafe, the hall, and inside the departments. To develop a deep and wider understanding of how young people act in the location under study. After I got consent from a group of young people to be able to study them as research participants, I began to do some participant observation. This method in particular is an essential tool in the ethnographic research. Roper and Shapira (1999: 1) observe that, the ethnographer's way to access people's life, through observing them and participating in their activities. The aim of using both observation/participant observation is to gain deep knowledge about participants' daily life and to familiarise myself with the context. In essence, the ethnographer has to stay with their research participants this is the anthropological basis to ethnography (O'Reilly, 2005).

During the fieldwork, I had carried out one classroom observation of a first year students of English, at the University of Guelma. It was an oral expression session. Before attending the session, I had first to ask for the teacher's permission to be able to attend his classroom, where I explained to him all about my research and what I will be doing during the whole session. He was very understanding and he welcomed me without any issues. I already knew most of the students attending and about ten of them were already my research participants, with whom I used to carry out observations and conversations outside the classroom. Similarly, when researching young people I found Karenaz Moore's (2003: 152) reflections important to the ethnography, she states: "my own youth became crucial" in establishing the fieldwork friendship. The classroom observation was conducted to allow me to gain more authentic data about the research participants' daily interactions with their classmates and teachers, and to be able to observe how they express themselves as individuals in a closed environment, like a classroom.

### ***3-1-2 Interviews***

Along with observations, a group of semi-structured interviews and some informal conversations have been carried out for collecting as much information as possible. Interviews are basic research tools in ethnography especially interviews as conversation. Accordingly, Fetterman (1998: 37) states: "The interview is the ethnographer's most important data gathering technique". I used semi- structured interviews and conversations to enable the interviewees to feel at ease and talk freely about any subject we discussed during the interview. In this regard, Fetterman (1998: 38) claims that informal interviews are most commonly used in ethnographic researches and they help ethnographers to know how participants think and allow them to differentiate between people's beliefs. That is to say, informal open-ended interviews are designed to be like a natural conversation so that informants will express and explore the questions without being stressed or restricted. During the interviews and conversations all information said by the interviewees were recorded via my smart phone recorder or the audio-recording device.

During the field work in Algeria, I conducted sixteen (16) interviews with research participants; where I carried out ten (10) interviews with Algerian young men and six (6) interviews with Algerian young women. In addition to, three (3) Interviews with Algerian young women pre-sessional laureates at the Canterbury Christ Church University (CCCU) in the United Kingdom.

### ***3-1-3 Group Discussion***

During the field work In Algeria/ Guelma, I had some difficulties in arranging meetings with the participants for individual conversations or interviews, usually because they feel shy or uncomfortable talking to me alone, or they just like to be in company. Therefore, I found myself obliged to undertake group discussions with two groups. O'Reilly (2005:130) argues that groups are creative by making participants raise ideas and talk about topics that weren't considered by the researcher. However, participants might not talk deeply while being with others.

During the female group discussion (composed of four young women and myself) went alright and everything was fine, except for the fact that they deviated from the original topic for few times. This was useful to a certain extent but I was forced to try and bring the participants back to the original set of issues. However, during the second group discussion, which I have conducted with a group of five young men, everything was different and a total mess indeed. The setting was at the University of Guelma, in the library. The group discussion started awkward and both of us, me and the young men were feeling shy and nervous, and I didn't know how to start our meeting. As I went through the conversation with one of them, asking about their lives, interests, music, movies, fashion and so on, the rest of the group started talking and we all felt way more comfortable and at ease. At some point during the group discussion, the whole group were talking to me and to each other at the same time, and I felt like the discussion wasn't going well and it was a complete chaos. It was really difficult for me to keep them all focused on a given topic or to listen to what they say all together. Although I recorded the discussions, it was hard to detect which one was talking. This raised the issue of my gender when collecting data with male participants. It took effort using this research tool was useful for me in collecting data, as it was helpful for the participants to open themselves and talk about their experience and shared interest in front of me without being shy. In a country where gender is perhaps more traditional and conservative, female researchers have difficulties gaining data from young adult males. (Kasdi, 2022)

### ***3-1-4 Field Diary***

All the data gathered in the fieldwork during observation were recorded in the same day in the field diary. Hammersley and Atkinson (1983:175) argue that "Field notes are traditional means for recording observational data". It is important for the ethnographer to write on the field diary, as it helps them to reflect on detailed information about what they observe in the fieldwork. According to Flick (2014), it includes reflections and opinions of the ethnographer,



detailed accounts about what has been observed and develop what Geertz (1913) calls a “thick description” of what has been said in the interviews. The main purpose of using this tool is to provide the ethnographer with solid details that might be forgotten after that. Using Geertz, Blackman and Command (2012: 231) argue “The social awareness created by ‘doing ethnography’ engages with the ‘humanity’ of the original fieldwork interactions and how we as authors present ‘subjects’ out of context in the study of their everyday life.” I found that moving towards a thick description was no easy task, but though my constant appearance in these locations it was possible to gain increased access.

Along with the field diary, I used visual representations to gather more data such as; photos and videos, after asking for their permission to do so. In which some were taken by me in the fieldwork and others were taken from their social media accounts.

#### **4- Research Location and Sample**

This research was conducted over a period of four months, in Guelma; a small city located in the east of Algeria. It was carried out in different locations within the city, in formal settings like at the University, in classes, library, halls, and cafés and also outside the university.

Guelma city was the main location for the fieldwork; however, I had collected some useful data from other different cities across Algeria, including Annaba, Constantine, Algiers, and Setif.

The sample size of this study was approximately 42 young Algerian males and females, most of them are students from Guelma University, along with a group of young Algerian PhD students at the Canterbury Christ Church University. The selection of the sample was based mainly on one basic criterion which is their age and their nationality. As this research is set to investigate Algerian youth, the group age was from 18 to 25 female and male participants. For approaching the participants I employed *judgmental sampling*, where “the ethnographers rely on their judgment to select the most appropriate members of the subculture or the unit based on the research question”. (Brewer, 2000: 79-80). In addition to *snowball sampling*, which is a technique applied for finding research participants through which the first participants will introduce and lead the ethnographers to other participants who may be appropriate to the research (Brewer, 2000).

During the fieldwork and throughout the whole process of selecting the research participants, every Algerian young adult had the potentials to be a participant in my research, as long as they accept to do so. I didn’t intend to exclude anyone based on their sexuality, gender identities, gender expression or any other identity markers. Sadly, homosexuality and the whole LGBTQ+

community is a sensitive subject among people and mostly considered taboo topic that better be avoided (Schembri, 2019). Therefore, including these more diverse research participants was not really feasible.

Unfortunately, even if I had the chance to talk with someone from the LGBTQ+ community, I believe they wouldn't feel comfortable to speak freely about their sexuality or gender identities with me, considering the fact that homosexuality is not a welcomed subject in the Algerian society. Moreover, homosexuality in Algeria is an illegal act that is banned by the laws and it is prohibited by the Islamic religion. It is not an accepted behaviour socially and culturally, as it goes against the Islamic morals and values of the Algerian society. (Rahmani, 2017)

In Algeria, homosexuals are not free to express their sexuality or gender identities openly, because if they do, they will be arrested and jailed for up to three years in prison and they will be subject to a fine of up to 10,000 Algerian dinars (approximately £60 or \$75). They also may experience violence and discrimination by other people, who are anti-homosexuality. This includes the high-profile incident in 2020 in which 44 people were convicted for attending a same-sex marriage. The police in this case invaded the location after neighbours complained. (Algeria: Mass Convictions for Homosexuality, 2020).

The LGBTQ+ community in Algeria aren't free to come out and express their sexuality and gender identities openly to the outside world, without taking the risks of being arrested, imprisoned and fined, in addition to being subjected to all sorts of discriminations, violence, death threats and both emotional and physical abuse. This could be caused by the authorities, the society and even the family. (Rahmani, 2017) As a result, Algerian queer people oblige to have a very private and discreet life, living in the margin of the Algerian society. Therefore, it was very difficult for me to encounter with anyone that might belong to the LGBTQ+ community, and even unlikely to include queer participants in my research.

## **5- Ethics**

Ethics are the norms in social sciences, they are what guide and determine to the researches to decide what is right and wrong in the fieldwork. Researcher/ethnographers are required to make sure that no harm will be cause to the research participants; they must ensure anonymity and confidentiality by respecting the research participants' rights and dignity in the fieldwork and by protecting their personal information or any details that might harm or affect their lives,

when it is published. They shouldn't exploit their power as a researcher and try to take advantage of the research participants' vulnerable situation.

All ethnographers have to deal with ethics and all the ethical issues and considerations in the research. One of the most important procedures to secure confidentiality is for the ethnographer to obtain informed consents before they begin with the data collection process in the fieldwork. Ethnographers have to get research participants full consent and agreement to participate in the research, where they should be aware or informed about participants how they are going to be involved in the research. In relation to this, O'Reilly (2009:58) argues "In contemporary ethnography, research participants should be given as much information as possible in order to ensure their informed consent to our intrusion in their lives." As Measham and Moore (2006: 20) suggest this type of invasiveness is not new in qualitative research and calls for researchers to be reflexive throughout the whole process of research from data collection to writing up.

Before entering the fieldwork, there were some ethical issues to take into consideration as a researcher. I had to have a formal consent from both the vice-chancellor and the head of the department at the University of Guelma, as an official permit for me as a researcher to be able to get access to the university campus and to be able to carry out my research without any difficulties. As part of the ethical considerations, all of the research participants were given a consent form to sign if they accept to be part of the study, where they could read all the details about the research. They were also informed verbally at the beginning of the interviews about the importance and aim of the research undertaken and assured of the strict anonymity and confidentiality concerning their personal information or any personal information they would provide as research participants.

During the fieldwork, while in the process of selecting, approaching and talking with the young people, most of the selected research participants were asked personally for their formal consent to participate in my research. I had to make sure to thoroughly explain to them about my research and what is it about, providing them with the necessary information about their important role in the data collection process in the fieldwork. Emphasizing on the fact they were free to participate or to withdraw at any time they want or feel the need to. Some of the research participants have been contacted online, through which I messaged them and asked for their approval to use any necessary information posted on their social media platforms, like; Twitter, Facebook and Instagram.

Ethnographers have to make sure that all the research participants are safe and protected and they must not put the participants in risky situations or harm them in any way possible. Atkinson, et al claim that “Ethnographers can harm the individuals or groups they study. Research participants may experience anxiety, stress, guilt and damage to self-esteem during data collection”. (2001: 340). Research participants may experience emotional distress and loss when the research is complete and the ethnographer leaves the fieldwork, especially when they establish a close relationship with the ethnographer during the period of the data collection. During the fieldwork, I had established a very friendly and close relationship with most of the research participants both young men and women. Therefore, when it was the time for me to leave the fieldwork, most of them were feeling very emotional and felt down to say goodbye. Some of them even expressed coldness toward me, which I interpret as their defensive mechanism to my withdrawal as they felt kind of used and betrayed by me. (Blackman, 2007:704). Nevertheless, they managed to arrange a farewell party for me; where we had our final gathering in the Café, at the University of Guelma, where we talked and had fun eating the cake they brought for me. And at the end of the gathering, we all took selfies and group pictures, as a souvenir.

## **6- Difficulties in the Fieldwork**

Being at the field work for the first time was really such a new experience for me. I felt so nervous and anxious yet so excited to start the data collection and find participants. The most urgent research problem was finding participants, as few people accepted my invitation to cooperate and be part of my research. Some ignored me after the first meeting, and others rejected me directly because of their full schedule. I didn't expect to be rejected right at the beginning by young people, therefore, I felt disappointed and more anxious than before.

During the data collection, I got help more from males than from female participants. Most of the females, mainly in the beginning of the research were unfriendly and a bit suspicious towards me. In contrast, males were more welcoming and cooperative; yet they seemed more cautious when talking to me (being so much respectful), while others didn't take me seriously, because I looked too young for them to be a researcher and because of the methods I employed in my research (like observation and being everywhere they go).

Approaching random people directly in the university fieldwork site didn't really work well for me to find participants, as I was rejected almost by all of them. Alternatively, I used the role of “Friend of Friend” (Holiday, 2016: 160), where I contacted some of my acquaintances and

asked them to introduce me to their friends and colleagues and see what will happen. I also used social media such as Facebook to find appropriate participants to my research. Before contacting them I checked their accounts by observing their Facebook profile, posts and pictures. The first one I contacted via Facebook was a young male student. Surprisingly, he talked to me and accepted to meet me after I explained to him what I am doing exactly. Then, he introduced me his friend who came with him for the first meeting and to other people later. In effect, along with the help of my acquaintances, Facebook was a useful mean for me to approach research participants.

## **7- Contextualising the Fieldwork and Data Collection**

### **7-1 Methodology**

This study is a qualitative research with ethnography as its basic methodology. The ethnographic approach has been employed by anthropologists such as Malinowski, and then later in the early twentieth century it has been applied by sociologists based in the “Chicago School of Sociology” in the United States (Blackman 2016). One of the most eminent ethnographic works that have emerged from the Chicago school of Sociology was Whyte’s (1943) work, *Street Corner Society*. He employed ethnographic methods to study deviant young males in an Italian American Slums (Hammersley, 1998:5 and Bennett, 2000:14). Cressey’s (1932) *Taxi-Dance Hall*, early study on taxi dancers and Colosi’s (2010) ethnographic account of lap dancing on ‘occupational subculture’, studying a group of adult dancers in both intimate and everyday contexts. Accordingly, (Blackman, 2016) claims that the study of young adult in a community and everyday context applying qualitative research techniques began with Robert Park at the Chicago School of Sociology from 1915 onwards. Ethnography was the main key approach used for studying people’s behaviours and attitudes especially youth and deviant groups in their real social and cultural contexts. Brewer (2000: 10) defines ethnography as “the study of people in naturally occurring setting or ‘fields’ by means of methods which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also the activities, in order to collect data in a systematic manner but without meaning being imposed on them externally”. On this basis, Ethnography requires the researchers’ in direct involvement in the fieldwork, where they immerse themselves and participate in different activities in the fieldwork for obtaining deep and solid data. O’Reilly (2005:84) argues that “Ethnographic research is a special methodology that suggests we learn about people’s lives (or aspect of their lives) from their own perspective and from within the context of their own lived experience”. It is the most advocated approach

in social research for studying lived people in their own social setting. On this basis, employing ethnographic methods in my study for collecting data, enabled me to gain genuine information and construct a detailed account on Algerian young people's lives, mainly on their interests in western media (music, films, series, TV talk shows, and social media), to discover the reasons behind their interests and how it influenced their lives including their behaviour, interactions, language, and cultural identity.

The selection of the *Judgmental sampling* was based on using two other sampling techniques; the opportunistic sampling; through which I took advantage of certain situations and asked young people if they can participate in the research and do some interviews. And the snowball sampling; which involves relying on the participants' acquaintances as the main method to reach further participants, by introducing me to their friends, colleagues or relatives, who might cooperate in the study (Merrill and West, 2009:108).

- *The total number of the research participants:*

The total number of the research participants in this study was roughly 45 Algerian young people. Including;

More than 20 young people participated in observations.

19 young people participated in individual interviews.

10 young people participated in group discussions and short conversations.

Further data collection was conducted in the United Kingdom, with a group of approximately 20 young Algerian PhD students and the pre-sessional Algerian students in the CCCU where, I had more fieldwork observations, informal conversations. However, only five of them agreed to carry out formal interviews with me. Further, data collection took place through the use of the research participants' social media accounts such as; Facebook, Instagram and Twitter, which helped in generating more authentic data derived from their daily posts and online interactions. One of my most important research methods to collect data was through photography and the collection of visual identities from the young adults themselves through their own social media profiles.

The main form of consent was through verbal agreement, in which the common response by the people being photographed was '*no worries*', a couple of times I did ask the young people twice, but each time they smiled and said "It's fine. So I thanked them". Other images presented in the thesis would be derived from public social media platforms. Throughout the fieldwork I used a combination of written and verbal consent with participants, but beyond this

I found that consent was something I sought to gain a fresh with them through my daily encounters, in other words I found ethics to be a process rather than an outcome.

## **7-2 Contextual Description of the Ethnographic Fieldwork: Biographical Features**

Here will describe the fieldwork data collection took place in Guelma at the University of 8 May 1945. The ethnographic description presented here are an attempt to offer up data in situ: offering the reader an immediate experience. It is meant to evoke the feelings and emotions of trying to work within the field. This methodological description seeks to offer new knowledge about micro everyday ethnographic fieldwork processes which were considerably challenging and is part of a grounded theory approach to data analysis (Glaser and Strauss 1967).

The university was selected as the main location and the starting point for data collection, because it is a public place where both young men and women freely interact. As a first step of the data collection process, I started visiting the University daily in order to familiarise myself with the location and with the student in there. Within the first two/ three weeks I spent at the location, I have conducted an initial observations in different settings, such as; Cafés, departments, halls, and at the library. Starting the research data collection with observation was very important to me, because it allowed me to get involved in the setting and gain a close insight of how young people (male and female) behave and interact with each other. In which I have focused on different criteria during observation, their style, language they use, activities, and postures. Participant observation is an essential ethnographic method, which requires a total immersion of the researcher at the setting understudy (Fetterman, 1998:37). Brewer (2000:59) states that “It involves data gathering by means of participation in the daily life of informants in their natural setting: watching, observing and talking to them in order to discover their interpretations, social meaning and activities. Participants’ observation played a significant role in my research, as I started my fieldwork data collection by applying it and I have been using it throughout the whole period I spent in Algeria.

During the first three weeks, I met with two young men at the hall of the University, where I usually sit there for observation. At around 2 p.m., I was at the hall, sitting alone on a bench, feeling so bored and tired. There weren’t many people at the location, as most of them have classes. As I was about to leave the setting, two young men approached me and sat next to me. I am guessing they were curious to know why I was sitting alone in that hot weather. After a couple of minutes, one of them asked me “why are you sitting here alone, don’t you have classes” then he added “what do you study”. At that moment, I was so glad that finally I am

having an opportunity to talk to people. After I explained to them what I am doing, they didn't believe me because they looked surprised and dubious about what I said. One of them said in a sarcastic way "this must be impossible, you must be lying. You are telling me now that by sitting here by yourself observing, this means you are doing a research". I had just to prove myself putting a smile on my face. Then he said "Are you a researcher for real? Aren't you a civil agent?" I strangely found it funny to be misunderstood as a spy or a secret agent, do I look like one? After I showed them the consent form, they seemed to believe that I am not a spy but rather a researcher. Accordingly, Hammersley and Atkinson (1995:80) argue that usually people suspect ethnographers to be secret agents or spies, mostly because of their lack of knowledge about the nature of social research because of the lack of knowledge of social research, most people usually (Blackman 1997: 117). Based on my experience with almost all the young people I spoke with, they seemed to have no idea about ethnography and its methods. Thus, they found it ridiculous when I tell them that my research is based on observation, as most of them used to deal only with questionnaires and rarely with interviews.

Doing observation around the University for more than two weeks helped me to get an overall idea of how things work at the University; where do students usually go and where/when they can be found. I had the chance to meet with about four young men and had quick conversations with them; however, all of them didn't show any interest in carrying out interviews or meeting me again. Being rejected by those people in the beginning of the data collection period really annoyed me. I felt at sometimes disappointed and extremely lost, I was literally afraid not to find people, who might cooperate in the research. I took this negative experience of fieldwork personally until I read Malinowski's (1967) *Diary in the Strict Sense of the Term*. Here I learnt that I was not alone with my fieldwork dilemmas, few researchers reveal the true nature of fieldwork troubles or the hidden ethnography (Blackman 2007) and the issue was how to turn these issues around. As a result, I thought of starting a next step or an alternative method of approaching people. I asked my acquaintances to introduce me to their classmates or anyone they know who might participate. One of my old friends told me about her colleague, who is a singer, guitarist and a songwriter. I was so excited to meet her because it felt like she would be a useful participant. Two days later, I met with the young woman for few seconds as she was rushing to her class, and she told me that she is willing to participate in my research. Few days later she tended to ignore my messages via Facebook and directly told me "Sorry I am so busy, I don't think I can help you" and since then she has pretended not to know me whenever we meet at the University. According to her friends who were very surprised by her rejection; she



is a very friendly person, well known by her willingness to help anyone. Maybe she refused to cooperate because she didn't want to expose her life to be studied in the research. Whatever the reason behind her rejection was, I felt so disappointed that it took me a while to get over it. Meeting people through acquaintances was not really useful in gaining trust, as most of them were ignorant and suspicious about my identity. Therefore, I thought of using Facebook as a last solution to reach young people. The first thing I have done was joining a Facebook page called *Creativa Club* hoping to find people who can help. I sent about five messages to different people, but only one person has replied to me. He was so friendly and he warmly accepted to help. Two days later, we met at the University Library on Facebook. Arranging a meeting with a strange young man was one of the most awkward feelings I have ever experienced. I was so worried about, how to behave and interact with him. It was really frustrating as it was the first official meeting with a research participant. The young man came to the meeting with a friend. He was interested to meet as well. We had a conversation at the library for about 30 minutes, in which we discussed different topics, such as studies, interests, and hobbies. In the first two minutes of the conversation, I was nervous and didn't know how to initiate the conversation. One of the young men was so stressed; he couldn't even have eye contact with me, the other seems to be fine. I couldn't let the awkward atmosphere remain for too long, thus I tried to act normal and initiated talking about the weather then asked them about their studies, etc. After that they became more confident to talk and were more comfortable with me.

After that, we went together to the University of Human Science where *Creativa Club* is located, in order to meet more young people there. When we first arrived at the location, I was literally surprised to see the club. It didn't look like a club; it's a small room attached to the University building near the entrance gate. There were a group of about ten young men and women gathering at the yard near the club. When we reached there, most of them were curiously looking at me, as I was a new face for them. I nervously introduced myself and explained my intention. Surprisingly, they looked all interested and warmly accepted to cooperate. Since that day, I used to visit the club often and it became the primary location of my fieldwork data collection.

The first two weeks at the club were so hard for me to adapt with the situation of being a total stranger in their small culture. Almost all of them knew each other, they share common interests, stories, and activities and I was the only one out of the frame. However, through time I managed to get involved in their activities and become a part of their lives. For gaining their

trust and establish close relation with them, I used to visit the club often in order to gain their trust and show them my commitment and reliability. They usually gather in front of the door of the entrance to chat about their common interests, listen to music, like English pop or rap music, or they play guitar; or they watch Hollywood movies and series, such as *Suicide Squad*, *Deadpool*, *Game of Thrones* and *Star Wars*. So, I used to join them and participate in whatever activity they do. In many occasions, I tended to show interest in some subject that I really don't like or interested in, just for the purpose of gaining their attention and trust.

Along with participant observation and individual interviews, I conducted two group discussions with a group of five young men in the age of 18/19 years old. I exceptionally carried out group discussions with them because they wanted to talk in groups rather to be individually interviewed. Our first meeting was held at the University cafe and the second was at the library. In both meeting the young men displayed cheerfulness and spread their sense of humour. Although we didn't know each other, they were very friendly with me even at our first meeting. The topic of our conversations include different themes; such as studies, friendship, social media, movies, music, and immigration. During the group discussion I carried out with them, there was some tension at the beginning of the discussion, especially in the first meeting. However, they quickly get rid of the awkwardness by teasing and make jokes of each other. Such; "addressing one another, saying: look at him looking so shy like a bride" or "making fun of each other's answers when they know that the one talking is trying to show off his knowledge". During the discussion, I found it very difficult to manage their behaviour because of their sarcastic behaviour and extreme sense of humour. Therefore, I just let them carry on and I went with the flow.

### **7-2-1 Fieldwork Relations: Emergent Gender and Friendship Issues**

Ethnography is built on relationships. Coming from a socially conservative culture I found that my research positionality was hindered by my background and fears that women should not be speaking and asking questions to people that they are unfamiliar with. I felt alone, but felt the need to put priority on what Adrian Holliday (2016: 66) calls the need to hear "what people say." While at the same time put as my top priority the art of listening, which Les Back (2007:2) claims "puts you on the side of the story teller." Therefore, at the centre of ethnographic fieldwork and the descriptions is an issue of the agency relating to the research participants and how I as the researcher provide an account or description of their situation.

Having a close relation with research participants was really useful for me in both gaining data and adapting easily in the setting. In the few months I spent in the fieldwork collecting data, I establish friendships and became closer with some of my research participants (males and females) where I mostly was treated as a friend or as an older sister. I developed a strong friendship with three of my female participants, in which we used to chat on Facebook, make calls to check on each other and hang around together whenever they could. Two of them even told me about their personal relations with their boyfriends. Being treated with much love and respect by people who were strangers to me, made me felt so overwhelmed and mostly grateful to them Colosi (2010). The male participants were more conservative and less emotional than females due to the social barriers. However, there were about four of them, who were totally fine in interacting with me and treated me openly. We used to gather together and chat in public and have lunch with the girls. Friendship with participants played a vital role in collecting data, as those who were closer to me were more open and expressive than the others. Accordingly, (Blackman and Commane, 2012: 235) argue that friendship in the fieldwork reflects trust and respect between the researcher and the researcher and shows success of the approach employed.

As a female researcher, I felt connection with the empirical examples presented by Warren and Hackney in *Gender Issues in Ethnography* (2000). I realise that there are some shared similar gendered experiences and issues while carrying the fieldwork. During the fieldwork, I had one young man research participant, who was sort of flirtatious with me. He used to constantly talk about my looks and how young I appear, while occasionally asking questions about dating; subtly hinting that he is interested in me if I am available and so on. At first, I took his flirtatious behaviour as a joke, and tried to laugh it off. However, it became more awkward and very uncomfortable for me, because I was always feeling self-conscious when he was around. Also I was careful not to unconsciously hurt his feeling or reject him in a harsh way. Therefore, it was a very difficult and unpleasant experience for me as a female researcher, and I feel like this whole situation at some point hindered my job in the fieldwork.

### **7-2-2 Different Fieldwork Locations**

This section offers further details concerning a range of data collection moments at different type of places and spaces.

- **At the Theatre**

On a Friday evening during the data collection, I went with a young woman to the theatre “*Le Theatre Municipal*” to attend her rehearsal of a musical play. I eventually got her acceptance to meet me, after several attempts to reach her via Facebook. The setting was an ancient in Guelma city; which is usually devoted for official musical events or traditional/national occasions. It was my first time visiting it, because it is only accessible for those who work or have performance there. At 13.30, the young woman arrived at the location; she is a beautiful woman with long curly hair, wearing Nike trainers, backpack, tight jeans and grey jeans jacket over a black shirt. After greeting, we entered the building. We had some access issues with the receptionist man, but it was all solved by the organiser of this event. Eventually, we managed to access the theatre; there were seven people in there, already practising their musical pieces. Two young male guitarists, an older man with a hand drum, the organiser of this event, who is also a singer, and a young woman. There was another young man sitting at the back seats of the theatre. He really looked so creepy to me, I felt unease whenever our eyes meet. He has a rock style; wearing all in black with long tied hair, sleepy eyes and he was constantly smoking cigarettes or maybe weeds. The young woman I came with joined them and they started practising an Arabic song. In the break time, the two young women started singing in English, singing Christina Aguilera’s song *Hurt* (2006) and James Arthur’s *Impossible* (2010). Later, the whole group performed some of Cheb Khaled’s songs such as *Aisha* (1996), *Trigue Lycee*. Before they started practising again, the young woman and I had a quick conversation about her interests in Art including; music and drawing. She told me that she likes listening only to English music and she sings in both English and French languages but never tried in Arabic. It was her first time to perform in Arabic, thus she felt so anxious about that. We talked about her studies and her full time programme in education, and then she pointed out about her family restriction. She said that she is practicing for the play without her parents’ permission because they are against her will to sing, thinking that she will abandon her studies if she does so. As an Algerian woman I can totally understand her situation, because in the Algerian society women are more restricted than men and have less freedom to achieve their job dream particularly in the music domain.

I had a conversation with another young woman, who were at the theatre and also interested in music. She used to sing in English, French and Arabic in special occasions at the University. But she gave up after being criticised by people in her environment. She told me that, she couldn’t sing anymore because she received hatred and criticism from the society including her family. She stated that “I usually get creepy, unnecessary comments from strangers, especially young men whenever they see me carrying my guitar on the streets”. They usually leave

comments by shouting in a sarcastic way, “Look at her showing off with her guitar as if she will be a singer”. Due to the criticism and the constant social constrain on women, most of Algerian young women lose interest in pursuing their music related dreams and eventually end up doing what is more socially and culturally accepted instead of music. Having a conversation with these two young women, reminded me of my childhood and my all-time interest in music. I have been always a huge fan of music with its all diverse and different genres. I still remember myself at the age of ten years old, when I used to hold a hair brush and pretend to be a star performing at a stage, singing random songs. And each time I did that, my parents used to scold me angrily saying “it’s not appropriate for a girl to sing or even dream about being a singer” and they immediately ask me to stop as if I did a shameful act. I think that was one of the main reasons why I haven’t tried to learn to play musical instruments, such as the guitar or the piano, because I deeply knew that it’s not even an option for my family to do that. During the Fieldwork at the theatre, I enjoyed their musical performances; it was amusing to me as person as much it was useful and helpful to my research.

- **At the DZ Geek Con Girls Event**

In December 2016, I went to Constantine City to attend an event called *DZ Geek Con Girls*, which was held at *Maison de Culture Malek Haddad*. It was a special event organised for young people, who are interested in Anime, Video games, Japanese culture, Rap music and other art activities. There were around 200 young people (men and women) at the setting waiting for the gates to be opened. I found there all the members of the club; however I spent the whole day with a female participant and two of her male friends. The program of the event included: an exhibition of the Japanese culture (traditional attire, music and traditional products), video games competitions, exposition of the series of *Harry Potter* movies and books, people wearing Anime Characters’ outfits (Cosplay), and others were selling patches, pins and stickers of temporary tattoos. There was also a battle of break-dance among the young B-boys, who were attending the event. I was really surprised to witness such a huge gathering of people coming from different parts of Algeria, in order to attend and participate in this youth subcultural event, which was advocating global cultures and subcultural activities. Young people in that event looked so different, with their extravagant wigs and hairstyles, and the different costumes and styles of clothing (Hip hop, rock style, geeks, etc.). This event represented a broad picture of the diversity, fluidity and hybridity of Algerian young people’s cultural identities. It reflected the global cultural influence on Algerian youth through various aspects of their everyday life, such as their fashion and style of clothes, hobbies, music

preferences (rap, pop, k-pop, and rock music), interests and daily activities, such as gaming, tattoos, Japanese Anime and breakdancing.

- **At the Birthday Party**

I have been invited by a male participant in order to attend his sister's birthday party, which was held at a restaurant called *Salon de The Aladdin*. Surprisingly, a couple of days before the party, my younger brother warned me not to go to that restaurant because it's not a suitable place for me as a woman. However, I ignored his warning and I immediately accepted the invitation and went with the young man to the party, because I thought that it would be a great opportunity for as a researcher to me to discover the location for once. When we first entered the restaurant, I spotted a partially veiled woman smoking cigarettes; she sits with two men having Chicha, there were other mixed and single groups as well. The atmosphere in there was blurry and suffocating because of the smoke of the cigarettes and chicha (Hookah). We headed to his sisters table and all eyes were on us, I was really nervous at moment; I was worried to find someone who might tell my brother or any other family member that I was there. I met his sister, we greeted each other then we joined the group. She is partially veiled, wearing a blue veil in a fashionable way (Turban style), with a black tight woollen top, black leggings and black boots. The laughter among the invited people and their friendly attitudes made the atmosphere less awkward for me. There was about thirteen (12) invited people in the group; seven young women including me and five young men. During the party, they sang Khaled's song *Aisha* (1996) and Babylon song *Zina* (2013), and Kader Japoni's song *Anti Sbabi* (2016). The participant sister and her two friends look so into music because they were all the time singing with the background music at the restaurant. The participant were interactive with his sisters friends both males and females, he looks so close with them as well. During the party he checked his Facebook several times, and then he ended up watching the football match aired on the TV at the restaurant. Based on my experience and my stereotyped idea of the Algerian brother, I was literally surprised on how cool and open minded the participant was with his sister to be attending a mixed gender party, with his sister's male/female friends. It really caught my attention because based on my own social background this can never happen. During fieldwork, both my own biographical reflection and reflexivity have raised my awareness towards certain issues resulted from participants' behaviour or stories, which they became valid data. (Merrill and West, 2009:2; Hondagneu-Sotelo, 1988: 612).

### **7-2-3 Age and Style**

Among the influential element that has affected my relation with the participants, alongside with the gender based interactions; Style and age played a vital role on how my participant perceived me during the data collection fieldwork. Warren (1988) states that the researcher's physical features such as race, age, sex, body shape, and display can influence fieldwork relations. (Blackman and Commane, 2012: 242-243) assert that the age of the researcher affects the fieldwork relations and the process of accessing and gaining data. During the data collection I received so many compliments about my age and young look. Like; "you look so young", "If I didn't know I would think you are a student", "When I first heard of you I thought you will look older, but you look just like us". Based on their expression, it was my age along with my casual style, which has attracted them. As one of my female participants was always praising my dress style, saying, "I like how you dress, you have a nice style". Therefore, both of my young appearance and casual style had an impactful role in facilitating my relations with the participants and helping me to gain more useful information form the research participants.

#### **7-2-4 Gender and Friendship Issues in the Fieldwork: An Initial Assessment**

During my data collection fieldwork, I received more help from men than women. Young men were more helpful; ready to have a conversation at any time they were available. Most of them were more considerate and treated me respectfully like their older sister. As opposed to men, some young women were more ignorant and uncommitted; they used to skip appointments, spend less than 20 minutes in conversations. Others were hostile and more cautious in their treatment only in the beginning of the data collection period. On this regard, Warren (1988: 18) claimed that female were more hostile and less cooperative than men in the fieldwork. Before stating my data collection, I was extremely concerned about how I am going to interact with young men and gain their trust, because I had less interaction with men in my life. However, I felt more comfortable working with male participants than with females in most of the Interviews, group discussions and conversations that I conducted.

During the fieldwork I had respectful relationships with all of my male participants. However, there were some cases where young men tried to flirt and show more intimate feelings towards me. Blackman (2007:707) romance and flirtation between the researcher and the participants are significant elements in the ethnographic research, which can help the researcher to gain trust and access for more authentic data. Because flirtation was considered as an important part of the data collection endeavour, I have tried not been rude or show ignorance to the men, who were flirting. There was a male participant, who were constantly flirting; through offering help whenever I need, calling me on the phone, checking whether I am going

home or not, and asking if he can walk me home. Being treated like that by a male participant really annoyed me and made me feel uncomfortable in most of the time, especially when he used to be so obvious in front of the other participants.

Having a close relation with research participants was really useful for me in both gaining data and adapting easily in the setting. In the few months I spent in the fieldwork collecting data, I establish friendships and became closer with some of my research participants (males and females) where I mostly was treated as a friend or as an older sister. Robinson (2009: 136) in an all-male group research participants “took a ‘big sister role.’” Correspondingly, I also developed a strong friendship with three of my female participants, in which we used to chat on Facebook, make calls to check on each other and hang around together whenever they could. Two of them even told me about their personal relations with their boyfriends. Being treated with much love and respect by people who were strangers to me, made me felt so overwhelmed and mostly grateful to them. The male participants were more conservative and less emotional than females due to the social barriers. However, there were about four of them, who were totally fine in interacting with me and treated me openly. We used to gather together and chat in public and have lunch with the girls. Friendship with participants played a vital role in collecting data, as those who were closer to me were more open and expressive than the others. Accordingly, (Blackman and Commane, 2012, 235) argue that friendship in the fieldwork reflects trust and respect between the researcher and the researcher and shows success of the approach employed.

## **8- Research Positionality and Reflexivity**

Positionality denotes researcher’s integration into the social world they study while constantly questioning their own beliefs, biases and preconceptions in order to understand the world understudy. According to (Savin-Baden and Howell Major, 2013: 71) “...it reflects the position that the researcher has chosen to adopt within a given research study”. My position as an insider, studying young people with whom I share the same social, cultural, religious and linguistic backgrounds (Ganga and Scott, 2016) was a beneficial factor in the fieldwork during the data collection. However, studying a familiar context was not always an advantage for me; it had some effects on the research process. My position as an Algerian female researcher, conducting my research in a Muslim conservative society, has influenced the research process in so many ways; as I was restricted to access certain locations (attended only by men like; cafes and some restaurants). It also affected how some of the male participants treated me.



They were cautious and respectful in their interactions with me, which I think was due to the social norms. During the data collection period, I asked one of my male research participants to show me the place where he practices for his break-dance, in order to meet other B-boys however he never took my request into consideration and never talked about it again. He didn't refuse directly; however, he chose to ignore my request completely. He might think that if he takes me to the rehearsal location, it would be socially inappropriate for me as a woman attending an exclusively male gathering (Robinson 2009). As a woman in the ethnographic fieldwork, I found many difficulties getting access to certain locations, especially the men's spaces.

Carrying out an ethnographic research in my own country, as an Algerian woman, was quite challenging to me. Being a woman researcher has restricted my own position and caused certain issues of access, and prevented me to expand my fieldwork. Due to the social and cultural restrictions, as a female researcher I was not able to access certain locations, such as; clubs or cafés specifically attended by men or to travel alone for events or locations far from my own city. In this regard, Savin-Baden and Major argue that "Acknowledging positionality may be accomplished in three primary ways: locating the researcher in relation to the subject, participants and research contexts and process". (2013: 71) That is to say; the researcher has to locate themselves so that they won't influence the research and its progress. Despite the social restraints and the challenges I faced in the fieldwork, I challenged myself as a researcher, and I took the risk to go with a male research participant to a restaurant (*sallon de thé*) in order to attend his sister's birthday party. It was the first time I visit a certain location without telling my parents. The setting was a mixed gender restaurant; however, most of its customers were men. The place was packed with groups of men and only two groups were mixed with men and women. People were chatting, laughing and smoking cigarettes and Hookah or *Chicha*; an instrument for smoking tobacco. During my stay there, I felt uncomfortable and awkward, because I was an intruder, I didn't know anyone there except my research participant, and it was a new experience for me to attend such a place alone.

Being a woman researcher caused me to experience discomfort at the fieldwork, while carrying out observations at different locations, like at the University cafés and halls. In the first days of observation at the fieldwork, it was really difficult for me to adapt and cope with how people were curious and suspicious about my identity. People were looking and staring at me and

sometimes checking me out, especially men. One day during the fieldwork observation at the university open area, a man came up to me and asked:

Why are you always sitting alone, writing on this notebook... what are you writing about?

This whole encounter made me feel uncomfortable and self-conscious; being watched and checked out by people at the fieldwork locations distracted me at times and made me unable to concentrate on my work.

At the beginning of my data collection phase, I was lost and felt overwhelmed, I truly struggled to fit within the fieldwork and eventually find my own position as a researcher. I remember, I was so stressed to approach people, and I didn't know from where to start, until I met the first research participant, and then all of them slowly later. Throughout the data collection period, I found myself relating to the research participants' experiences and stories, and I especially empathised with women's social issues and struggles. Through time, I established a very close relationship with most of the participants, and that's when they started to trust me and become more comfortable and open to talk freely to me, some treated me as their close friend; texting or calling me to meet and hang out with them. Being welcomed as their friend enabled me as well to be more comfortable and 'to generate truthful and meaningful data' (Colosi, 2016 and Blackman, 2007).

Reflexivity is "is a significant feature in social research" (Hammersley and Atkinson 1995: 17). Through reflexivity the researchers integrate their thoughts and personal account and become part of their study. In this regard, Savin-Baden and Howell Major (2013: 76) define reflexivity as researcher's self-awareness of their own influence on study through acknowledging their position and own views. Reflecting upon my own personal opinions and experiences during the fieldwork influenced the way I perceive and interpret things in the social world under study. During the fieldwork observation, I was really surprised by the openness of most of the research participants' relationships with their friends and lovers, which was kind of brave and risky behaviour for to me. There was a degree of closeness and intimacy clearly displayed between the two sexes, shown through holding hands and hugging each other occasionally. Noticing their attitudes for the first time was really surprising, because based on my personal backgrounds and beliefs, showing intimacy in public toward the opposite is socially as well as religiously inappropriate for both. But still it was so normal for them as well to the others around them. The emotional connection and immersion into the research

participants' stories and experiences, made me emotionally relate to them and reflect upon to my own experiences. Measham and Moore (2006, 17).

My biographic background shaped the future revised literature review chapter on youth where music as a media form, plays a significant role in young people's lives, in which each one represents the other (Merrill and West 2009). Based on my own experience as a huge fan of music, with its all different music genres, I believe that music has a significant role in affecting young people's everyday lives, in terms of their interests, language, activities, hobbies, fashion and style, shaping their social and cultural identities. In my teenage years, I also have been influenced and totally obsessed with certain music genre. I used to watch a lot of Bollywood movies, and listen to Indian music, therefore, I developed a huge interest in the Indian culture and everything related to India. Like; their music, language, rituals, food and mostly their traditional clothes. I even remember myself dreaming to get married with an Indian man. In this respect, this study seeks to examine the influence of popular music on Algerian young people's cultural identities, exploring their music preferences, fashion and style in the everyday life.

### **9- Visual Ethnography**

This section offers a theoretical and a historical overview on visual ethnography as a research methodology for studying aspects of societies and cultures, highlighting the value of visuals in my research, and explaining the whole process of using visuals in the fieldwork, during the data collection phase.

Visual ethnography is an interdisciplinary approach to ethnography that involves the study of people, societies and aspects of cultures; trying to understand people's behaviour and interactions in their everyday life context, through applying visual methods. The main purpose of visual ethnography is to capture aspects of societies and cultures through images, photographs, videos or films, allowing ethnographers to offer meanings and create their ethnographic knowledges. In visual ethnography the only way of collecting information would be through visual data, such as video, photography, sketches, images and drawings. Pink argues that "Visual ethnography is a research methodology that brings "theory and practice of visual approaches to learning and knowing about the world and communicating these to others."(2013: 6).

Ethnography is a methodology or a set of methods, which require ethnographers to be personally integrated into the social environment they are intended to study, participating

covertly or overtly in people's daily lives for a long period of time, collecting detailed and authentic data from the fieldwork. This involves ethnographers asking questions and applying various research methods, such as, interviewing, observations, group discussions, field diary, documents and photographs and films. Sara Pink, in *Doing Visual Ethnography* defined ethnography as "an approach to experiencing, interpreting and representing culture and society that informs and is informed by sets of different disciplinary agendas and theoretical principles" (2001: 18). It is a process of representing and creating knowledge about societies, cultures and individuals through various sets of research methods, including visual methods which have thrived to be acknowledged by researchers from different disciplines since the 1900s.

Pink argues the importance of the use of visuals in ethnographic researches, stating that it is difficult to isolate ethnographic research from the visuals. In ethnography, the images are inevitable as sounds, words or any medium of cultural expression (Pink, 2001). She claims that:

Images are 'everywhere'. They permeate our academic work, everyday lives, conversations and dreams. They are inextricably interwoven with our personal identities, narratives, lifestyles, cultures and societies, as well as with definitions of history, space and truth. Ethnographic research is likewise intertwined with visual images and metaphors. When ethnographers produce photographs or video, these visual texts, as well as the experience of producing and discussing them, become part of their ethnographic knowledge. (Pink, 2001: 17).

The use of visuals emerged from anthropology in the early 1900s. It is until recently that visual ethnography and the use of visual methods in research sciences has been acknowledged by researchers from different disciplines (Pink, 2006). According to Banks (2015) the use of visual methods has not received much interest from researchers in the social sciences. Arguing that social sciences are 'disciplines of words' (Mead 1995) in which words and texts are more valuable and appreciated than visuals, except as supporting characters. (1:2015).

During the fieldwork the sensory aspect of different locations became apparent as Pink also points out that "In ethnography images are as inevitable as sounds, smells, textures and tastes, words or any other aspect of culture and society" (Pink, 2006: 21). Despite the debates on the significance of visuals in social sciences, Pink has emphasised on the value of visuals in ethnography, claiming it is as significant as the other aspects of society and culture.

Throughout the years, visual ethnography has been under debates about reliability as a scientific research methodology; visual ethnographers were criticised about the lack of scientific rigour and objectivity in their visual data. (Pink, 2020:24). ) Alongside urban

sociologists at the Chicago School of Sociology including Charles Johnson and Fredrick Thrasher, like Margaret Mead, was among the first researches to use photographs in their studies from the 1920s onwards.

Margaret Mead and Gregory Bateson research was one of the pioneering works to use visual ethnography on Balinese culture. In their work they use photography to make new arguments about culture, and to represent the Balinese culture and different aspects of social life. They state:

We recorded as fully as possible what happened while we were in the house yard, and it is so hard to predict behaviour that it was scarcely possible to select particular postures or gestures for photographic recording. In general, we found that any attempt to select for special details was fatal, and that the best results were obtained when photography was most rapid and almost random. (Mead and Bateson, 1942: 50)

Through the use of photographic records, many significant aspects of culture were captured in a random and a spontaneous way at a natural context.

Visual ethnography has originally emerged from the disciplines of anthropology and sociology; however, it is not solely restricted to them. Today, visual ethnography has gained interdisciplinary interests from different fields of studies. Especially with the pervasiveness and availability of technologies and digital devices, visual methods become increasingly popular across the disciplines of the social sciences. According to Pink (2013:1) visuals and web-based media have become inevitably essential elements in ethnography. She states that “It would be difficult to be a contemporary ethnographer without engaging with digital media, technologies and social, material and infrastructural environments and practices associated with them.”(Pink, 2020: 3). Today, and especially in the contemporary societies visuals are increasingly ubiquitous and they take a huge part in people’s everyday lives and cultures. With all the innovations of the new technologies and digital devices, people nowadays are more familiar with visuals forms, like; photography, videos and films. Especially, with the widespread access of the internet and the rapid growth of social media platforms, visuals become so embedded and increasingly interwoven in people’s everyday lives and social identities. From the data it was found that people from all different ages are immensely involved with social media platforms, where they frequently post images and videos about their lifestyle and everyday life activities, which represent versions of their realities or at least a part of a reality that they choose to share through visuals. (Colosi, Cowen, & Todd, 2022).

Reflexivity and subjectivity are very important aspects in doing visual ethnography. Ethnographers are required to be aware of their own presence as researchers, and to also be

self-conscious of their own biases and position in the study, taking into consideration, the importance of the different aspects of their identities and how they are constructed and perceived by the research participants during the study. In this regard, Pink claims that: “Researchers should maintain an awareness of how different elements of their identities become significant during research. For example, gender, age, ethnicity, class and race are important in the way researchers are situated and situate themselves in ethnographic contexts.” (2001: 20). Ethnographers need to be conscious how to represent the participants in the visuals, taking into account, and the meaning conveyed through the visuals and how they will be represented and interpreted.

Within the PhD the use of visual methods for collecting data, mainly photography had highly contributed in representing and reflecting on the Algerian young people’s everyday life inside and outside the university. The use of photography was useful in my research, as it helped me to capture the natural and most spontaneous interactions of young Algerian people in their everyday life context. Such as walking around down in the streets, shopping at the malls, interacting naturally and socialising with their friends, moving around freely in groups or individually, and expressing freely their choice and agency in life; through their daily interactions and activities, appearance and style of clothing, lifestyle and fashion. The visuals represented in this study, reflect the different versions of Algerian young people’s real life experiences. And they also challenge the stereotypes associated with Algerian young people’s lifestyles, exhibiting their diverse style and fashion and intersecting identities. In relation to this, Pink argues that “Visual ethnography brings our audiences up close to our research findings and participants; it invites them to sense and feel other people’s experiences”. (Pink, 2020: 4). Visual ethnography offers an authentic representation to the world and the people under study and they provide the readers with a genuine reflection on the research participants’ real life experiences.

## **9-1 Ethics**

In ethnographic study ethical considerations and the ethical conduct of the researcher is extremely important. When using visual methods in a research, it is advisable for ethnographers to consider ethical issues, like research participants’ consents, safety, anonymity, confidentiality, trust and so on. It is highly required for visual ethnographers to seek permission before taking pictures or videos of people in public spaces. In this regard, Pink argues that “It is good practice to ask permission to photograph in any public context or event, as well as seeking

the consent of the individuals photographed, and in some situations official permission is required.” (2001:41). It is important for ethnographers to be honest with the research participants and mostly not to deceive, harm or take advantage of them in anyway during the fieldwork.

During the field work, in the data collection period, I have applied visual methods as an additional technique for collecting data, which I specifically used photography as a main visual method for gathering more detailed and authentic data; through taking pictures that capture real representation of young Algerian people’s daily life experiences in the natural contexts. During the process of taking the pictures, I used my Samsung smartphone as the main device to take photographs in the fieldwork. The pictures selected were taken after I talked with the participants and asked for their consents to be photographed and to be part of my research. The majority were so cooperative and were quite pleased to participate without any issues.

However, there were few people, who rejected my request to be captured and I totally respected their choices. I found that these young people were not concerned or refused to sign consent forms, but they were willing to offer verbal consent for the use of their image captured by me or from their Facebook pages.

I also picked few pictures from the research participants’ social media accounts, mainly from Instagram and Facebook, because I was already following them on those platforms. All of the photos selected were already posted on the research participants accounts. However, I had to ask first for their permission to use their photos, and see if they approve for their photos to be used as data in my research. According to Pink (2001: 41) Permission to photograph or video research participants can be granted in various ways and it can differ from one situation to another. She states that she was allowed to photograph only those who agreed to be photographed; who also happen to know her, and those who were in situation where they knew they might be photographed, like participating in activities in a public event.

There is no doubt visual materials play a vital role in our lives, and they take a huge part in the everyday life of each individual’s daily activities. With the technological innovations and the pervasive use of the internet, people nowadays, become more engaged with visuals more than they used to be in the past. They post images, videos and snaps of every moment of their day; showcasing their daily routine and activities, lifestyle, fashion, food and so on, thorough visuals on different social media platforms, such as Instagram, Facebook, twitter, Snapchat, YouTube, and others. Visuals are so embedded in young people’s everyday lives. Most of them

own and use various digital devices on a daily basis. Like; smartphones, cameras, laptops, tablets and others.

Most of my research participants were so passionate about photography; they take extra classes at the university, to study photography at a visual arts club, known as *Creativa Club*. Some of them even own professional camera brands, such as *Canon* camera. Therefore, they were familiar with the concept of photography, and they didn't have any problem with me being around taking photos or videos using my phone in the fieldwork. Using a digital device, such as my Samsung smartphone for taking pictures around them, was normal and a regular behaviour for them, as it was for me. I remember, during the fieldwork, one of the research participants tried to teach me some of the required techniques in order to capture the right angle for the perfect picture. Some research participants even shared with me their passion and interests toward photography, expressing how they saved money to purchase different digital devices, like; professional cameras and the latest iPhone releases in order to be able to capture better quality visuals.

The use of my smartphone as the main tool to take pictures in the fieldwork, has allowed me to easily blend in into the setting and to draw less attention around me while snapping pictures. As most of the research participants have their smartphone on their hands, constantly using them for different reasons. Therefore, they behaved naturally around me without being awkward or uncomfortable the fieldwork.

The young Algerian people portrayed in the visual representation section were selected randomly while I was walking around in the University streets of Algeria, mainly in cities like: Guelma, Constantine, Annaba and Algiers. The process was random and spontaneous, because I wanted to capture real life interactions and activities of young Algerian people going about their ordinary daily lives in a natural and authentic context. As O'Reilly states "Photographs and film have historically been used as evidence to support an argument made in the presentation of findings. Sometimes these have been realistic representations, collected 'spontaneously and naturally'". (2009: 223).

## **Conclusion**

In this chapter I have provided an account of the process of the research methodology, explaining the significant value of ethnography and photography as the main approaches and methodology in my research. Highlighting the focus on the main ethnographic research



methods employed to collect data in the fieldwork; including observation/participant observation, interviews and the field diary, which allowed me to obtain detailed and in-depth data from the research participants, while having a close and direct contact with them in their natural context. Through grounded theory analysis (Glaser and Strauss 1967) which prompted the ethnographic research to move toward theoretical interpretation (Charmaz and Mitchell, 2001:160). In addition to, photography as a main visual method applied in my research for collecting more data.

This chapter offered a detailed discussion on the major fieldwork issues and difficulties that I encountered as a researcher in the fieldwork, as it demonstrated the whole procedures considered for dealing with the ethical issues and consideration during the fieldwork period. As a female researcher, I faced some difficulties during the fieldwork, which had truly hindered the whole process of data collection; as a result I wasn't able to collect as much data as I wanted to. Some of these issues were for example; I wasn't able to attend certain locations because of my gender, that it was socially inappropriate for me as a woman to be in places like at cafés or to be able to go out at night, when most young Algerian men usually gather and interact freely in the streets, at cafés or at cyber-café. However, I didn't allow my gender to completely hinder my research process, and I found better locations, such as University youth associations or youth clubs like *Creativa Club*; where I could meet both young men and women, interacting and going about their everyday life activities. Another issue that really impacted on me was the overwhelming rejections of some people in the beginning of the data collection period. Their rejections and the lack of cooperation were really disappointing, and it made me feel hopeless and lost because I didn't know where to start. Nevertheless, I had to look for alternative ways to look for new research participants and that was through social media, like Facebook, and through some of my acquaintances. In particular, I sought to use my research approach of ethnography to align conceptually with idea of the everyday within sociology to make links with grounded theory analysis to present young adults Algerians in normal situations and contexts.

## Chapter 3. Popular Music and Algerian Youth

### Introduction

Music is a cultural form and a medium of communication. It plays an important role in so many people's lives of all ages all over the world. Music is made for a variety of audience of all ages, however, it has been always associated with a specific social category; young people. Young adults are the main consumers of popular music and the number one target in the market of the music industry. In this regard, Bennett argues: 'In many different parts of the world music is a primary, if not the primary, leisure resource for youth people. Popular music features in young people's lives in a variety of different ways and in diverse range of contexts.' (2000: 31). Music is present in every part of our lives. It takes part of young people's lives in so many different and various ways. Music is found at home, in the street, at the radio and even at work or school. Young people listen to their favourite music alone or in groups through speakers or through earphones. Therefore, music can contribute in affecting young peoples' everyday life and who they are; self-identities, way of dress, way of talking and walking. In this thesis, it is highlighted how Algerian young adults are so passionate and interested in popular music with its various genres, where they either like or dislike.

Popular music is considered as one of the key mediums of leisure in the modern society. Bennett (2001:1) argues that popular music has been always associated with youth and younger generations, due to its significant role in their lives. Both social and cultural nature of music allows people and young people in particular to socialize and establish new relations and friendships, and also to integrate in different groups with the same musical tastes and interests. Following the findings of this study, it is demonstrated that popular music is a focal theme in this thesis, which needs to be explored, as it has an effective role in the everyday life of Algerian young people.

This chapter focuses on the role of popular music in the everyday life of young Algerian people. In the first section of this chapter, the main emphasis will be on presenting a relevant literature on popular music and how it has been theorized by scholars from different disciplines. The second part will focus on the role of popular music in Algerian young people's lives, exploring the research participants' views on popular music and its all different genres, such as; rai, rap, rock and pop music. And also, to examine the effects these types of music have on their daily life experience and cultural identities.

This study follows an ethnographic approach to examine Algerian young people's interests in popular music and how it may influence their cultural identity and everyday life. The use of ethnographic methods, such as; interviews, conversations and observations allowed me to gain deep understanding on the importance of popular music to Algerian young people and how it features in their everyday life context. Therefore, the main aim of the chapter is to explore the value of popular music to the Algerian young people, putting an emphasis on how popular music is present in their daily life, and how it can influence their personalities and the construction of their cultural identities.

### **3-1 Popular Music Studies**

Popular music studies emerged in the 1980s as an academic discipline with analytical tools taking an interdisciplinary approach towards the study of contemporary music. The approach of popular music studies has been significantly influenced by the work of the CCCS including Paul Willis (1978), Dick Hebdige (1979), Angela McRobbie (1999) and Paul Gilroy (1991). It focuses on the multiplicity of different popular music genres including folk, soul, rock, punk, metal, rap, dance and grime. Popular music studies bring together elements of musicology and has been significantly influenced by sociological approaches for example the work of Simon Frith (1983), David Hesmondhalgh (2002) and Sheila Whiteley (2000) and critical concepts within cultural studies for example through the work of Andy Bennett (2000), Roy Shuker (1994) and Lucy O'Brien (2012). At the same time popular music studies has been criticized for leaving music out and concentrating too much on the social and cultural expressions of popular music (Tagg, 2011). Popular music studies are significant to this research because as Blackman (1995: 42) argues within the musical style exists a kernel of relations and practices within the youth cultural group "the band is the bond." It is this interactive relationship that I found within my fieldwork.

Popular music is one of the main leisure resources for young people around the world. It takes a huge part of most of their time; they use music for entertaining and celebration, for relaxation, and for motivation to boost their energy. Music can also be a medium for establishing new relationships/friendships. Bennett argues that: 'In many different parts of the world music is a primary, if not the primary, leisure resource for youth people. Popular music features in young people's lives in a variety of different ways and in diverse range of contexts.' (Bennett, 2000: 31). In recent years of the great technological advancement, and the increasing growth of the internet and social media, popular music has become easily accessible and very

fast to download from multiple music applications, like Spotify, Apple Music, YouTube and so on. Popular music is a significant part in youth culture, in which young people have a huge interest and attachment to certain music genres to the point where it becomes a significant aspect of their identities. Youth subculture is the precise term, which refers to these youth groups, who are groups of young people with shared way of life, shared interests, beliefs and values, style and fashion and music tastes and music affiliations like hip-hop, punk, rock, emo, and black metal.

### **3-2 Cultural Context of Algerian Popular Music:**

#### **3-2-1 Algerian Popular Music Map: local musical genres**

Algerian music has a diverse range of musical styles and repertoires, which are derived from the classical music inherited from the ancestors, which is also, influenced by the western music styles but still offer a reference to the traditional musical heritage of the location. The Importance of cultural location is widely recognised in popular music studies, for example Charlie Gillett (1970: 23) identifies that the development of rock and roll took place in separate regions in the US, where distinctive styles such as, Northern band rock and roll, Memphis country rock, New Orleans Dance Blues and Chicago Rhythm and Blues became the collective expansion of rock and roll identities. Similarly, Algerian popular music styles are diverse because they were originated from different parts of the country, and performed by three distinct languages (Algerian Arabic Dialect, French, and Berber), musical styles including; Arab- Andalus, Chaabi, Berber (Kabyle, Chaoui, Gnawa and Touarg, etc), Rai and Algerian Fusion Rap/Pop/Rock. To support the development of these musical genres, the Algerian radio Jil FM has organised an annual event called *Algerian Music Awards* for its first edition in 2013, at “La Salle Ibn Khaldoune” in Algiers, which is dedicated for offering awards to the best musical artists in Algeria. It is aired on TV channel like; A3 and Canal Algérie and broadcasted on Radio Jil FM. The artists have been nominated based on their musical production in the given year and for their popularity among young people (Idjer, 2014). In essence, I will briefly present an overview of the most important regional musical genres along with rai music, which definitely represent the local musical culture and identity.

##### **3-2-1-1 Arab- Andalus Music**

The Arab-Andalus is a formal and respected musical style; which has been brought by the Andalus refugees in 1492 to North African countries (Morocco, Tunisia and Libya) after the fall of Granada. It is a classical music that is derived from three musical schools of Arab-Andalus

in Algeria; El Garnati from Tlemsan, El Sanaa from Algiers and El Malouf from Constantine. (Scolas, 2007). It is a highly prestigious music in Algeria which is mostly consumed by the elites and the educated people of the society. It is usually performed in public, at weddings and ceremonies. The famous performer of this style would be El Hadj Mohammed Tahar Fergani. (Wilford, 2012). Research participants did mention this genre, mainly when there was a conversation about weddings or ceremonies as they are the main locations where they can listen to it. In addition to radio national stations and TV channels.

### **3-2-1-2 Chaabi Music**

This style emerged in the early 20<sup>th</sup> century at the heart of “Casbah” a suburb in Algiers city. Chaabi literally means popular/folk, it refers to an urban popular music derived from Arab-Andalous genre and slightly influenced by the Berber music of Achwiq. Chaabi songs contain poetic lyrics which tell stories of people and it is mostly sung in both languages Arabic and Berber. This type of music was first represented by the Master El Hadj Mohammed El Anka, Cheikh Nador and Dahman El Harachi. (Algerie-Monde-com). Chaabi genre is more popular as its name indicates. Some of the research participants have showed interest to particular chaabi songs, like; *Mali mali w mal cham3a* sung by Kamel Massaoudi. It can be heard on TV and radio national stations.

### **3-2-1-3 Berber Music**

Berber Music emerged approximately in the early 20<sup>th</sup> century. It is a special style of music performed by a group of people with distinct regions, sub-cultures and languages. There are three well known styles of Berber Music; Kabyle, Chaoui, Gnawa, and Tergui/ Sahraoui.

- *Kabyle*

This type of music is specifically performed by people from the Kabyle region, which is situated at the North of Algeria like; Bejaia. Kabyle music is a significant element that represents their culture and identity. It is performed only by indigenous people of the Kabylie. Famous singers of this style would be Idir, Souad Massi, Akli'd, ect. Despite having a distinct language and culture, singers of this style manage to gain popularity across the country and not only in the Kabylie region (Wilford, 2012). Idir's song “A vava Inouva” and “Takfarinas” song “Zaama Zamma” are among the Kabyle songs that achieved popularity among Algerians across the country and the Algerian diaspora in France.

- *Chaoui*

Chaoui music is performed with a distinct language specific for certain regions in Algeria. It is a danceable style derived from the tradition of Rahabas; a group of men dancing while facing each other. It includes rhythmic instruments like, El Bendir (drum) and El Mazmar/ Gasba (Reed flute). Famous singers of this style are: Aissa El Djermouni, Katchou, Houria Aichi, ect. (Scolas, 2007).

This style has a sub-music genre called “Gasba” based on its main instruments Gasba (reed flute) and El Bendir (hand drum), along with the synthesiser especially in the modern songs. It is a folk/ traditional music sung in both Berber (Chaoui) and Arabic language. It is a very popular music in Algeria, mainly in the east of Algeria like in Guelma city. It is usually performed at special occasions like, weddings, celebrations and festivals. As it is well acknowledged and admired music by people of all different ages, because of its danceable and energetic rhythms. The master of this style would be the late Sheikh Aissa El Djarmouni, and Sheikh Kamel El Guelmi. In L’Algerino (An Algerian/French Rap singer) song *Danse comme un Chaoui*, he has displayed a combination of both chaoui and rap styles, where he incorporates the Gasba Chaoui rhythmic music with the rap style. He even portrayed a melange between the Chaoui traditions and the modern style; referring to the traditions by a group of people shooting guns, riding horses and dancing in lined groups (Chaoui people’s way of celebration). While presenting modernity though fancy cars, motorbikes and fashionable dressing style. Most of the research participants in this study talked very positively and respectfully about this traditional/local music.

- *Tergui/Sahraoui.*

Tergui music is a Bedouin style performed by people from the south of Algeria (Sahara), it is performed by men and women in groups in Tergui dialect. (Badis, 2016) Imzad and Tinariwen group are well known performers of this genre.

- *Gnawa*

This musical genre is a traditional Bedouin style brought by the Africans who came and settled in the southern parts of the Maghreb countries (Algeria and Morocco). Since then Gnawa music has become a focal element in the Algerian music heritage. It is performed by people from the Sahara in the south of the country. Its main instruments are the Sintir/Gumbri and Qraqeb. (Scolas, 2007). The main popular band of this style is “Gnawa Diffusion”.

Almost all these regional genres are traditional musical styles, which are celebrated in various locations in Algeria and performed in special occasions, like in weddings and celebrations. From the fieldwork study, only few research participants have spoken about listening or dancing to these regional music genres.

### **3-2-2 Rai Music and Youth**

Rai music is one of the Algerians global products to the western personified by international artists such as Cheb Khaled and Cheb Mami. Schade-Poulsen (1995) claims that rai music was a new musical style that came out in the early 1980s, and that it was “ sung by young singers entitled *chefs* (youngsters), using western instruments and mixing local popular songs and rhythms with such music forms as American disco, songs of Julio Iglesias, Egyptian instrumental interludes and Moroccan wedding tunes.(1995:81). Due to its combined traditional and western musical styles, rai music is considered to be one of the most popular music genres of Algeria.

Rai was originally a Bedouin rural style which emerged during 1920s, brought by immigrants from the countryside to the western urban cities of Algeria, particularly in Oran city. “Rai” literally means “opinion” or “point of view”; it can also signify destiny, decision and experience, because it displays singers’ life experience and expresses their hopeless feelings about their personal matters. (Noor Al-Deen, 2005) It is a type of music for expressing complaint and sufferance, where the singers use lyrics for blaming themselves for being unthoughtful, complaining about their desperate social life and bad luck, and regretting their inappropriate decisions. (Azititou, 2012). From the 1920s onwards rai music has been constantly used by the singers as a means to reveal their hidden thoughts and desires, and mostly their dissatisfaction of the social restrictions. Rai music used to be performed by Sheikhs (Respectful and educated old men known by their wisdom and knowledge) in the form of poems using the local Wahrani dialect, and Sheikhat (Female Rai singers) who had less respectful status than Sheikhs because they sing to men in locations like taverns, night clubs, cabarets, and brothels. Unlike Sheikhat, Meddahat (Female rai singers) used to sing at more formal locations like weddings and circumcisions. (Lipsitz, 1994:124). A well-known Sheikha would be without doubt the grand Master of the old Rai; Sheikha Remitti, she is a pioneer of the rai music as well as the most audacious female singer, who dared to sing about risqué themes like; sex, lust , love, and alcohol. Her collections of songs are considered as the basic reference to rai music (Swedenburg, 2003: 190). As an example to show the lewdness of her

lyrics; in her song *Khalini Khalini* (2000) (let me let me), she articulated women's freedom of drinking with men, having a relationship, and carelessly expressed her love of beer over God.

Rai has consistently been music of hedonism and pleasure; it is mostly associated with dancing and indulging one's self. In this regards, Langois (1996: 260) claims that "Rai has been the music most associated with discrete social domains, single sex wedding parties, night clubs, and brothels that is the arena where the singers can be outspoken and provocative". Since its beginnings rai has achieved a huge popularity in Algeria and in France, particularly among the youth generation, may be because it mirrors their aspirations and personal and social struggles. As it boldly tackles themes that signify modernity, liberty and rejection of both religion and social values and that what attract youth people today.

In the early 1980s, Rai music was banned by the government (under the president Houari Boumediene regime) from broadcasting on the national radios because of the obscene lyrics it included. In 1985, rai was allowed to air again and many rai artists performed at the Oran festival. By the 1990s, famous names of rai artists moved to France as it was impossible for them to live or continue their career in Algeria, due to the restrictions of the Islamic Fundamentalists who threatened them until death. Artists such as Cheb Khaled and Cheb Mami moved to France/ Paris and Marseille, where they performed at night club/cabarets to gradually be able to gain a wider French audience also including North African immigrants. Thus, being in France offered them the opportunity to reach wide success beyond Algeria with an international audience. According to Gilles (2007:382) Marseille is the school of rai music; moreover, it is where rai music artists found an alternative way to display the rai music out of the motherland of Algeria. In this regard, France particularly Marseille becomes a second country of Rai music.

Famous rai singers like Cheb Khaled and Cheb Mami have signed contracts with western corporate and record companies such as; Virgin, La totem Record, Polygram, Barcelay, Universal, Intuition Records, Mango Records, Shanachie Records, and they collaborated with well-known names of World music producers. Khaled for instance worked together with "Don Was", an American record producer/executive and bass player, who produced Cheb Khaled's first international album "Khaled" in 1991. Khaled also worked along with the French writer Jean-Jaques Goldman for producing the successful hit of *Aisha* in 1996. Goldman wrote *C'est la nuit* and *Kenza* which are songs in *Khaled* album. In 1992 his *Didi* single achieved a great success in France and Algeria, along with its western-style video, which involved women and



men dancing and hip-hop dance. More recently in 2012, he released one of his biggest hits *C'est La vie*, which were produced by RedOne under Universal Music Groupe.

Cheb Mami in 1999 cooperated with Sting (British popular music singer and producer) in making *Desert Rose* and performed in America. Accordingly, Bentahila and Dvies (2002:188) wrote that “Cheb Mami has recorded albums in the United States, on the Virgin label, and performed in central park”. This was a significant achievement of bringing rai music to International audiences.

Some very well-known rai music singers also worked with different western artists, who have various musical styles like; rap, pop and reggae music. Among some of them; Cheb Khaled and IAM (French group of rap) *Oran Marseille* in 1993, Cheb Mami and K.mel (rapper) *Parisien du Nord* in 1998, Cheb Mami ft Tonton David (French singer)in *Fugitif*, and Pitbull Ft Cheb Khaled *Hiya Hiya* in 2012. There have been also collaboration with Middle East artists, like Cheb Khaled Feat Diana Haded in *Mas w Louly* (diamond and pearl), Cheb Mami Feat Elissa in *Kount f Sirtek* (I was talking about you), and Cheb Mami Feat Samira Said in *Youm wara youm* (Day after day).

Rai started to change from what it used to be when the Algerian producers Rachid and Fethi Baba added western instruments in its formation, by substituting the original and traditional instruments of (El Ghasba, El bendir and El Galal) with more sophisticated and modern instruments like (synthesisers, electric guitars, trumpet). Moreover, some of the artists within the genre left the country and relocated to France, which had a considerable impact on the music itself, whereby it became more standardised. As a consequence rai music sounded more westernised to attract wider international audience. On the one hand, the change can be considered as modernity and coping with the mainstream cultures. On the other hand, it might be seen as a betrayal of the traditions and authentic elements of rai. Accordingly, Langlois (1996:264) proclaimed that “Experimentation with disco rhythms and synthesised sounds that helped brings rai to the attention of western record companies, but which also began the process of disembodiment of the music from its original context and market.”

From 1970s, Rai has achieved a huge popularity around the country, especially with the appearance “Pop Rai” performed by young Rai singers called Chebs and Chebas. (Gross, McMurray, and Swedenburg, 1994:7). Rai was seen as rebel music which denotes freedom and individuality (Cremades, Oswald, and Turcu, 2015:180) mainly through its bold and obscene lyrics, which involve taboo themes, such as; politics, love, sex, alcohol, lust, betrayal, immigration, etc. Accordingly, Langlois argues that ‘Historically, Rai has been the music most

associated with discrete social domains, single sex wedding parties, night clubs and brothels- i.e. arenas where singers could be outspoken and provocative.’ (Langlois, 2006: 195). With its daring and bold themes, Rai has attracted so many people and gained a tremendous popularity among youth generation, as it provides them with freedom of expression, hope and mostly it reflects their desires to adopt the new modern ideologies. (Schade-Poulsen, 1995:107).

Rai music was considered as a threat to the authorities and the Islamic fundamentalists because it went against the social and the religious guidelines. Therefore the Algerian government censored and banned it from the national broadcasts. (Bentahila and Davies 2002: 180). Accordingly, (Lipsitz, 1994: 124) argues that “some fractions in Algeria see Rai as too French, too Western, too modern, too Obscene”. (124). It was perceived as form of resistance and cultural change, a music which brought new ideologies that completely contradict with the mainstream of Algerian religion, culture and society.

Rai music singers have been remarkably featured by their interest in mixing different genres in their works, and adding western instruments like (electric guitar, synthesizer, Saxophone, Trumpet, etc.) to the traditional (Reed flute, hand drums) and the oriental instruments (Darbouka, lute, kanoun, flute), creating a modern style that attracts both Algerians and westerners (Gross, McMurray, and Swedenburg, 1994:7). Moreover, it is also based on merging both French language and Algerian dialect. Famous singers of Rai music would be, Sheikha Remitti, Cheb Khaled, Cheb Mami, Cheb Hasni, Cheb Shraoui, Cheba Fadela, Cheba Zahouania, ect. Today’s popular singers are, Cheb Bilal Sghir, Cheb Housseem, Cheb Kader Jaboni, Cheba Dalila, Cheba Sabah, etc. Today’s Rai Singers add new western styles on their works like (rap, reggae, and funk). Among them are; Tiw Tiw feat Cheb Nadir, L’Algerino, and TiiwTiiw featt L’Algérino “ki kounti” in 2016. During my data collection, only few research participants mentioned rai as one of their favourite musical genres. Some claim (mainly men) that they enjoy listening to rai music in special occasions like weddings and parties, or when they are having fun with their friends in cars. This is also is represented in some rai video songs, such in Aymen Serhani song Krite L message and in Tiw Tiw feat L’Algerino song *Ki Kounti*. Apparently it is consumed by them for fun, dancing, entertaining and letting out their stress. The others consider rai as low level and not even consider it as a musical genre, describing that it is as nonsense and that it is only listened by those who spend their time in cabarets and indecent locations.

Based on the fieldwork observations and the interviews, rai music is not admired by everyone, and it is mostly liked by young men, mainly those who are longing for their lovers, being in love or emotionally hurt, or for fun with friends. For the young women, they only mentioned rai music to criticise the artists, or the lyrics and the bold content of rai songs. One of the female research participants has told me that she doesn't like rai cause it is nonsense and represents low level. Nevertheless, all of them respect the old rai presented by the late Cheb Hasni and Cheb Mami and Cheb Khaled, and they usually argue that the recent rai is getting worse in terms of the topics tackled by the singers. Rai music in Algeria is a controversial subject, where young people are divided into two groups of rai fans and anti-fans, depending on their social backgrounds and personal musical taste.

### **3-2-2-1 Algerian Female Rai Singers**

Compared to male artists, there are a few number of rai female singers and this might be due to the social constraints and parents' control over females. However, those who managed to enter the domain of rai usually have a bad reputation in the society and generally are perceived by people as disrespectful women. (Benyakoub, 2016). Only because, they perform to men in Cabarets, nightclubs, galas and mixed gender parties, which might be considered by the mainstream society as indecent location for both men and women. Current famous names of this style are Cheba Sabah, Cheba Malek, Cheba Warda, and Cheba Dalila. They discuss almost the same themes as male singers through dealing with daily love issues like; breakup, regret, begging the lover to come back, sufferance and sorrow of love, bad luck in love, ect.

### **3-2-3 Algerian Western Influenced Music: rap, pop and rock**

Along with the Algerian local musical styles which represent the cultural musical heritage, there are other global/ western music genres such as rock, rap, reggae, and pop. Algerian artists have always had the tendency to blend between occidental musical instruments and styles and oriental ones, forming a unique popular style known as Fusion music.

#### **3-2-3-1 Algerian Rap and Hip-Hop**

Rap music has been originally associated with the American Hip Hop culture developed in urban cities by the African-Americans, however, it has become pervasive around the world as many young people from different locations and backgrounds adopted the hip hop culture (Bennett, 2000: 133) and appropriated rap music elements in their own cultures. Thus, it becomes a pivotal form of resistance and a mean of expression according to them. Algerian

Rap is definitely an example of a local hip hop cultures that have been influenced by both American and France rap artists.

Among several local hip hop movements across the Arab countries, Algerian Rap/Hip Hop is considered as one of the most important rap movements in the Arab world. (Daoudi, 2000: 34). Rap music is not just a musical style; it is rather a vehicle of expression and resistance against the social and the political issues of the country. It is a street style and youth oriented genre which targets youth audience and tackles issues that interest them. From the field work and observation study it was apparent that, their preferable music of expression is rap (American/French/Algerian rap), as they occasionally play songs and sing rap music of American rappers like Nicki Minaj, Eminem, G-Eazy, Algerian/Loutfi double Kanon, and French/La Fouine, ect. Algerian rap is mainly based on expressing their discontent towards the Algerian authorities and the social problems, through dealing with topics like; political corruption, social and political injustice, privilege, poverty, unemployment, drugs and alcohol, illegal immigration, etc. (Scolas, 2008). Accordingly, Rose (1994:21) claims that: “Hip hop is a cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African American and Caribbean history, identity, and community”. Like African Americans, who have led the way by using rap/hip hop to make their voice heard, Algerian youth and many other people around the world got inspired to use rap in order to convey their messages and fight for their rights.

Algerian Rap is mostly performed by young males based in Algeria and others who live abroad. They sing in both Arabic Algerian dialect and French language with some words in English. The first attempt of rap music was presented by the Algerian Berber singer Hamidou, through his song “Jaoula fellil” (A walk at night) in 1985. By 1990, Algeria witnessed a noticeable emergence of rap style, with a number of emerging Rap groups like, Hama Boys, Intik, T.O.X, and Double Kanon. Their Rap mostly deals with the country’s social and political issues. Today’s well known rappers are; Flenn, Africa Jungle group, L’Algerino, Karim ElGang, Zed K, Phobia Issak, Nimrou, Soolking, etc. There are also some famous Algerian rappers living abroad like the Algerian/French rapper Rim’k, Raouf Adear who lives in the UK and L’Algerino a French rapper and Rai singer, who performs in French language. His songs include a mix of both Rai and Rap genres like; “Le prince de La Ville” and “Banderas”. Loutfi Double Kanon, for example is one of the leading rappers in Algeria, he released his first album “Kamikaze” in 1997. He was labelled as “rebel” by the authorities,

because of his political Rap and criticism of the Algerian the authorities. (Scolas, 2008). Among his songs; *Kima Hak* (it is like this), *Dez Maahom* (don't care).

The most known rappers in Algeria generally negotiate political and social issues in their songs, where they tell stories out of experience and express freely what they cannot say directly to the authorities. Famous rappers who tackle political and social themes are; Loutfi double Kanon, Flenn, Issac Phobia, ect. There are some who deal with more risqué subjects and use profane lyrics, talking about sex, and degrading women's value. Aissa for example is a rapper, who treats offensive subjects mainly about women depicting them as prostitutes, only as a source of pleasure and sex, glorify drugs and violence. His songs include *Wahraniya* and *Hak el rap* (here is the rap).

Afrika Jungle group and Soolking's rap is more influenced by gansta rap from the US, as it is shot in abandoned settings or empty roads, gathering in groups in gloomy, dark atmosphere, presenting by fancy cars and girls. They sing both in Algerian dialect and French language about real life experience, love, and immigration. Among their works; *Africa Jungle/ WéWé*, *Tedi Lkef* (you ll be slapped), *Jungle*, and *HipHp Dziri*. Soolking has some separate songs like; is a member of the group; however, he has his own songs with similar themes, like *Dounia*, *Fuego* feat Ghost, *Vida Loca*, *Yeah*, ect. During my data collection two of my research participants mentioned Africa Jungle among their favourite Algerian rappers. The two are fans of rap music and listen to all kinds of rap (English, French and Algerian), one of them is a young female participant, who told me that she only listens to rap music because of its expressive way of discussing social issues, lyrics and the music itself. Her favourite Algerian rappers are; Loutfi Double Kanon, Africa Jungle and Flenn. One day during my fieldwork observation, she and other young people were playing songs and then she started singing one of Loutfi double Kanon's songs.

### **3-2-3-2 Algerian Rock and Pop**

Algerian Rock music emerged in the 1970s by a band called "T34"; a group of Algerian young men, who were influenced by rock music in particular the Rolling Stones band. Some of their songs' titles are as follows; "Chinass", "Boualam el Far", "Madir Walou" and "Jamais Dokh". T34 group was practically the first who produced Algerian Rock style.

Rachid Taha is an Algerian singer based in France, well-known by his influenced Rai-Rock music. He has debuted in 1983 by singing the cover version of Charles Trenet's "Douce France". He is the most inspired Rai singer by the rock music and other styles such as pop,

techno. In most of his works he tends to blend between both the occidental/western instruments like (electric/ metal guitar, saxophone) and the oriental/Algerian instruments such as (Hand drum, flute, lute, ect). Among his so famous songs, “Ya Rayeh” a cover song of the Algerian Chaabi singer Dahmane El Harrachi, “Rock the Casbah”, “Menfi”, “Rani”, “Barra Barra”. (Denselow, 2001 and Pareles, 2008).

Jimmy Oihid is another Algerian artist with a distinct musical style. He is well known by what is called Fusion Music, which basically relies on mixing Western musical genres with oriental ones. His work is thoroughly influenced by Jack Brel, James Brown and Bob Marley. He is even named as “Algerian James Brown” probably by his fans. Jimmy Oihid songs have been characterized by the mix of styles, in which he integrates western genres such as; Blues, Reggae and Rock to the oriental roots of Chaabi and Gnawa. The fact of being in France has helped him to achieve popularity in Algeria and also in France, Montreal, New York, London, and Japan. (Last Night in Orient, 2008). In addition to Arabic, he sings in French language as well, among his songs; “Zaouch”, “Halwa”, “Meskine” and “One tow free”.

Baaziz is an Algerian rebel singer who is notoriously famous by being too expressive and brave to criticise the Algerian government and the political system of the state. He was banned from performing at concerts in the country for many years, because he was seen as menace to the Algerian government. Therefore, he went into exile in 1998 with his family to France to carry on his career. He dared to express freely his discontent about the Algerian government through his songs like, “Je men fou” and “Bandia” in (2005). His works are clearly influenced by both Country and Folk genres with a reference to the Chaabi style. He usually plays both Guitar and Harmonica while performing his songs. (Scolas, 2008).

### **3-2-3-3 Rock and Pop Bands**

In 2001, a Rock band “Good Noise” was formed by a group of four young Algerian men. They sing in Algerian dialect, French and English. Among their famous songs is “Wesh Ndir/ what to do”, (2011), “Khelini N3iche/ let me live”, “Mon Imagination”, and “Why”, (2016). In their “Bouderbala” song they mixed both Gnawa and Rock style. They have even performed a rock cover version of “Paradise” by Coldplay. The group become more known particularly in 2009, after they released their Album “Mon Imagination”. (Good Noise Official, 2008)

In 2009, another band called “Afrockaine” has emerged; it is composed of five young men from Kabyle region in Algeria. They perform Hard/ Metal rock, Alternative Rock and Blues with a reference to the traditional Algerian styles like Gnawa and Chaabi. They performed

songs of the Rolling Stones and the Beatles in their concerts. They released an Album in 2012 named “Nomad”, among their songs; “Falling”, “Avancez” which includes both Rap and rock and local instruments like Bandir (drums), Khredjet bla manwadaa (I left without saying good bye), and Chaye Mouhal (It’s impossible). (Ji Online, 2015).

“Babylone” is a band debuted in 2012. The group is composed of three young male guitarists, who perform what they call Dziri Style; an Algerian musical style influenced by Pop music. Their works include, “Zina”, which has achieved great success and got more than 80 million viewers on YouTube, “Bekitini” and “Kahlet Layoun”, and a cover song of Cheb Hasni “El Bayda Mon Amour”. They have got a prize in Algerian Music Award in 2014, as the best group and the best song “Zina” (Mechai, 2014).

### **3-2-3-4 Algerian Female Pop Music Singers**

#### ***Amel Zen***

Amel Zen is a female Algerian singer, who has a unique style influenced by pop and soft rock genres. She presents a contemporary music which involves both western and traditional tastes. In most of her songs she sings about love like in; *Saken Bali* (Thinking of you), and *Tlata* (Three). *Saken Bali* is a dynamic and joyful song with a youthful energy. The video clip of *Saken bali* was filmed in nature, including clips of her at the beach, on a boat, at the mountains, and driving a classic car. Throughout the video clip, both the singer and the models are shown dancing excitingly, moving their bodies, wearing colourful and modern style. (Amel Zen, 2016)

#### ***Dalia Chih***

Dalia Chih is a young female singer, who gained her popularity in the Arab world after participating in the musical programme “Arabs Got Talent”. In 2015, her popularity expanded to Europe particularly in France, when she participated in the French programme “The Voice” aired on TF1 channel (French TV channel). She is a multilingual singer, she sings in four languages (French, English, Turkish, and Arabic). In addition to singing, she also plays the acoustic guitar. In 2013, she won a prize as the revelation of the year at the musical event “Algerian Music Award” (Idjer, 2014). *Pink Green Blue* and *Shakira* are two of her most popular songs. In the video clip *Pink Green Blue*, (2015) Dalia was dressed in a modern, westernised funky style, with hair pink curls, excessive accessories and colourful outfits. The whole video clip vibes look similar to those of the famous American rapper Nicki Minaj. In

addition to her style, there were other American and western references like; hip hop dancing, partying at the disco, and the rapping at the end of the song. (Dalia Chih, 2015).

### ***Yousra Boudah***

Yousra Boudah is an Algerian Female singer; she is inspired by the Black American music and soul music. Among her works, *Dini* (take me), and *Dlam Lil* (it turns dark) Ft Flenn (rapper). The main themes tackled in her songs are life, peace of mind, and independence. Her *Dini* video clip was filmed in the desert, where she drives a red car with a female model. In the video, they both perform a freestyle dance. The two of them are unveiled, having long wavy hairstyle, they wear stylish clothes, like tight jeans, heels, brands (Adidas trainers), and funky tops.

### ***Raja Meziane***

Raja Meziane is a pop and rap singer. In her song *Manich bent imlak* (2016) she uses rap music style to address the corrupting ruling system in Algeria. Raja is well known for her rebellious music, as she criticises the authorities and talks blatantly about the corruption of the ruling system in her songs. (Raja Meziane, 2016). Her recent music video clip *Décalage Horreur* (2022) shows the influence of western culture on her music, style and on the whole atmosphere of the video.

Algerian musical repertoire is diverse, it consists of various and different musical genres, which reflect the country's musical heritage, culture and traditions, such as; the Arab-Andalus, Chaabi, Gnawa, Berber, and Rai. In addition to new western influenced music genres; rap and rock and pop. In the recent years, Algerian artists tend to integrate western styles to their songs in order to give it a modern taste, along with the local, oriental style which represents its roots. Based on the research field work observation and interviews held in Algeria/Guelma, It was significant that Algerian young people don't have much interest in the traditional and local musical genres as their daily music choice; however, they do prefer it for certain occasions, like in weddings or ceremonies.

### **3- 3 Popular Music and the Everyday Life: Algerian young people music experience**

Popular music has a social and cultural impact on people at both the personal and the collective levels. Music is one of the main mediums of entertainment and leisure across different cultures and societies. It has significant meanings and values to so many people



different levels. It happens to be found everywhere and takes most of our daily lives activities. In this regard, Street states, “Popular music is a familiar feature of everyday life. It is available 24 hours a day on radio and television; it accompanies advertisement and Hollywood films; it is piped into shops and arcades; it is used to raise money for any number of humanitarian causes”. (1995:305).

Algerian young adults are no exception, and they are also passionate about music and they seem to value its different styles and genres. During my fieldwork inside the university, I would often find many students listening to music on their smart phones both individually through earphones, or collectively gathered round a device, sitting or standing up. This was also found to be commonplace on the street corners, car parks or under tower blocks, young adults would gather and dance fool around, play pretend games, test one another. Wherever there was music there was life and everyday interaction.

Based on the findings of the research, most of the research participants, men and women are so interested in popular music, such as; rap, rock, pop, K-pop and rai music. Algerian young people have a diverse taste in music; they listen to all sorts of music depending on their mood, emotions and context, they have a variety of favorite music genres. Nevertheless, they showed more interest in western/ foreign popular music genres (rap, rock and pop) than Algerian local music or Arabic music in general.

Music occupies most of their everyday activities, it alters and intensifies their relations/friendships, and it takes a huge part of their slangs and day to day conversations. It changes their moods and lift up the ambiance at their social gatherings. Music takes over most of their daily life activities; it is played in shops, at the University cafés and restaurants, outside at the campus, while they are gathering in groups or just being alone on their mobiles. Vehicles passing by have music on out loud, even in the classrooms they work on music related subjects for their presentations and assignments. Music is highly embedded in their everyday life activities in many ways and forms. It takes a huge part of their everyday life and it is present in most of their daily activities. As Wall (2013) Claims that: “has been called the soundtrack of our lives: we can hear it on the radio, through our computer, on our iPad or mobile phone, via CD player or vinyl record deck, piped into shops, and during television adverts and programs”. Music is central and inevitable part in our lives it takes most of our everyday life activities and routines. During the fieldwork, there were also a group of young men at the campus playing the guitar, while others playing rap songs while doing break dance and freestyle dance. Music

plays a key role in helping people establish new friendships and socialise with people with shared musical tastes very easily. It also can be used by people to keep distance from the others and isolate themselves, when they just want to stay alone. It has a significant influence on young people's mood and mind set in both positive and negative ways.

*Sami* told me that he prefers to hang out with people who have the same or similar musical interests as him, with whom he can be more open and mostly feels more at ease interacting with them. He said:

I feel really excited interacting with people who like Chris brown or BTS (Bangtan Boys), I feel like we relate to each other, it's like we share the same brain cells (he chuckles).

Music brings people who have the same interests together and give them opportunities to establish new friendships and get to know new people. Having similar taste in music seems to play a major role in Salim's and so many other research participants' social network and who they will let into their friend zone.

*Manel* also expressed her joy and excitement when she connects on Twitter with other Adele's fans, people with whom she shares a great love and passion towards Adele and her songs. Similarly, *Amine* argued about how upsetting for him not having anyone around who likes Justin Bieber; his favourite pop singer.

Music has this magic power which makes people experience different feelings and emotions while listening to it. Most of the research participants have claimed that they listen to music because it comforts them, it alters their mood, and it evokes different feelings in them depending on the context.

*Murad* expressed in his interview, that he likes to listen to sentimental or romantic music when he wants to sleep or when he is sad or feeling down. However, he prefers to listen to rap music when he is working out at the gym or when he is driving or just having fun alone.

Similarly, *Khaled* told me that he usually listens to rai sentimental/love songs when he is dumped or heartbroken. But apart from that, he likes to vibe on rap and pop music the most.

*Ali* prefers rock and heavy metal music, especially when he is frustrated, stressed or when he plays sports or goes to the gym. According to him, that loud and heavy music helps him to release his stress and feels better afterwards. For so many research participants, music evokes their emotions and reminds them of their personal memories with their loved ones or certain places in certain time or era.

Popular music has a significant impact on young Algerian people's everyday life, they experience it daily, yet differently based on their own different personalities and interests. Music takes a huge part of their day to day activities, in which it shapes their personal and cultural identities, and it affects their emotions, mood and even their relationships. Music becomes more than a marker of identity, which most research participants have explained and displayed through their everyday experience. Their interests in music shapes and constructs their identities in different ways, where it can affect their appearance, style, attitudes, identity, beliefs and their lifestyle as whole.

*Sami* is a young man, who is so into hip-hop, pop music and dance. He is a devoted fan of Chris Brown, he likes his music and everything about him. He dresses like him, he once bought online Chris's used cap. He posts his songs on social media accounts such as; Instagram and Facebook and he streams his music on music streaming services, like: Spotify, iTunes, YouTube, and Apple Music.

*Amani* is a huge fan of rock music and she is very enthusiastic about anything related to gothic style. During her interview she talked about rock and its impact on her; she said:

I used to listen to rock and heavy metal. I was so obsessed with it. I used to wear only black clothes and dark makeup.

She later added that her unique style allowed her be noticed and recognized by other rock fans, who might eventually become her friends. Her distinct style and taste in music made feel integrated to the rock community and ensured the sense of belonging to the fandom. In this relation, Nicholas Cook (1998) says:

in today's world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you "want to be" . . . but who you are. "Music" is a very small word to encompass something that takes as many forms as there are cultural or sub-cultural identities' (p. 5).

Music preferences can have major role in shaping young people's style and have a great influence on the way they choose to present themselves to the society.

During the field work in Algeria, I have established a close relation with a number of research participants; a group of roughly seven young men and women. We used to meet and hang out inside and outside the University. They used to call me to meet whenever they had free time or pauses between classes. During that free time, they usually enjoy doing a set of their daily activities. Where, some of them just gather to chat about new aired or released movies and series, others are busy downloading and sending their list of movies and series to

each other on their laptops via USB flash drive. While others are more interested in music and the newest releases, they play music out loud from their cell phones or laptops, they talk about their favourite artists' news and new posts and updates on social media and check and send each other's' music lists on the phone.

Among these young adults, there is a young man named *khaled*, he likes popular music, like pop, rap and rai music, and he always plays it on his phone. During the fieldwork observation, he would usually listen to music on his phone, when he is walking alone via earphones, or when he has a break outside at the campus alone or with his friends. One day, I was sitting close to him and his two friends *Sami* and *Amin*. They were listening and rapping with the song *Only* by Nicki Minaj- ft. Drake, Lil Wayne, and Chris Brown. They also tried to censor the profane words in it while singing and rapping along as they were aware of me looking at them. Few minutes later they stopped singing, I asked them why they did stop and *Khaled* replied smiling by saying that it's a song full of profane language and it's kind of disrespectful to say them out loud in front of me and the group of other girls who were sitting next to them. Honestly, I felt so relieved that they are being so respectful towards me, yet so disappointed that they didn't carry on singing other songs.

*Khaled* has a diverse taste in music; he listens to different music styles and genres. He listens to each music style depending on his mood. He once told me that he would listen to love/romantic music only when he feels hurt or dumped by his girlfriend. He also likes to listen to rai music but only for entertaining and fooling around with friends. He doesn't like rai music, due to its vulgar lyrics and provocative content, yet he enjoys listening to few songs because of their danceable beats. Rai music is usually associated with profanity and provocative lyrics and mostly performed in cabarets and night clubs. Therefore, even the young people who enjoy listening to rai may sometimes they try to hide and feel somehow ashamed and embarrassed to acknowledge the fact that they love and enjoy listening to this genre. They seem to be contradicting themselves, where they deny and hide their interest in rai music, to look cool and not to be judged by the others.

During the fieldwork interviews, I asked all the research participants about their opinions about rai music and most of their responses were negative and expressing dislike towards rai music. However, during the fieldwork observations, I have noticed that the majority of them, mainly young men do listen to rai music and even have few songs downloaded on their phone music lists. The debate about rai music and its controversial linguistic and thematic content will

always be open among Algerian people, especially the younger generation as its targeted audience, who are divided into supporters and haters of this genre.

In his interview, *Khaled* told me about the importance of music in his life, he explains that:

I literally listen to music every day, I mean every day! But you know when I really do enjoy the music and the lyrics truly hit me? Is when I am feeling down or depressed, that's when music plays its magic on me; it really heals my soul, lessens my stress and changes my mood thoroughly.

Music is present in their everyday life in so many ways and forms and they experience it differently depending on their daily activities. It is used as a medium of entertainment and leisure; for fun and dance. And it can alter and lift their mood up; it can heal and calm their souls when it's needed.

*Sami* and *Ali* are two young men, who are interested in rap, pop and k-pop music. They are also into breakdance and freestyle dancing. I have seen them a couple of times break dancing and practicing freestyle dancing together during the fieldwork observations, at the University of Guelma. In addition to their Facebook and Instagram accounts, which are loaded by their posts; photos and videos of them practicing different styles of dance; freestyle dancing, breakdancing, and random dance moves and dance flips.

*Ahmed* is also a member of this group of friends; he is so friendly and easy going young man. One day at the fieldwork, I was sitting with *Ahmed* and two other young women. We were all chatting, while he was playing songs from his phone music list. Songs; Justin Bieber- *What do you mean*, *Love yourself* and others, as he is a huge fan of Justin Bieber. The Chainsmoker- *Closer* ft. Halsey, Lorde- *Royals*, Lovato- *Confident* and G-Easy- *I mean it*. Then he expressed that he doesn't have a specific favorite music genre, as long it's a good music it doesn't matter for him. However, he prefers to listen to rap and pop music the most. Following his words, I took the opportunity to ask him more about his interest in popular music and he replies:

Well, it depends...umm it is different every day. I usually like rap and pop music. I like Justin Bieber; I know so many people hate him for his troubled life and consider his music to be popular just within younger generation. But I still love him and I really enjoy his songs. I also love Rihanna, Lorde; her song *Royals* is so good, Demi Lovato, Katy Perry, lady Gaga...hum Eminem, G-easy, Twenty One Pilots, One Republic and so many I can't remember them all now.

Later on, during his interview, he also expressed how much he likes Justin Bieber, and that he is a huge fan of him as a person and as an artist. During the field work observations, he would often talk to his friends about Justin and his daily life's updates, as he follows him on

Instagram. Despite Ahmed's versatile taste in music, he added that he doesn't have any interests in Arabic or Algerian music, and that he just listens to western popular music and French rap music occasionally.

Their choices and tastes in music changes every day depending on their mood, interests and own beliefs in life. They mostly feel drawn to the music which reflects their feelings, ideas, beliefs and even their political stance.

Some of the research participants just listen to music for entrainment purposes; for wasting time, getting themselves occupied or having fun with their friends and family, like at wedding and ceremonies. Others choose their music based on the lyrics and the message delivered through the music. They select music which they relate to it as individuals, music that resembles them and reflects their interests and ideas and values.

One of the female research participants; *Amina* once told me that she used to listen to heavy metal rock and rock music, However, she quitted it because of its impact on her, she believes that rock music affected her negatively; her mood, personality, way of thinking, and her beliefs in general. Her interest in rock music influenced her sense of fashion and way of dressing as well. She told me that she used to wear only dark clothes, dark polish nails and heavy dark makeup to be recognized as a rock fan and to fit in the community of rock music fans. During her interview she mentioned a couple of her favorite bands; Linkin Park, ACDC, the Beatles, Imagine Dragon and Nirvana. She also explained:

I used to be a diehard rock fan when I was younger (proudly speaking) I am not anymore though. I stopped listening to rock music because I got mature and I feel like most of its content contradicts with my religious beliefs and our whole social values....My parents used to scold me for listening to this type of music and criticized my style and the way I dress. So, I gradually started to lose interest and eventually I quitted it....I still like it though and I still listen to few songs sometimes but not as I used in the past.

*Amina's* distinct taste in music has influenced her way of thinking, her fashion and style. Thus, she looked slightly different from people of the mainstream society and culture. Due to the social pressure and her parents' criticism, she chose to bury her passion towards rock music and made slight changes to her style to fit into her mainstream community and feel integrated and welcomed again.

She also expressed in one of our conversations, during the fieldwork that she has always felt pressured to change her style of clothing and stop listening to rock music, because according to her parents, it affected her negatively. She always felt rejected and judged by her parents and

other people around her, She felt always as an outsider within her own society. Therefore, she decided to quit it all for own good and her peace of mind. For Amina, rock music is a nostalgic music which reminds her old memories and her freedom and true self at a certain period of time in her life. In relation to this, DeNora claims that “ Music is can be used as a device for the reflexive process of remembering/ constructing who one is, a technology for spinning the apparently continuous tale of who one is” (141:2006).

*Linda*, is an outgoing and free-spirited young woman, with a strong independent aura. During her interview, and our conversations in the fieldwork, she talked about her interests in music, particularly music with a strong lyrics and meaningful messages that she might relate with. . She explained saying:

I like to listen to English music, mostly pop music; like Taylor Swift, Miley Cyrus, Lady Gaga, Megan Trainor and...umm some rap music, like; Nick Minaj’s and Eminem. I generally prefer to listen to bold, powerful and confident women. I feel like they empower me and boost my own confidence when I feel not so well.

*Linda* prefers to listen to energetic music, through which she can relates to it and that of a significant message which eventually might positively affects her. She prefers to listen to music that empowers and boosts her confidence and self-esteem, music which can positively change her mood and comfort her. She named a couple of her favourite songs; Megan Trainor- *All About That Bass*, Demi Lovato- *Confident*, Katy Perry- *Part of Me* and *Dark Horse*, Rihanna- *Diomonds* and Eminem- *Not Afraid*. Throughout her interview, she stressed on Nicki Minaj as her role model singer/idol. She expressed how Nicki’s music and strong personality inspire her to be a better person.

*Manal* also talked about the impact of women s’ music on her and how it does change her mood positively.

I like Sia’s songs, they have powerful meaning and it reaches my soul and heart. I deeply feel every single word she says... I like The Greatest, Never Give Up, and Helium.

She is a huge fan of Adele and lady Gaga. Lady Gaga Million reasons, she even sang part of it to me, when we were on the bus going home.

They chose music that identify with their thoughts and beliefs, and they like to listen to music that reflect their feelings and resemble them in a way. They are fond of music which relate to their experience and evoke their memories and remind them of loved ones. As DeNora suggests “the sense of self is located in music”. (145).

This could be explained through Sami’s case, during his interview, when asked about what type of music he likes to listen to, he started singing Megan Trainor’s song *Me Too*:

If I was you, I'd wanna be me too

I'd wanna be me too

I'd wanna be me too

Adding that this:

These are lyrics of one of my current favourite songs, it's a whole mood; it makes you feel good about yourself, like if I was you I'd wanna be me too... I like the confidence. It's so cool, it's inspiring.

He reflects his own self into these lyrics and gets influenced by the confident words of the singer. Sami himself is a very outgoing and confident person; hence, he can easily relate to the lyrics and motivated by them.

Most of the research participants showed a huge interest in popular music in general, they have a diverse taste in music. They like and listen to different music genres and styles, as they follow popular music artists from different parts of the world. They would often look up for new released albums, singles and video clips. They have the latest updates about popular music artists and their new music projects.

*Manel* is a bright young woman who is very interested in popular music. She is very interested in music, she plays guitar and she is very interested in music in general and pop music in particular. During her interview she also mentioned that listening to music (in English) helped to improve her English language and become more fluent than she used to be. She is a very outgoing person, she likes singing and she has a very nice husky voice.

She told me that:

I listen to music everyday... Music is what motivates me in my life.

She is a huge fan of Sia and Adele. Throughout the fieldwork observation, I have noticed that she is always humming or singing when she is busy doing something, or while using her phone. I have heard her singing *Million Reasons* by Lady Gaga, *Chandelier* and *the Greatest* by Sia, and both *Hello* and *Someone like You* by Adele. During her interview I asked her if she can sing and she sang Sia's *Chandelier* and Christina's *Hurt*.

She has a versatile taste in music; she likes to listen to so many artists, like; like Rihanna, Little Mix, Christina Aguilera, Lady Gaga and Sia. However, her ultimate favourite artist is Adele. She also listed a couple of her current favourite songs; Sia- *Bird Set Free*, *Cheap Thrills*, Rachel Platten- *Fight*, Ruth B- *Lost Boy*, Little Mix- *Secret Love Song*, Chainsmokers feat Halsey- *Closer* and Passenger- *Let Her Go*. Connecting with the artists' powerful vocals and



meaningful lyrics is what make her pick her favourite songs; because she can connect with them and the feelings they are communicating through their lyrics.

Similarly, *Rania* has expressed that she likes both rap and pop music. She listens to a variety of music genres. However, she likes pop music the most. She is a devoted fan of One Direction. During her interview and in few of our informal conversations, she talked excitedly about the members stating that they are so hot and very good looking young men. She also named other favourite singers, such as; Eminem- Rap God, Lilwayn, G-eazy, Chris Brown, Little Mix, G-Nash, Fifth Harmony, Halsey, Melonie Martinez Ed Sherene and others. She also named a couple of her songs Pillow Talk- Zayn Malik, rap god Eminem, Closer.

Despite her versatile taste in music, she seems to have a strong opinion in rai music in particular. She put in:

I don't like, it's bullshit, I hate it... It is not for me.

Based on our conversations, *Rania* seemed to be more interested in western popular music than the other music types, and she only listens to English songs and have no interest in Arabic or Algerian music genres at all.

*Nada* is a young adult woman in her late twenties, she is one the Algerian PhD students in the UK. Throughout our several conversations, she expressed her love and passion towards rock music, pointing out that she has been always this passionate about rock music, ever since she was very young. She also attended several events and concerts during her stay in the UK .She claimed:

I have always been a huge fan of rock music. It all started when I was at the age of 13 years old, I had a group of girl-friends, who also liked rock music, we used to all gather at one our friend's house and have kind of a small party, where we all can have fun, act crazy and enjoy the music. Rock music is my addiction my guilty pleasure... it's my style.

Throughout the whole interview, she was so excited to talk about her music interests, her favorite rock bands and all the concerts and music events she attended. She seems to be enjoying and having fun talking about things she likes.

Although she has always liked rock music, she had never been able to attend any music event or concert in Algeria. She stated:

When I was in Algeria, I couldn't attend any rock music event or concert, because all of them were held either in Algiers or Oran, and I can't go alone or know anyone who can take me there (sigh).. So it was kind of impossible for me to attend any rock music related event in Algeria. Thankfully, since I came here, I was able to attend my favourite rock

bands concerts. I attended several concerts till now, and let me tell you it's just an amazing, mind blowing experience. (Talking very excitingly)

According to Nada, Rock music is her passion in life, listening to her favourite music is what makes her happy the most in this life. She states:

Rock music makes me feel alive, excited, lifts up my mood and just makes me happy at my lowest times in life.

Talking about her experience of attending her first concert, she was really emotional and grateful that she has finally got the opportunity to attend one of her favourite rock bands.

The feeling of belonging and integration when I am in the concert, in the first line shouting there is just so crazy. Usually I getting used of people judging me or making fun of my musical taste and to be there with all those fans having the same musical taste fangirling over the same band, shouting and vibing over the same music or songs, it is just so fun and cool. Moreover, it is a great opportunity to meet new people with similar music taste. I am still friend on social media with a couple of people I met in concerts.

It is that feeling of belonging to a particular subcultural what makes her the musical experience memorable. Nada revives her passion towards rock every time she attends to a concert; through meeting new people with whom she shares the same passion of rock music and interest. She let her true self be free and enjoys the live music by shouting, jumping, clapping and all. For her concerts are the only places, where she feels her real self, she feels the happiest of all time there, as it is the place where she finds her people, whom she belongs with. Therefore, she acts so natural and be herself unlike when she is with her other friends or family members who might judge or criticize her.

She even makes changes in her appearance and outfit, so that she fits properly into the group and feels integrated into the community she is going to be with at that concert.

She explains:

I also change my style a bit, to fit with the people there. You know because of the veil! I won't go to a rock concert wearing my usual outfit and a hijab! I try to wear a cool outfit to look more like a rock fan... you know! I wear all in black; my head skull T-shirt or my other *Epica* T-shirt, tight black jeans, trainers, backpack and a beanie.

She replaces her veil/hijab with a beanie so that she will fit in and avoid any unnecessary attention. She feels more integrated that way and more accepted by the other fans/ members of the music subculture.

She is frequently active on social media, raving about the concerts she attends and casually sharing her music on on Facebook and Instagram. Her favourite bands are; *Epica*, *Nightwish*, *Within Temptation*, *Arch Enemy*, *Xandria* and *Diary of Dreams*. She is so devoted fan that she

attended so many rock concerts. Such as: The promise-resist tour in London, within temptation and Rammstein – Die Band.

Her passion towards rock music plays a vital role in her life. Because of rock music she became more interested in gothic subculture and anything Gothic; gothic literature, and gothic style.

She is very fascinated by gothic culture, that she even does her studies in gothic literature.

Nada and so many other research participants do experience a state of duality, where they feel drawn to experience new cultures but they are so afraid to lose themselves in the mess of confusion. They struggle and fight the urge to follow their passion to experience new things that make them happy and truly represent who they are but, yet they are socially and culturally restricted by their parents' culture and the rest of the society. They fear to be rejected by their loved ones; therefore, they end up seeking acceptance and eventually they obey the social norm and orders.

Rock fans and rock subcultures in Algeria are generally associated with Satan or considered as devils' worshippers. Mainly because of their eccentric and distinctive taste in music, style of fashion and signs, which are usually different from the mainstream and the rest of the society. Therefore, they usually face accusations and hate because of their unusual style or interest in music. *Amina* and *Nada* were two of the research participants who discussed their experience as a rock fan. Although it is a foreign culture to the young people, they still love it and relate with it the most. *AC/DC*, *Pink Floyd*, *Metalica* and *Linkin Park* were the most mentioned rock bands by the research participants during the fieldwork interviews and observations.

*Amer* shares his thoughts about music and explained its importance in his daily life.

Music is my life; my day isn't complete without music. I listen to music all the time. Well especially when I am alone. It takes me far away, where there is only me and the music.

During the fieldwork observations, I have noticed that he always wears his headphones. In his interview, he told me that his music helped him to learn English faster and became able to communicate freely with it at an early age. He likes to listen to rap music and some pop occasionally. His favourite rapper is Eminem. He likes all his songs especially the Rap God song. He even bragged about the fact that he can rap the song as fast as Eminem does. And then he sung a part of it to me to show how fast he is. He also likes; Lil Wayne, Drake, Chris Brown, and Usher. Music for him is a source of passion and pleasure and a very important element in his daily routine.

*Rim* is also one of the most enthusiastic research participants about popular music, she like singing, dancing and she is always wearing her earphones listening to her favourite music on the phone. Throughout the fieldwork observation, I noticed her singing a couple of songs. Such as; Halo by Beyoncé and *Chandelier* by Sia. She is a huge fan of K-POP music, especially BTS (A boy group music Band) and Black Pink (A girl group music band). She also likes to do cover dance videos of her favourite music video clips. She showed me few videos of her dancing on songs, like *Blood Sweat & Tears and Fire* by BTS. She is more interested in pop and k-pop music more than anything else. She even wears T-shirts, and accessories like hand bands, necklaces with BTS logo on them. She is so proud to be identified as an Army and a k-pop fan through her look and lifestyle. (Kyong Yoon, 2018)

I remember in our first meeting, she asked me if I am a K-popper or not and later asked if I am an Army (BTS fan) or a Blink (Black Pink's fandom name). I felt like she was curious, whether will get along or not by asking me about my music preference and taste. I am neither an Army nor a Blink; however, I listen to k-pop songs occasionally. So, talking with her about k-pop wasn't an issue for me and she seemed to appreciate my humble knowledge about her favourite music. Reassuring that, I am also into K-pop and that I won't judge her or have an attitude towards her taste in music, changes the whole atmosphere, and made her feel more comfortable and easy to communicate with me.

The findings of this study show that most of the research participants; young adult men and women have diverse tastes and different interests in music of all its various types and genres. Popular music is a significant aspect in their everyday life experience and it takes a major part of their daily routine. The meaning and the values of music for them differ from one person to another; they consume music differently and listen to it for different reasons depending on their personal interests. It seems to have a huge impact on their everyday life experiences; purposes and orientations, interest, fashion, beliefs and way of thinking. Popular music affects young people in various and different ways, their interest in a certain music genre or a given music artist influences their identities and allow the constructions a new identities, and beliefs; therefore, the whole concept of who they are changes.

There were a variety of different musical genres selected by the research participants during their interviews and conversations in the fieldwork, however, most of them still prefer popular music genres; pop and rap music over the other music genres. Yet, there were few participants, who casually mentioned some popular Algerian local music genres, such as: Arassi/Staifi,

Andalous, Chaabi, and Amasigh (Kabyle and Chaoui), and of course rai music, as it is the most popular music genre across the country. Local music genres are a selection of different regional and ethnic music, which are so popular among Algerian people. They are usually so rhythmic and danceable and most likely associated with celebrations and traditional occasions, like: wedding, family gatherings and ceremonies.

### **3-4 Research Participants' Views on Algerian Popular Music: rai music**

Most of the research participants studied in this research have interests in popular music and daily listen to different genres of music. However, rai music isn't one of their favorite music and it's not one of their most selected music to listen to on a daily basis in their everyday life routine. Some of them, however, explained that they only listen to Algerian local music mainly at special occasions, such as; weddings, parties, gatherings or when they are driving with friends (mainly for men). Algerian music genres are generally characterized by their danceable and rhythmic beats. Therefore, they are most likely to be played or performed at settings, which involve dance, parties and celebrations atmosphere. During the fieldwork, there were few research participants, who mentioned few local genres and expressed that they were interested in rai music and all of them were men.

Rai music is a form of popular music, which is so well known in Algeria, mostly in Oran; its origin place and other western cities. Lipsitz argues that "Rai originated as women's music in the Algerian port city of Oran where *meddahas* sang to other women at weddings and other private occasions and by *chiekhas* who sang for men in taverns and brothels." (1994:124). Rai music has always been very controversial and has a notorious reputation among Algerians due to its blunt and daring thematic and linguistic content. People would either like it, or hate it. Some do not even consider it as music or a form of art. In Arabic/Algerian dialect *Rai* means 'opinion', a word reflecting what rai music is all about. A music which represents freedom of speech and expression, it discusses youth's social issues and expresses their desire to break free from the radical social restriction in a conservative society. Rai music is a rebellious and expressive music genre that is known by its bold lyrics and taboo themes. It deals with social issues, like; unemployment, illegal immigration, corruption. And subjects like; relationships, sorrow of love, breakups, sex, alcohol, drugs, partying, sorcery and black magic, materialism, and so on. These themes are all considered taboo topics, which are not much appreciated in 'conventional' Algerian society. Despite, its controversial nature, rai music is still one of the main music genres in Algeria and it has a major significance on Algerian young people, as it

reflects their day to day life experience and focuses on the social issues and subjects, which affect them the most.

Cheikha Rimitti is the pioneer of the old generation of rai music and she is considered as the godmother of rai, who later inspired younger rai artists with her style in music.(Adnani, 2006:22) Popular artists like; Cheb Khaled, Cheb Mami, Cheb Hassni, Cheba Fadila and Sahraoui, Cheba Zahouania, and so on. Rimitti's was well known by her graphic and daring lyrics, in most of her songs she addresses sensual and sexual taboo themes, where she explicitly sings about flirting with her lover, expresses her feeling towards him and even describes their intimate relationship.

In her songs "Habib el-Khater," for example, she sang about a romantic night with her lover:

*It was a single bed and my lover and I slept in it. He scratched my back and I gave him all of me.*

In her song "Wayn rak tergoud?"- Tell me where do you sleep? She also explicitly expressed her sexual desires through the lyrics of her song, singing about the need to meet her lover and spent the night with him.

*Show me where you will sleep  
So I can come and join you  
I was sleeping all alone and tonight  
God has favoured a meeting  
I was sleeping alone in my room  
When I saw him holding a teapot  
Getting ready to serve a delicious brew.  
The eye that drives me crazy and excites me  
Is in front of me and I do not dare approach it.*

Chikha Rimitti was known by her rebellious and daring lyrics, where she sings about controversial and taboo subjects, like; love, intimacy and sexual relationships. In most of her songs she encouraged women to embrace and enjoy their sexuality through her expressive and bold lyrics, which challenge the conventional social and religious norms of the Algerian society. (Virolle, 1993:128)

Despite Rimitti's provocative and daring lyrics, her infamous songs gained a huge population among young Algerians and they considered as a masterpiece of rai music. Like, "Nouar"-

Flowers. Some of them have been covered by other rai artists, like; Cheba Zahouania ‘Wayn rak torged’- where do you live/sleep.

Cheba Zahouania has also addressed similar themes in her music repertoire and made songs as bold and provocative as Rimitti’s. Like in her song “Manesbarche bla bih”- I can’t be without him. She expresses her longing for her love and desperation without him. Her Duo with Cheb Hassni “Baraka” also dealt with love and sexual relationship theme.

Cheb Khaled in his “Serbi Serbi”- Serve Serve (Alcohol) “Detni Sekra”- Alcohol took over me. He sang describing his disappointment in love, heartbreak, sadness and his the bars drinking alcohol

*I am the Meryoul I am the alcohol drinker  
Serve me serve me this night I will fill my head  
Serve me serve me this night I will fill my head  
I am the meryoul and who burnt me oh yeah  
Serve me serve me this night I will fill my head  
Serve me serve me this night I will fill my head..*

This type of rai has been always known by its notorious themes and blunt messages, which calls for breaking morals and social norms and values by promoting and advertising alcohol, partying, and sex and intimate relation before marriage.

Cheb Hasni “Baida Mon Amour”- the white (woman) is my love. This song is a very popular rai song, one of the pillar works of rai music.

*The blonde is my love; I love her without black magic.  
Forgive me the brunette,  
Forgive me the brunette  
Forgive me the brunette with you I got nothing good  
The brunette is my enemy, she is not my lover  
And whoever has got the brunette this year, he has got a problem oh yeah.  
The blonde is my love.  
I am always drunk, sobbing at the bar counter  
Because of my enemies they break my heart with their words...*

In this song he is expressing his sorrow in love and heart break by degrading the Algerian woman; accusing her for his misery and bad luck and even comparing her with the European. That he rather loves a blonde rather than an Algerian brunette. Hassni's songs was and still so well appreciated and loved by young people, as most of his songs talk about love, desperation, betrayal, heartbreak, breakups, and sorrow of love, themes that most young people can relate with. He is considered as "the king of the romantic song" Vriolle, 1993:128)

*Khaled* for example is one of the rai music fans, he has mentioned Cheb Hassni so many times during our conversations and interview in the fieldwork. He has expressed how he enjoys listening to his songs especially when he is heartbroken. He said:

Hassni is my favourite rai singer; his sentimental, romantic songs comfort me when I am heartbroken or dumped. (Shyly smile).

*Murad* as well explained how he prefers the old rai more than today's rai saying that it's so different and nothing like the original one of the golden era.

For me nothing compares to the old rai; cheb Khaled, Mami and Hassni.. The legends of rai...the golden era of rai. Their rai was authentic and original, not like today's rai that is full of foul language and it's all made with synthetic equipment.

This type of rai music, which most Algerian young people, like; Murad and Khaled appreciate and hype is known as the modern rai, which is usually a hybrid between a traditional folk and western popular music style. (Schade-Poulsen, 1995:84)

In this regard, Lipaitz argues that rai is "A product of cultural collision between Europe and North Africa, rai music has its defenders and its detractors in both places. Some factions in Algeria see rai as too French, too western, too modern, too obscene. At the same time, there are those in France who dismiss rai as too foreign, too primitive, too exotic, too strange". (1994:124) The dual and mixed nature of rai music confused people with its an unusual music genre, which blends both modern and traditional music styles and instruments, which provoke so many people from both Algeria and France.

During the fieldwork interviews and discussion, most of the research participants expressed their conflicted and opposing views about rai music, from being supporters to complete haters of the music genre itself. Some of them immediately expressed their dislike to the music by cringing or saying that 'it is so dirty or vulgar' 'Nowadays rai is so disrespectful and vulgar' for these so called 'haters', they prefer the old rai as they refer to it. For them the 80s/90s rai is



much better and artistic than the recent one. Recent rai is a misrepresentation of the Algerian culture and embarrassing to be associated with anything Algerian. While others, were talking so positively about it and admit that they like it and listen to it occasionally. In this regard, Schade-Poulsen suggests that rai music can be considered as “as an expression of an ambivalent or fundamental duality in the identity of Algerian youth” (1995: 85). Rai expresses Algerian young people’s desires to live a western modern lifestyle where they can be as free as they can, where they are restricted to do that socially, culturally and religiously. That’s why rai music always received criticism and attacks from the conservatives, as it reflect the reality of young people’s hidden desires and fantasies.

Despite the controversial opinions about rai music and its lyrics, rai artists are quite popular among young people on social media, like; Instagram and YouTube, where many artists have large numbers of followers. Popular rai songs and video clips get millions of views on YouTube and have positive comments from different parts of the world. Songs like: Cheb Khaled- *Didi*, *Cheba*- Beautiful and *Aisha*, Cheb Akil- *Diroulha laakal* and *Anta Omri*- You are my life, Cheb Bilal Sghir - *Ndirlek khatrek*- I’ll do as you like, and *Arwahi Nathasbou*-

There are different types of rai music; in which each one of them attract different audience. Sentimental rai; it talks about love and romance, betrayals/cheating, sorrow of love and alcohol. Danceable rai; mostly performed in weddings and family gatherings, it is a clean rai with appropriate lyrics. And the dirty rai; this one is characterized by its vulgar and bold lyrics and it is mostly associated with night clubs, bars and cabarets. It contains bold and daring lyrics, which make it impossible or at least awkward for anyone to listen to it with a member of family or in a gathering with a group of elders, it is considered disrespectful.

Murad talked about his interest and appreciation towards rai music, especially the old rai of Cheb Khaled, Cheb Hassni, Cheb Akil and others. He told me that he enjoys rai music although he likes to listen to other music genres He likes to listen to rai sentimental/romantic songs especially when he is in love or emotionally hurt.

I like to listen to rai mainly when I am heartbroken or hurt.., it helps.., I feel comforted Rai hits different in these moments... when I am all messed up or heartbroken nothing hits the spot like rai.

He also added that he doesn’t like to listen to female rai singers.

He said:

They are so embarrassing.... I am not a fan (Cringing)

He despises Algerian rai female singers; because of they sing such a provocative music genre and perform mostly in cabarets and night clubs, which are socially deemed not appropriate for women. His misogyny towards women is exclusively oriented just towards Algerian women rai singers; he definitely doesn't have a problem with men or with other foreign women singers. This has to do with gender discrimination towards women as performers in the music industry. Ironically, Women rai singers are the most hated rai performers by Algerian people, because they are women and they should respect their conservative society and religion. Yet, the same singers would a huge number of following on social media platforms and on YouTube. *Sami*, however, expressed his ultimate dislike to rai music and rai singers as whole. He said:

I just don't like it; I don't find it enjoyable or fun... I guess it is not my style.

Along with Salim, there were so many research participants, who expressed their dislike towards rai music, having negative opinions about its artists, considering it as a negative representation of the Algerian culture and the music heritage.

Rai music is one of the most popular Algerian local music; it's so popular across the country especially among younger people. Along with rai music, there are other music genres; traditional/folk music, which are also so popular and have their loyal audience from different areas across the country. This includes: Malouf music (Andalusian Classic Music), Chaabi, Kabyle, Chaoui and others. Algerian music is so diverse, in which each style is different and represents different cultures and traditions of the Algerian cultural heritage.

### **3-5 Social Media and Popular Music: the role of social media in the music experience of Algerian young people**

Music plays a crucial role in the everyday life of young people all over the world. This greater role has been reinforced mainly in the recent years; due to the new technological advancement and the wide spread availability of internet innovations, like: digital devices, internet and social media, which all become very necessary for both popular music's producers and consumers. Internet innovations, like social media platforms and internet sites and services made huge changes in the way music is being performed, produced, consumed, transmitted and advertised. According to this, Hargreaves, et al., suggest that "Globalization and technologies have led to rapid recent changes in many peoples' lifestyle, and our self-identities are changes correspondingly in ever more complex ways" (2002: 2). The internet and the new spreading technologies and digitals have significant influence on so many people's lives and their daily

routines, especially the younger generations, who are considered the first generation to witness these changes and live by it. Young people are fully immersed in the world of the internet, social media, YouTube and fast downloading music videos, where popular music can be easily accessible and fast downloaded.

During the fieldwork so many research participants expressed how new technologies and social media are very important in their everyday life, especially in their daily music consumption experience. Throughout the fieldwork observation, most of the research participants would use their digital devices, like: iPhone, iPad, Laptops. Others would connect to their social media platforms, like: Instagram, YouTube, Facebook, Twitter and Tiktok. Where they can easily get access to their favorite music and keep up with their favorite artists and idols.

Social media platforms, such as; Twitter, Facebook, Instagram, TikTok and YouTube, in addition to other music related websites and applications, like; Spotify, iTunes, and Apple Music are selection of online services, which play an important role in the way young people access and consume music nowadays. These internet innovations and social media platforms have altered the way young people get access to music and made it even easier for the fans to keep updated with their favourite artists and be able to interact directly and easily with them through their personal social media accounts and YouTube channels; when they can leave supportive comments under their posts and video clips.

During the fieldwork, two research participants (Sami and Rim) have mentioned that they use *Musically* Application as one of their current most used music app. *Musically* was lip-sync short videos and dance based application mostly used by young people. In 2017, the app has been taken over by the Chinese company Bytedance and got replaced by what is known now as TikTok. (Antipova, 2020: 243). TikTok is one of the fastest growing app on social media, it is a platform based on music and dance, where its users can create and share short-form videos of 15seconds to 5 minutes duration of different genres, like; dance, singing and lip-syncing, comedy, food, and education, and so on. TikTok now is one of the most popular Social Networking Sites among younger people and teenagers from all over the world. (Geysler, 2021)

During her interview and our conversations in the fieldwork, *Rim* has frequently talked about musically application and how she likes to use it the most. She also showed me a couple of unposted lip-syncing and dancing videos saved on her phone. She expresses that enjoys making those videos even though she won't probably post them later.

Similarly, *Sami* also mentioned *Musically* during his interview. He was even surprised that I don't know about this application, as it was quite popular among young people at that time. He told me that he enjoys watching other people's videos, but he didn't post his own videos yet. He also proudly showed me a video on Dubmash application; an application similar to musically. He also uses both Facebook and Instagram very frequently to express his thoughts and mood through songs' lyrics and videos. Sami has both of his Instagram and Facebook accounts named after his favourite artist Chris Brown, as: *Sami Breezy*; Breezy is one of Chris's other names. Social media platforms are one of the main sources where young people express themselves and share their thoughts and interests freely. *Sami* uses it frequently to post about his musical interests, hobbies, and fashion.

The way in which young people consume and interact with popular music nowadays has completely changed. Due to the new technological innovations, such as: internet and social media, young people can easily get access to the music they like, through connecting on the web links and social media platforms via various digital and technological devices.

Social media nowadays becomes one of the main resources of entertainment and most of young people use it for different reasons. Like; to get direct updates and information about their favourite idols and their music. Where they create accounts, fan accounts and group chats to support and defend their idols online from the antis. Which make them become what is known as online fandom.

During her interview *Manel* has talked about how she is so active on social media, especially on Twitter, which allows her to keep up with her favourite singer *Adele*. She said;

I love Adele so much; she is my favourite singer of all times...I created Twitter just because of her, she is active on Twitter and I wanted to connect with her in some way. I would quote her Tweets, comment on her posts and even send her supportive messages on her DMs (Direct messages) it makes me feel happy.

Throughout the whole interview, she kept talking about how Twitter enabled her to feel connected with Adele and to meet other fans from different parts of the world, with whom she shares the same passion and love for Adele and her music. Being on Twitter makes her feel that she belongs to the huge fandom of Adele. She told me that she made new friendships and connections with other Adele's fans from the USA and Spain. She explained:

We have a group chat on Twitter, we create it to chat and talk freely about Adele's updates; songs, Albums, birthday projects, or about how we can trend her name on Twitter...It is so fun, it feels like we are one family.

Twitter is her safe place, where she can connect and talk with people with shared interest in music and support their favorite idol without being judged or criticized. Twitter allows her and her mates to support what they like and be their true selves.

*Nada* is also very active on social media, mainly on Facebook and Instagram. She emphasised throughout her interview the importance of social media in growing her love and passion towards rock music. She is very active on social media She follows her favourite bands on all their social media accounts, like; on Facebook, Instagram and Twitter. She usually posts on Facebook about their upcoming projects, Albums and concerts. She also posts about her own experience when she attended their concert. She also posts about her feelings of excitement about the concert and how she is going to meet the band prior and after the event. Like;

Thank you for existing, post-concert depression, my world, I am so done waiting (for the concert day).

Most of *Nada*'s posts on social media (Facebook and Instagram) are music related posts, where she frequently uploads her daily posts 'Song of the day', or when she writes about her favourite rock bands upcoming music projects. She also posts about her own experience whenever she attends concerts or music events.

Social media has been lately playing a prominent role in music industry; it changed the way people perceive music. Both consumers and producers rely on social media platforms, most Artists now use social media platforms to promote their work and to connect directly with their fans through posts, stories and even lives. They arrange their concerts and project through social media like Twitter, Instagram and Facebook. With the ongoing technological development and the wide spread of internet resources and social media around the world, what kind of impact social media could have on popular music consumption and how it facilitates for both producers to sell and promote for their music easily and consumers to get their hands on their favourite music on different kinds of online platforms and websites, and it enables a constant interaction with fans and artists though different social media platforms.

Technology has changed the world and how people used to live their lives and how they used to go about through their daily life. Theses digital developments altered the way music is listened, performed, recorded, produced and advertised. In relation to this, McRobbie claims: "The world of popular music has moved rapidly and changed dramatically through the availability of new musical technologies and techniques". (McRobbie, 1999: 111).

The evolution of technology innovations and internet accessibility plays a vital role in spreading music to its audience all over the world. Facilitating their accessibility to the music sources through the internet websites, music related sites and social media (YouTube, Facebook, Instagram, Tiktok, Twitter and Snapchat) via the most developed electronic devices, like; iPhone, iPad, Laptops, etc. This virtual world of the internet allows young people to easily interact with popular music, through which they are enable to make access to all of the music they like and directly connect with their music idols and favourite artists.

Social media nowadays play a vital role in bringing the audience or fans together, forming communities and online fandom on social media platforms, as it also has a great importance in facilitating communication and fastening the bond between both artists and fans. Hargerves, et al. claim that “The ways in which people experience music—as consumers, fans, listeners, composer, arrangers, performers or critics—are far more diverse than at any time in the past, as are the range of contexts in which this takes place.” (2002:1)

In the recent years, social media becomes a crucial element in the popular music industry success, as it plays a key role in helping producers and music artists to promote and advertise their own music works through their personal social media platforms. Popular music artist mostly use it to arrange meet ups with the fans, or to promote for their new releases and music events and concerts, to launch their new released songs, and even to revive their old hits by posting their old songs on platforms, like; Twitter, YouTube, Instagram and TikTok. Social media becomes one of the main reasons of the success and popularity of most of music artists; through which they can gain more recognition and become even more famous. The following numbers on social media accounts is really important, as it helps their music to reach a wide range of audience across the world. It can also be restricting and controlling to artist freedom and flexibility.

Most of the research participants are highly engaged in social media; they have accounts almost in most of its popular platforms. However, they are active mainly in few of them, especially, on Instagram, Facebook and YouTube. They follow popular music artists of all different music genres; they look up new released songs, updates and news about their favourite Artists and so on. They also use their social media account; posts and stories to share music video clips, lyrics, which reflect their feelings, emotions and mood in that current situation.

During the fieldwork observations, they would often use their electronic devices, such as; iPhone, iPads and laptops to listen to music individually or in groups. They also tend to talk to

each other about their new posts on social media, or randomly talk about a particular artist and their new social media updates. Music and social media are inextricably linked, where both equally have a great influence on young Algerian people and take a huge part of their everyday life activities.

## **Conclusion**

This chapter outlined the central role of popular music on Algerian young people's lives, highlighting the impact that popular music has on their everyday life experience. The first section will present a background literature on popular music and its relation to the research. The second part will focus on exploring Algerian young people's music experience in the everyday life, emphasizing on the value and the influence of popular music on their cultural identities and with its all different genres on Algerian young people and their cultural and self-identities. Popular music plays a significant role in shaping the Algerian young people's cultural identities and affecting the way they relate to one another and see and think about themselves as individuals. In this relation, so many research participants expressed their feel of guilt about following certain music interests, such as; Rock/heavy metal, explaining how it affected their cultural beliefs, through changing their style of clothing and appearance, group of friends, beliefs and stance in life. Therefore, some of them try to cope with the changes occurring in their own cultural identities through either resisting their own desires and interests and eventually quitting their distinct and unusual interest in music, or by just compromising and accepting themselves and bravely stand for their own choices in life, which make who they truly are, in spite of all the shame and the critics they face from the rest of the society. With all the spread of new technologies and digital innovations like; Internet resources and social media platforms, young people are enable to access popular music easily and consume it in so many various ways. Social media is a significant theme in this chapter as it appears to make a huge difference in the way young Algerian people consume popular music and interact with it in their everyday life.

## **Chapter 4. Diversity and Gender: visual representations of Algerian young people's style in the everyday life**

### **Introduction**

This chapter will highlight a series of visual representations of Algerian young men and women's style and fashion within the everyday life context. There will be a detailed interpretation of their style of dress and how it represents their gender identity, body and sexuality. The following visual representations offer an overview of the diverse and various clothing styles that Algerian young men and women wear on a daily basis in different locations. There will be also a focus on the multinational corporate brands adopted by young Algerians and how they are combined to form a mixed style, including both the traditional and the modern styles.

The chapter seeks to explain how Algerian young people navigate through their everyday life practices, individually or in groups, through presenting a selection of photos with a critical interpretation of the everyday life styles of Algerian young men and women in their natural context. Moreover, this chapter portrays young Algerian people at an ordinary level from an insider perspective, exploring their diverse traditional and modern styles. Hodkinson (2005), and to give an insight about the Algerian youth culture, by capturing young Algerian people going about their daily life experience, their lifestyle and how they manage to negotiate their everyday situation.

The everyday life is a concept that has recently gained attention in the social science. It received increasing interests by anthropologists, sociologists, psychologists and historians, especially in sociology, in late 20<sup>th</sup> century, in 1960s and 1990s. (Ghisleni, 2017). Everyday life is the actual realisation of humans' social interactions and actions that occur daily in their lives. Therefore, every day is invisible and can be studied through means of observations, recording and photography. Sztompka (2008: 2) suggested "if anything, everyday life is certainly 'visible', and therefore observable, and therefore recordable by photographic (and other visual) techniques". De Certeau's work *the Practice of Everyday Life* (1984) highlighted the difference between "strategies" and "tactics" to explain resistance and power struggle, where he links "strategies" with institutions and structures of power "producers", while individuals or ordinary people are "consumers" acting against or with, situations defined by strategies by using "tactics" everyday practices, like talking, reading, cooking, shopping, ect. (De certeau, 1988: xix). Therefore, it is very significant to this study to explore the everyday life actions and interactions of Algerian young people going about their daily life experiences.



#### **4-1 The Everyday Life Visual Representation of Algerian Young Men and Women In Algeria**

In this section I shall be looking at young Algerian people styles, clothing and posture. As I wondered through the streets with some intentions, I was also ready to be flexible to move wherever I thought young Algerians were gathering, and going about their everyday life. As I walked sometimes I could smell dust mixed with the heat, at one time the smell of Algerian food cooking touched my sense and I felt that I am home but also an outsider as a researcher: Studying my own people.

I shall be paying a special attention to the similarities and differences of traditional and modern styles; in particular there will be a focus on femininity and masculinity. This section will also focus on Algerian youth style and fashion as well as the certain brands most of Algerians young women and men wear on a daily basis. Such as, Nike, Adidas, Vans, Levis, etc. There will be also an emphasis on the choices and the degrees of agency of Algerian young men and women in selecting their everyday life styles.

The use of visual record techniques in the field work was incredibly helpful, as it enabled me to portray the spontaneous and authentic social interactions and activities occurring at the level of everyday life of Algerian young people. Most of the photographs posted below have been taken by me when I was in Algeria, and have been specifically selected to show the diversity in style of Algerian young people at the everyday life across Algeria. In terms of the research ethics, a verbal consent was given by the people being photographed.

This section will explore the use of visual representation as a research method to capture the 'live experience' of young Algerians as within actual setting. There were approximately 50 young Algerian people going about where I made a selection of images. In this respect, Sarah Pink (2001) advocates the use of visual techniques and photography in ethnographic works, emphasising the importance of obtaining knowledge and analysing social relations. She states (2007: 22) "In ethnography images are as inevitable as sounds, smells, textures and tastes, words or any other aspects of culture and society". Visual techniques like videos and images are a very important means in the ethnographic fieldwork, as they enable the ethnographer to capture authentic moments in the research participants' daily experience at an actual setting. This chapter will present a visual representation of the everyday life of Algerian young adults, offering a collection of images captured from their daily life, which portray their daily interactions and activities in a real life situation.



Fig: 1

At the seaside of Annaba city, we see two unveiled young women; both have long black hair tied back in a ponytail. They have a casual modern style, they look so relaxed and they move easily. Both wear sleeveless shirts and tight trousers; one wears black and white outfit with Nike trainers and a Louis Viton shoulder bag, she also wears a wrist watch and a silver bracelet. The other young woman wears a black T-Shirt with tight jeans and flat sandals. Based on my observation, both young women wear light make- up like; Mascara, eye liner and lipstick.



Fig: 2

This picture was taken at Annaba city in the afternoon at the front sea, we see two unveiled/non-Hijabi young women, with a medium length, free floating dark hair. One is all in black except her shoes. She wears mid-sleeved black shirt with a slightly deep V-neck, tight black jeans and white trainers; probably they are Adidas Stan Smith. The other woman wears a yellow T-Shirt with black cigarette trousers, and black flats. Both carry fancy shoulder bags. They are talking and fully engaged as they walked past me captured in their own world.



Fig: 3

This image above presents the daily style of two Hijabi young Algerian women and a young man in Algiers City. The man has a cool western swag style; he wears a long baggy dark grey T-shirt, black slim jeans and Adidas trainers. He wants to be noticed. He wears accessories

like; a watch, baseball cap in backwards and a leather bracelet. His demeanour and style of dress assure both confidence and masculinity. As Edwards (2006:111) argues: “Masculinity is perceived to be increasingly predicted on matters of how men look rather what men do”. For this reason many men tend to project their masculinity through their physical body; their appearance and attitude, and also through their way talking and walking. Connell and Messerschmidt (2005: 841) referred to this attitude as ‘hegemonic masculinity’, which means the dominant behaviour exercised by men over women. This concept is exemplified through the young man’s way of walking compared to the two young women who stick themselves close to the wall in order not to meet the man. Opposite to the young man, we see two young women passing by, walking straightforward, close to each other. They are making sure there is enough space between them and the young man. This might indicate female solidarity, a feeling of confidence and power in case someone bothers them in the street. They are both veiled but they have different Hijab style (Hijab means veil). Both wear the same peachy pink colour. One has a traditional style of hijab; she wears a pink maxi skirt, long sleeved white shirt, pink flats, and a pink veil. The other woman has a mixed western/traditional style that relies on skinny jeans, white trainers, peachy blazer and scarf, and a fashionable black shoulder bag.





Fig: 4

This picture displays the variety of styles worn by Algerian women where both the modern and the traditional style can co-exist. The two women at the picture appear to have completely different style of clothes, in which the elder's style is more modest and traditional; she wears the Hijab/headscarf, a long printed dress, white cardigan and a beige bag and sandals. While the younger woman appears more fashionable, modern and having western-like style. She is unveiled, with a long black hair, wearing a black sleeved polo neck top with holes on both sides exposing her shoulders, high waist Mom jeans with net tights underneath and black Nike trainers. She also wears a silver necklace with a huge pendant, sunglasses and black leather bracelet. Although they share the same social backgrounds and religious beliefs, they still have different way of expressing themselves

through their style, which reflects their own personality, age, and cultural identity. The two women as they walked past me, one smiled to me while being occupied eating her peanuts, whereas, the older woman doesn't appear to notice me. Then, they strolled along the sea front.



Fig: 5

This picture was taken at Annaba City in the afternoon, it shows the multiple and different style of young Algerian women which vary from modest/traditional to modern/western styles. From their close interaction together and their smiling faces, these

two young women might be either friends or sisters; however, they seem to have different styles of dress. One is veiled wearing a traditional blue printed top that covers her feminine form combined with regular jeans and Converse trainers. The other woman is not veiled; she has a western stylish look with a loose wavy long black hair. She wears a navy blue baseball cap, black top that shows half of her arms and a bit of her shoulders, tight ripped jeans and Nike trainers. She carries a small maroon backpack and she looks occupied with her phone. As they walked further together, the young women look so relaxed, laughing and smiling while making their way to the beach location.

It is shown through the pictures that Algerian women do have different styles which are distinct from each other. This might highlight their agency in choosing their own styles of dress that represent their own identity. In this visual, for example, both are Muslim Algerian young women; however, one is veiled with a modest look, and the other is unveiled, having a western style. Despite, sharing the same cultural and social identity still their style of dress is different because it represents them individually, with different personal identities, taste, and way of thinking.





Fig: 6

This visual was taken in Algiers; it portrays a young woman heading to the University early in the morning. She has a mixed style, combined of both modest/religious and modern clothes. Through which she wears a long baggy Hijab dress which is purely religious, a stylish denim Levis jacket, a brown backpack and Vans trainers. For her own confidence to fit in the Algerian youth culture, she combined the traditional outfit that represents her commitment to religion with the denim jacket and Vans trainers which are

considered as part of the modern western outfit. She walks with confidence with her destination in mind.



Fig: 7

The young man's outfit in the visual above consists of three different brands. He wears Adidas tracksuit trousers, Adidas T-shirt, Puma trainers and a Nike baseball cap. He's got a completely branded look. The young man has a broken foot, carries a metal support.

Brands such as Nike and Adidas are so popular among young Algerians in particular for young men, who favour sports brands. Klein in her work *No Logo*, 2010 has discussed the idea of brands and how they target to appeal a wide number of young consumers through advertising products that interest young people and could have an emotional connection with them, where sport is outward identity even if an individual doesn't participate in sport.

Klein states that Nike's head of marketing once told her that "Nike, for example, is leveraging the deep emotional connection that people have with sports and fitness" (2010: 21). People buy brands to feel attached with what they like and what represents them. Sportswear brands like Nike and Adidas seem to attract a wide number of Algerian young men in particular; most of them have at least one or two of Nike or Adidas items in their wardrobe. This could be to feel associated with the sport community or just to look cool and fit.

During the fieldwork I had a couple of interviews with young Algerian men and most of them expressed their passion towards brands like; Nike, Adidas, Puma, Rebook and Ralph Laurent brands. Some of them explained by saying:

I like to wear from mostly from brands like Adidas and Nike/Michael Jordan Air Nike because they fit my style, they are of a good quality, and they look cool.

This young man is so into fashion and style, he has a casual swag style, which basically can't be complete without a Nike item or branded clothes.

Another young man expressed:

Wearing brands means nothing to me; I have some staple items like Adidas trainers. Generally brands are too expensive; I can't afford to get them, so I just go for the unbranded cheaper ones

He expressed his disinterest towards brands, because he thinks it is a waste of money to buy branded item just because of the logo on it, while he can get something similar with a reasonable price.





Fig: 8

This picture shows the gender representations of both sexes through their style of clothes and behaviour. On the left side of this picture there are two females, who are dressed totally different from each other. Through which, one is having more of a modest style with a white headscarf on, wearing a long blue striped tunic; long enough to cover her curves, white leggings underneath and a white trainers shining with silver stars on each side. She also carries an expensive fashionable white bag. The other young woman is more westernised and modern; she has a long dark hair, dressed in white leggings, black trainers (either Nike or Adidas) and

fashionably distressed blue denim jacket printed with white English letters at the back of it, saying:

Don't just sit back and wait, create your own future.

Her choice to get this jacket might be because it is cool to wear an item that is written in a foreign language or might be because of the message that expresses females' independence and empowerment to get up and create their own future. It was found in the ethnographic field observation that young women more than young men would wear clothes with cultural and gender based messages. Whereas, young men tend to wear a corporate endorsement materials focused on sport brands such as Adidas and Nike.

At the right side of the picture, there are two young men posing proudly in front of the girls walking by; one of them stands with his both hands put on his hips while staring at one the young women passing by him, which demonstrates his masculinity and sexual control. This could be associated with the concept of hegemonic masculinity which refers to men's performed behaviours and attitudes to look dominant over women and subordinate masculinities. Connell (1995) defines hegemonic masculinity as: "The configuration of gender practice which embodies the currently accepted answer to the problem of the legitimation of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women". (1995: 77). It is a performed behaviour and an attitude adopted by men to appear in control and dominant over weaker people.

The young man in the picture is trying to act cool and to look masculine, he projects male attractiveness by the way he was standing, staring at the woman. And at the same time the two young men occupy the space through standing still, they are observers, undertaking personal surveillance of all figures walking through. They both have casual style, one wears a white tight chino shorts that show his masculine features, black t-shirt and black and white Adidas trainers. He also wears silver necklace and bracelet. The other man also wears a black t-shirt and white chino shorts with red sliders. They both have a stylish haircut.

From the wider fieldwork, one the most 'annoying experiences' which Algerian women commonly experience; is being looked/checked out by Algerian men in the streets. No matter what women are wearing or what's the style they adopt (modest, traditional or modern) they seem always to be 'looked at'. As an Algerian woman doing ethnographic fieldwork and many female research participants considered the 'male gaze' humiliating and making them feel uncomfortable, frustrated and even angry to be looked at in inappropriate way. From the visual presented above, it is clearly shown that the two men are staring at the young woman passing

by in a provocative way. Through their stance and ‘experienced’ gaze on the young women, they didn’t need to make any comment: the look was enough. Accordingly, Laura Mulvey (1999) has discussed in her essay *Visual Pleasure and Narrative Cinema* the concept of “male gaze” in which she refers to the female objectification and representation of women as passive objects to be looked at, for the pleasure of the heterosexual male desire. She states: “Thus the woman as icon, displayed for the gaze and enjoyment of men, the active controllers of the look, always threatens to evoke the anxiety it originally signified.” (2009: 22). Throughout her study, Mulvey discussed how women are usually depicted in movies as desirable objects for display and to be looked at by men for their own pleasure.

She also states:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (2009: 19).

Accordingly to what Mulvey says about women being traditionally associated with objectification and exposure for the male gaze, it is demonstrated in the visual above, how the two men are staring at the woman’s body, while she was passing by as if she is for display for their own pleasure.



Fig: 9

This image portrays two young women one is partially veiled, wearing turban as modern Hijab style, showing her neck and arms, as she wears mid sleeved blouse, black jeans and trainers. Based on her appearance, I think that she might not be veiled for religious reasons but rather wearing the turban just as a style. The unveiled young woman walking behind has a modern casual look, with her skinny jeans, grey Nike trainers and T-shirt and cross-body bag.

Throughout the fieldwork observation, it was found that young women constructively select their own items of style of dress they wear in the public streets. Most of young Algerian women today can make their own decisions independently following their own choice, and it is clearly demonstrated through the diversity of styles worn by young women throughout the visuals presented in the chapter. There are a variety of Hijab/ veil styles which are worn in the streets in Algeria by most of Algerian young women. There are the Hijabis (Lewis, 2015: 18); who wear the Hijab/ headscarf; this includes some with a modern style and others with much more modesty in their dress (long skirts and dress). There are women who wear the Jilbab or Abaya,

which is a long loose dress/gown, usually black or in dark colours. And there is a rare garment called Niqab; a full coverage of the body. And of course there are the unveiled women who chose not to wear the Hijab and adopt a complete western look.

According to the Islamic holy Qur'an and other religious resources, Muslim women are required to wear the hijab; a headscarf that covers their hair and the neck area, along with a modest level of coverage of the body. Hijab is worn in public places and at home if there are unfamiliar men apart from the male members of the family. Accordingly, Reina Lewis defines the hijab as:

The veil has been intended primarily as outwear, something that preserves modesty between the sexes when outside the gender scheduled space of the islamically structured home (or when nonfamilial men are present in the domestic space, as may be the case more often in Muslim minority contexts).(2015: 17)

Although Muslim women are required to wear the hijab, not all wear it. Wearing the hijab in Algeria is a matter of choice and it's not a compulsory national uniform as it is the case in some other countries like Saudi Arabia and Iran (Tarlo, 2010: 6). Algerian women are free to choose and select their own styles that represent their cultural and personal identities. Although, there are some cases where women are obliged by their (Father, brothers or Husband) to wear certain type of hijab. (Kelifi, 2008 and 'Hijab Prisoners in Algeria' Young Girls Protest Being Forced to Wear Hijab, 2019)

In terms of religion, veiled Muslim women are viewed by others to be more faithful than the unveiled one (Tarlo, 2010: 4), because they are being obedient to the religious norms set by God. At the cultural and social level, both hijabis and non-hijabis are perceived respectfully in the same way. Although, there are still some 'narrow-minded' people who perceive unveiled women as unfaithful. Surprisingly, one of my female participants (unveiled) told me that hijab in her region has a negative stereotype, thus most of women don't wear it to avoid being perceived in a bad way. Apparently, wearing the hijab for them is associated with women who have bad reputation and use hijab as cover for their sins and previous deeds. Basically, hijab is a sign of a woman who had a bad reputation; however, it is a symbol of faith and obedience. As an Algerian woman I was literally shocked when she told me about the meaning of hijab in her region. Therefore, hijab as Islamic attire has a different and multiple connotations to people of the same religion within the same culture. Moors and Tarlo argues that:

Once we shift the attention to the multiple forms of Islamic dress worn by Muslims, whether in Europe, America or in Muslim majority countries, we become aware that



forms of covered dress do not relate simply to matters of religion but also to issues of national and ethnic belonging, class and generation, consumer culture, aesthetic preferences, fashion and style. (2013: 7)

Apart from the hijab styles of dress, Hijab itself or the headscarf has different styles of arranging and complex way of wrapping and decorating. As Lewis states “there are fashions in hijab (different types of head covering arrangement) and there is hijabi fashion (the complete ensemble in which the head covering is part)”. (2015: 18). Lately, there has been a noticeable adoption of a new Hijab style by some Algerian women, which is referred to as the turban; which is basically a headscarf wrap that covers only the hair. This style particularly, contradicts with the original way of wearing the Hijab.

- **The Development of Algerian Women’s Hijab Style**



Fig: 10

**Hayek**

**Melaya**

Algerian women in the past, during the period of the French colonisation till the 80s used to have traditional attire, called Hayek/Haik (Centre, West of Algeria) and Melaya (East of Algeria). These two are worn with an additional white piece of cloth in a triangle shape used to cover the face except the eyes. These two garments were exclusively for married older women. Majority of younger women (in Urban cities) were unveiled, they used to wear western clothes, like; miniskirts, trousers, sleeveless shirts, etc. I personally remember my grandmother used to wear the Melaya with the face cover whenever she is heading outside.

I believe, the veil/hijab is still socially and culturally associated with the French coloniser and how it was considered as a symbol of resistance and assimilation during the French occupation. Accordingly, Boariu argues: “For France, unveiled women would have been the proof of colonial power. For Algeria, veiling represented resistance to assimilation.”

(2002:174) During the pre-independence era, unveiled Algerian women were seen as a proof of the French coloniser's power and control over the Algerians and as a betrayal of Algeria for the Algerians. Moreover, they were deemed to be more civilized and westernized, because of their influenced appearance by the French culture and values, while the veiled women were not. In relation to this, Boariu claims that "Veiled women served as metaphor for oriental culture" (2002:182). This might explain why unveiled Algerian women are still called "civilisé" which literally means civilized, because they are unveiled and westernized. The veil/hijab is a controversial issue which has both supporters and opponents. In which, there are some Algerians who certainly believe in the religious value of hijab and its privilege to Muslim women. And there are others, who consider it as a symbol of backwardness, oppression and imprisoning women.

During the 90s onwards both Hayek and Melaya started to disappear slowly and they have been replaced with the Hijab and its various types (jilbab, Niqab, Khimar). This quick shift of Algerian style was due to pressure especially during "black decade" period, when the Islamic fundamentalists were ruling. (APF: 2013). My mother and most of the Algerian women in her age wore the veil in 1990s, because of the same reason.

One of the other reasons of the spread of Hijab (Chador: Jilbab, and Niqab) in Algeria was the influence of the Iranian Embassy, mainly by the ambassador's wife who played a major role in advertising the Hijab. Accordingly, Kelifi argues:

The hijab is distributed discreetly by the Iranian Embassy in Algiers and in mosques. Once the Islamic parties are authorised, the veil is already present everywhere. The wife of the then President of the Republic makes an appearance with a Benazir Bhutto style veil and a famous speaker appears veiled. She will quickly be thanked. Throughout the '90s the chador will represent the superior level of conformity to Coranic law. (Kelifi, 2008)

However, now days things have changed and young women wear different and multiple types of Hijab, based on their choice and backgrounds. Today's, young Algerian hijabis are not shy to express themselves through their style; they even wear hijab different patterns with bright colours and colourful scarves. They even wear makeup combined with accessories.



Fig: 11



Fig: 12

The two pictures presented above in figure 11 and 12, portray unveiled Algerian women dressed in western and modern clothes during the 1970s/1980s.





Fig: 13

This image portrays two young men hanging around in the street in front of their University. From the physical contact they seem to be so comfortable around each other, which indicates male brotherly contact, solidarity and unity. They both portray westernized fashionable style; one is holding a cigarette, wearing a T-shirt featured with the American flag at the front, ripped

jeans, backpack and Nike trainers. The other young man wears black skinny tracksuit trousers, black trainers, printed T-shirt, cross-body bag and a red cap in backwards. He also wears earphones connected to his iPhone; he might be listening to music. Both make their way from University to the bus station.

Clothes are a means of communication, which are mostly used with people to express their identities and to identify their social affiliation. Accordingly, the young man in the picture is apparently he might want to say something through his t-shirt, which is designed with the American flag. Marmo argues that: “The meaning of the American flag for many represents the values of democracy, freedom, liberty, justice, and opportunity”. (2010:57). For an Algerian /non- American young man wearing the American flag could possibly symbolize his fantasy about the American dream, about liberty and freedom. By wearing an Americanized outfit, this could make him feel powerful to resist the mainstream standards and look cool and distinguishable from the rest of people with more common style.

The young woman in the picture was standing next to me, waiting impatiently for the bus to arrive. She has a modest style; she wears a white printed headscarf matching with the long burgundy dress, long black cardigan over a printed blouse and a Nike trainers. We talked, but she was shy and quiet and seemed to be thinking about something else.



Fig: 14

The visual above presents a confident young man with a modern stylish look. He wears cuffed slightly trashed fit jeans, pink sleeved shirt, and Converse All Stars trainers. He has got a modern stylish haircut; undercut with a side parting, which is a trend among young Algerian men with an eye to American youth cultural style. He also wears accessories such; sunglasses and a black leather/cloth bracelet. Wearing pink colour by a male in Algeria is quite challenging as it is colour that's been predominately associated with femininity. In relation to this, Cartner-Morley (2017) argues that "Pink is the most gender-loaded of colours, interlaced



with femininity”. Pink is the only colour that has been conventionally associated with women and femininity across the world, however, it doesn’t seem to be gendered anymore, as it became recently a unisex colour that’s worn by both men and women.



Fig: 15

This picture displays different styles adopted by young Algerian women and men on a daily basis context. The two young women at the front have modern casual style; tight black



leggings, trainers, a medium length tunic and a headscarf. However, the women at the back are veiled; they have a modest religious style with baggy dresses, headscarves and sandals. All women in this picture are partially veiled; however, they dress differently and have distinct style of hijab. A key argument in this chapter is that young Algerian women are engaged in diverse forms of styles and combination with dress and appearance to show dialectic between modern and tradition.

The visual above shows a group of young men standing close together, forming a loose group, each one putting an arm around the other, presenting masculine swagger and unity. They are looking in a possessive way at the young women standing opposite to them; they might feel intimidated by them. On the other hand, the young women seem to be aware of the lads' gaze towards them; they are grouped firmly together while looking at the young lads. They might be thinking of what those young men would say to them if they pass by them. Being looked at for young Algerian women is a constant everyday experience, we can imagine therefore they devise strategies for to assert that their agency and femininity.



Fig: 16

This picture confirms a casual/ masculine western branded look of two young men hanging out at the shopping mall of Setif City. One is wearing a blue T-shirt designed with a huge Nike swoosh at the front, slightly trashed denim shorts, and blue sliders. He also carries Adidas Cross body bag and an Adidas shopping bag. The other wears football sponsored Fly Emirate, Adidas T-shirt, denim shorts and Nike trainers that aren't shown in the picture.



Fig: 17

This picture was captured in the high street of Guelma city at around 7 p.m. The young men in the picture both have cool masculine style. One of them is wearing sunglasses and is apparently busy on the phone, which gives him the impression of an independent and occupied type of man. He wears slim fit jeans, a t-shirt and probably black Nike trainers. He wears also wears silver bracelets and a black watch. While the other man's style is kind of jazzy with his white T-shirt printed with big red flowers, tight denim Bermuda shorts showing off his toned legs, Nike trainers and a maroon baseball cap in backwards. Despite their different styles they both perform a masculinity swagger through the way they walk and look.

They portray confidence in the way they walk and the direction of movements along the high street.

According to Mauss 1934, Body techniques are collective habits and attitudes practiced by individuals of a certain society which distinguish them from the other societies. He states:

'habits' do not just vary with individuals and their imitations, they vary especially between societies, educations, proprieties and fashions, prestiges. In them we should see the techniques and work of collective and individual practical reason rather than, in the ordinary way, merely the soul and its repetitive faculties. (Mauss, 1979, p.101)



Fig: 18

This visual reveals a clear insight of the different styles of clothing worn by most of young Algerian women at the everyday life context. The two young women in the picture are perhaps friends or siblings, as they were walking close to each other while chatting and laughing. Despite their close engagement together, they look completely different because of their styles of clothes which make them look like they are coming from different cultures. We can observe

that, one is without the Hijab, with a westernized modern style that is referred by the tight white t-shirt that shows her feminine shape, trashed loose jeans, and white trainers. The other is veiled with a modest style; she wears a dusty pink headscarf, printed blouse, tight black jeans and flats. Throughout the fieldwork, the contradiction of western styles and traditional styles worn by different women, friends, family or individuals was a common feature. This shows the different subcultural identities of young Algerians women which is clearly reflected through their daily dress style. The two young women walked down the street with their arms crossed, which may demonstrate feminine solidarity and unity against anyone who could think of approaching or bother them. They gave me a smile and glanced at me as they waked past.





Fig: 19

This picture presents an elegant young woman walking at the University. She has got a classy style; she is veiled; wearing a brown scarf, tight blue jeans, nude beige t-shirt tucked inside her jeans, nude beige light cardigan and beige high heels. She is holding a black clutch bag. Although, she is a Hijabi, which is normally means covering the female body shape, she wears tight clothes and fair colours that display her body curves and femininity. Although, her style is partially traditional, her fast movement and confidence are deliberately part of her western style to reveal her feminine style. Clothes and accessories along with women's demeanour play such a significant role in displaying levels of femininity. Accordingly, Barns argues that: "The young women's construction of gender identities also depended largely on

the use of props, such as clothing and makeup, in the creation of the guise or the image of the feminine woman.” (2003:160). It is shown in this visual, where the young woman is displaying her femininity through the high heels (Dilley et al., 2015:146), tight clothes and way of walking.



Fig: 20

This visual demonstrates a group of students gathering together in mixed setting. Most of them are using their iPhones, might be posting some pictures on social media or texting. Every one of them is dressed different and has their own style. The young women are divided between having a traditional hijab style like; the young woman with the burgundy dress and white jumper. And others have modern hijab style like the one with the turban style, tight black leggings and jacket thrown on her shoulder. The young men in this picture have modest look; wearing a fit jeans, Nike trainers and a leather/cloth jacket. Seeing most of them busy with their phones, I guess they might be on Instagram or Facebook.





Fig: 21

These two pictures above have been taken at the University of Guelma in Algeria. They portray the everyday life interactions of mixed/single gender group students at their break time. As it is portrayed, young women seem to have different styles of dress; there are Hijabi/ veiled women with the modern western style; tight jeans and a mid-length jumper or a blouse. And young women without the Hijab, with their floating loose hair, tight jeans, shirts, short jackets. Youth cultural leather jacket is a staple item for both women and men. Unlike women whose



styles are different and versatile, most men are likely to have the modern western style; leather/denim jackets, jeans, Branded trainers such as; Nike, Adidas, Rebook or boots like Timberlands.

It is found throughout the fieldwork observation that many young Algerian women and man adopt structural style items such as leather or denim jackets which explain a rebellious and cool image that can adopt choice. In these pictures about four young men are standing or walking with their hands in their pocket which might indicate their attempt to look cool and relaxed.



Fig: 22

This visual presents a young Algerian woman wearing an outfit all patterned with the American flag design. She has long black hair, she wears a jumper and leggings all in American flag print and a black espadrille. Clothes are not simply a piece of fabric that covers our body; rather, they communicate meaning and express who we truly are and what we want to say. In this regard, the young woman in this picture might choose this Americanized look, to look different and to express some degree of rebellion against the mainstream, or as a reaction against the conventions and social norms. She might also want to express her passion towards the USA, wanting to be part of the most powerful country in the world. Campbell, claims that: “Americanness has become a mode of youthfulness internationally.” (2004: 44). Accordingly, young people around the world are influenced by the American life and attracted by anything that can Americanize them. Accordingly, the findings of this study show that Algerian young people make a positive choice to consume American and western corporate brands. They manifest Americanisation through means of fashion and consumption, which allow them experience freedom and agency, and be able to stand out in the mainstream culture. (Horn, 2011)



Fig: 23

This visual representation of these two males is different from the other photograph, it is a staged picture was taken from Instagram, I have chosen it particularly because it deliberately portrays two young Algerian men projecting fashion style, youth lifestyle, hedonism, materialism, and masculinity. The two men wear casual yet stylish outfits; both wear shorts showing off their legs both have stylish haircut. The man on the right side wears a black skull t-shirt, grey shorts and a black leather trainers. He wears gold necklace, gold watch and sunglasses. He is holding his iPhone with a hand while doing a certain hand sign with the other. The other young man also wears sunglasses, he wears Versace t-shirt and shorts and Gucci sliders. He is posing while holding the shisha pipe; which is also called narghile, hookah or hubble-bubble smoking. It is a smoking device which was originated from the Middle East and certain areas of Asia; however, it becomes recently more popular around the world especially among young people. Shisha smoking in Algeria has become recently so popular among Algerian young men; it might be found in some cafes and specific restaurants. From the way these two young men are posing and their facial expression, I believe what is boiling in the shisha is cannabis/weeds not just a flavoured tobacco.

From their way of posing for the picture, by leaning on the Volkswagen golf car and doing some popular hand signs with the Hookah/Narghile positioned in the middle, they clearly want to display performance of masculinity and brag with their cool lifestyle and fancy Volkswagen car. They probably posted this picture on Instagram to express how fun and indulging their life is, and also to show off their manhood and masculinity through their posture, appearance, style of dress, the Volkswagen car and the hand gestures which are clearly shown in the picture.

According to Judith Butler (1990) gender identity including both masculinity and femininity are performed and acted and mostly they are socially constructed. That is to say, gender is not innate but rather it is learnt by means of culture and society. In this regard, Judith Butler quotes:

Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. A political genealogy of gender ontologies, if it is successful, will deconstruct the substantive appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frames set by the various forces that police the social appearance of gender. (Butler, 1990:33)

Based on her quote, gender is performative and socially constructed behaviour, that people repetitively perform and act throughout their life. Gender performance/representation was displayed through the visuals presented above, in which both young men and women were perceived to be performing their gender/sexuality through different ways; dress, level of flesh reveal, posture, and interaction together. Cars have been traditionally associated with men, and they can be used to perform masculinity. In relation to this, Lumsden states: “The car is also tied to the notion of gender and has traditionally been associated with masculinity, as opposed to femininity”. (2013:13). According to her, cars as a device can be associated with gender construction, with masculinity in particular. Accordingly, Itulua-Abumere argues that: “Masculinity is thus viewed as a set of practices into which individual men are inserted with reference to upbringing, family, area, work and subcultural influences”. (Itulua-Abumere, 2013:43). It is that set of attitudes and behaviours which have been socially learned and performed by men in different certain contexts.

From the photograph presented above we can see, how the young man are posing proudly, wearing casual outfits and surrounding themselves with materials that express and communicate their sense of masculinity.



Fig: 24

This visual was selected from a female participant's Instagram page, where she shared this picture with her friend at the Roman theatre in Guelma City. One wears a loose mid-length blue blouse, skinny black leggings, black scarf and a pair of All Star Converse. She is holding her phone in hand. She is posing in a feminine way looking away from the camera. The other young woman has got a westernized swagger style; she wears a baggy white T-shirt with a huge Levi's logo on it, skinny black jeans and a blue All Star Converse. She wears a burgundy scarf with a camo baseball cap and a blue backpack. From her posture she looks less feminine, more serious and confident. Through her posing, the young woman with the modest style displays the stereotypical submissive image of the Algerian woman, who conforms to the cultural and social norms. Whereas, the other young woman projects herself being cool, serious and challenging. Through which each one of them is performing and expressing their gender identities differently.



## 4-2 Representations of Styles in the Everyday Life

The photographs displayed in this chapter portray the visual representations of the different styles adopted by young Algerian men and women at the everyday level, where they express themselves to the world differently in terms of identity, belief, class, and gender through fashion/style and appearance. Apart from the conventional definition of clothes as pieces of fabric materials used for covering the human body, clothes are also a means of what Hebdige calls “intentional meaning” (1979) and can be interpreted in a number of different ways. Stuart Hall describes this as “the language of fashion” (2013: 22). Based on De Saussure’s model which defines language as a system of signs, to refer to clothes as signs which are coded and could be read and convey meaning to people depending on their cultural and linguistic level. Looking more closely into styles, Hebdige in *Subculture: the Meaning of Style* takes Eco’s idea that (1973) “I speak through my clothes”. (1979: 100). This represents a non-linguistic communication through which people express and communicate their identities; speaking through one’s clothes might be louder than words. This can be associated with the young woman wearing the denim jacket in figure (8). Following Eco’s (1973), idea which suggests that every object could be perceived as a sign. Hebdige explains “For instance, the conventional outfits worn by the average man and women in the street are chosen within the constraints of finance, ‘taste’, preference, etc. and these choices are undoubtedly significant”. (1979: 101) which means that every single piece of clothing chosen by people has a significant meaning, and style and fashion are both personal and political. This can relate to most of the people presented in the pictures; veiled women expressing their religious faith, unveiled women reflecting their western influence. Young men wearing sport casual style and brands demonstrating their passion towards sport and fitness. That’s to say, Clothes and styles mirror what insides people’s minds and the outward project.

According to Hall (2013:1) “Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture it does involve the use of language, of signs, images which stand for or represent things”. (Hall, 2013:1). It is the actual embodiment of the abstract concepts that we have in mind into meaningful words, signs, images, facial expression, gestures and fashion. Representation according to Hall based on the constructionist approach is “A practice, a kind of ‘work’, which uses material objects and effects. But the meaning depends not on the material quality of the sign but on its symbolic

function” (2013: 11). For constructing and conveying meaning, what really matter are not the object materials themselves but what they symbolise and signify for us to become meaningful. Therefore, where young Algerian people take up style and fashion from corporate American companies, it could be seen that they are using this as a symbol of resistance against more traditional clothing for young Algerians. At the same time, this apparent support for the American youth culture style could be identified as an act of freedom.

## **Conclusion**

The main focus of this chapter is to portray by means of photography the different daily experience and styles of Algerian young men and women at different social contexts. The section of this chapter shows their social interaction and how they represent themselves through fashion, gender identity and the body. Everyday life context is where individuals act and react in the most spontaneous and natural way. Therefore, the main way to study and understand societies is by obtaining authentic data about its people and how they operate in their daily life. Through immersing one’s self into the natural context of that society, to observe and examine the actual occurring actions in the real situations. During the fieldwork in Algeria, I was able to observe people in their natural setting and take photographs of young Algerian people interacting in the everyday life, where they act and represent themselves mostly in a natural way in terms of fashion and style, demeanour, posture, gender identity.

From the visuals presented in this chapter, it is shown that some of the young Algerian people, especially men are keen to wear brands, such as; Nike, Adidas, and Levis, which may indicate their priority to look cool and have an original style. In particular, we find throughout the visual representations that men wear a various range of sport attire, like; tracksuits, sport trainers and football clubs shirts as their casual outfit look. However, there were no women in the visuals wearing anything sporty. Thus, sport’s outfits in Algeria are mostly worn by men and sports are closely associated with masculinity. This supported by Drummond, who argues that: “Sport had become one of the most important sites of masculinising practice and socialized boys into many of the values, attitudes, and skills considered so important in the adult world of men”. (2002: 131). That is to say, sport is a key for expression for masculinity. Therefore, men construct their gender identity through practicing sport or wearing sport attire to look manly.

The visual representations presented throughout the chapter show that Algerian young people have a diverse style in fashion, through which both young men and women represent themselves differently in the everyday life context. Based on my fieldwork observation and the

visual recordings of young men and women across Algeria at the everyday life context, it can be suggested that young Algerian people have different styles of fashion that reflect and represent a diversity of identities of gendered and cultural representations. On the one hand, there are young men and women, who prefer the traditional and simple looks, usually dressed in the most basic religious/traditional styles, which reflect their acceptance to the conventional religious and social norms. On the other hand, there are others who choose change by embracing the modern and western influenced styles that are foreign, modern and most likely contradict with and challenge the social, cultural and religious standards. Nonetheless, there are some young Algerians, who manage to adapt to the global influence and choose to compromise by combining and mixing both social and cultural norms, in order to fit in the globalised cultural context. Individuals' appearances and style are fundamental to self-expression, identification and differentiation in the everyday.



## **Chapter 5. Fashion and Everyday Style**

### **Introduction**

This chapter examines the significant role of fashion and style in the everyday life of Algerian young people men and women. Exploring the multiple ways, through which fashion, style and appearances can affect young Algerian people's lived experiences, and plays a major role in reflecting their different and intersecting identities, which might cause challenges and disadvantages in their path in life. Fashion and dress are fundamental means of communication and self-expression utilised by people to visually represent themselves to the outer world, stating through fashion their gender, age, class, sexuality, occupation, religion and to affirm their affiliation to certain subcultural groups based on their music preferences, interest, beliefs, etc. like; punk, metal heads, rockers, k-poppers, goth, etc. According to Bennett "Youth has been a particularly prominent object of study in research on the collective significance of fashion and style". (2005:101). People around the world, especially young people pay great importance to their style and fashion in the everyday life, through which they visually express and manage their identities.

The chapter offers an introductory section, which presents the traditional and local fashion in Algeria, highlighting the different and versatile styles of Algerian young people in the everyday life. Then, I provide a section that explores Algerian young people's views on fashion, brands and styles; taking into consideration the data gathered from the field work of this PhD study. The final section examines Algerian women's perspectives on fashion, style and modesty, further exploring Algerian women's agency in fashion.

### **5-1 Context of Fashion in Young Algerian People's Culture**

#### **5-1-1 Algerian Traditional Dress**

Algeria is a country which is well known by its rich and diverse traditions, which might be stemmed from the mixed origins of the Arab, African and Mediterranean civilizations. In addition to the various Algerian ethnic groups, who have different traditions and customs that make each group of them distinct and unique from the others. Among the multiple differences these ethnic and regional groups have are dress and style of clothing. Algerian fashion is so diverse and versatile; in which each region in Algeria has its own unique dresses, which represent the habitants' traditions and the cultural heritage and mostly differentiate them from the other regions across the country. (Algerie, 2013)

Algerians have a wide range of different and versatile traditional clothes that represent their culture, heritage and traditions. Where every region across the country has its own unique and traditional garments and each one of them reflects the traditions and customs of that specific location in Algeria. This includes traditional dresses for women, such as Karakou, Kabyle dress, Chaoui dress, Blousa, Chedda of Tlemcen, The Djeba, and even the Moroccan Kaftan. These different types of garments are primarily designed for special occasions, like weddings, celebrations, gatherings, and ceremonies. However, it is quite common to find Algerian women from different regions embracing the traditional dresses of other parts of Algeria. In Guelma city for example; mainly at weddings and special occasions, women often wear a selection of various styles, like Djeba, Karakou, Kabyle dress, Chaoui dress, Blousa, Moroccan Kaftan, all worn in a given occasion. (Spotlight on Culture, 2022) All of the mentioned costumes are usually handmade and made of fancy fabrics like; silk, broderie, velvet and brocade, embroidered and decorated with silky golden/silver threads and coloured sequins.

Both Algerian men and women wear the Burnous. It is an elegant sleeveless and hooded coat, made of animal wool (sheep, goat or camel hair). It is usually embroidered, and white. It is mostly worn at weddings and special ceremonies. (Spotlight on Culture, 2022). One of the most popular Algerian men's traditional dress is known as Gandoura; a cloak that is made of white or brown wool. However, Most of these traditional garments are mainly worn in ceremonies and special occasions. As, the majority of Algerian young people, men and women wear modern and westernised clothes in the everyday life context, especially in urban cities. Most of Algerian young men and women wear fast fashion brands and have modern and casual styles (T-shirts, shirts, jeans, trainers, jackets, blazers, dresses, skirts), for their daily life practices, like in public spaces, at work, schools or any professional institution. The most common and available fashion brands are Zara, Shein, Polo, Guess, Levis, Nike, Adidas and others. All these brands are available and easily accessible across Algeria, whether in stores or online. Algerian young people's fashion, style and appearances are diverse and they vary from one person to another, through which each individual reflect on multiple and overlapping identities, that shape who they are and affect their everyday life experience.

Alongside with the common way of consumption of readymade clothes, there are some Algerians who prefer to make their own clothes, by sewing them themselves or by taking them to professional tailors. Making clothes like long dresses (For Hijabi style), Abayas, long skirts, large tailored trousers, Gandoura (Indoor dress), etc. The main reason for them to make their clothes is usually because it is way cheaper than getting clothes from stores, or because their

style or size isn't available in stores. Like Hijabi women, who wear long and large dresses, Jelbab or burqaa. During the data collection, I met with young Algerian women, who only wear tailored clothes, simply because they can't afford brands, or their style or size is difficult to find in stores.

Fashion is one of the most significant mediums of self- expressions, which most people use to express and represent themselves to the outer world through the different styles of clothing. Clothes and style are one of the main signs to identify individual's or group of people's cultures and subcultures, identities, class, occupation, religious beliefs, and so on. Clothes mostly say a lot about its wearer, who they are and what they want to say. Throughout this study, it is highly suggested that Algerian young people have a diverse range of styles and fashion sense. Young people in Algeria have different styles of dress, depending on so many occasions. Due to the restricting social and religious norms, not so many of young Algerians have the ultimate power or choice to choose any style they want to wear, especially young women. Women are often restricted by their families and are not allowed to wear modern or stylish and fashionable clothes. However, there are also other young women, who try to resist these social norms forced on them and choose to merge different styles and mix garments to create a more modest look that fits within and be accepted by the society.

### **5-1-2 Algerian Local Fashion Brands**

Algerian young people's fashion and daily style is versatile and diverse, that it's combined of both modern and tradition styles. However, Algerian young men and women mostly prefer to wear trendy, casual and modern clothes in their everyday life, while keeping the traditional clothes for the special occasions. (Larbi, 2021:268). Alongside with the international and global brands, which are so popular among Algerian people across the country, there are various selections of local fashion brands (women's wear) which are so popular among young women in the last few years. Local brands including Amira Ria's collection and Noor &M collection. These women's clothing brands are very well known for producing and advertising local, traditional and modest styles for women. Making garments, like long skirts, long dresses, scarves, Abayas and even Burkinis.

The following pictures portrayed below display the different style presented by these two most famous Algerian local brands for women. The brands sell their items in stores located mainly in Algiers, Setif and Oran. However, they do have delivery to all cities across Algeria. I selected these two local brands in particular, because they are owned by two of the most

popular Algerian female YouTubers and social media public figures. Therefore, they are easily accessible online and well known among young women across Algeria. They both use social media (Facebook/Instagram) and YouTube to advertise for their brands through posting pictures and shooting videos of themselves wearing their own items.



**1- Amira Rias's Collection:** Available at Taiba Centre in Algiers, Park Mall in Setif and Hypermarket Ardis in Oran.







2- **Noor &M Collection:** Available at stores in Park Mall in Setif, Hypermarket Ardis in Algiers, Afrique Bazar Mall in Algiers and MAATA Valero Mall in Oran.

## 5-2 Algerian Youth and Fashion, Brands and High Street Fashion

Algerian young people have a wide range of styles that look completely different and contrasting. There are the ones with the most traditional and modest styles, as you can find those with modern and westernized styles. There are women who wear the hijab as there are the non-hijabi women. Algerian young people's daily street style is so versatile and diverse and primarily western influenced.

During the fieldwork observations carried out in different cities in Algeria, The majority of young men have modern casual styles of dress. They prefer to wear casual clothes, such as ripped jeans or regular jeans, T-shirt, leather or denim jackets and trainers (Usually Nike, Converse or Adidas). For young women, it's quite different; as there are the Hijabis, who have

modest and religiously influenced style, which requires them to wear the veil (The hijab) and to dress in unrevealing and loose garments. Such as, long dresses, long skirts, tunics, large jeans/trousers. For the Non-Hijabi, the young Algerian women, who don't wear the veil or head scarf. Their style is way more modern and less modest than the hijabis. Their style may vary from modest to western and modern style. It usually includes; T-shirts, tight jeans, ripped jeans, midi skirts and dresses, and so on.

Brands consumption is very common among Algerian young people, however not everyone can afford them, especially the high-end and luxury brands, like Chanel, Dior and Louis Vuitton. However, the majority of people wear from high street brands, such as; Shein, Zara, Pull and Bear, H&M. For some people, they just get their clothes from the local shops, which sell local and unknown brands. DIY fashion is also very common among young women. During the data collection, I talked with two female research participants, who make their own clothes, by getting them done at the tailor.

*Asma* for instance, is a hijabi; she wears the veil. She has a modest, casual style. At her interview meeting, she comes wearing a long denim skirt, a khaki jumper, and black boots styled with a black shoulder bag. During the interview, she stressed on the fact that she likes to get her clothes sewed, and that she doesn't care about buying brands or expensive stuff as she couldn't afford them. In relation she expressed:

I am not the type to obsess over brands or expensive stuff I just get my clothes at the local shops her in Guelma...and even if I cared, I couldn't afford them anyway, so..

During the data collection, I had the opportunity to gather information and conduct interviews and observation in the fieldwork in Algeria. Algerian youth have a diverse and complex style, which combine both traditions and modernity in their everyday style. Most of Algerian young people are flexible and open to embrace the western ideas and values of modernity in relation to fashion. However, they do this through adjusting the different forms of western cultures and combining it with their own cultures to form hybrid styles of dress with modern sense in fashion. They could be religious and appreciate their traditions and cultures, yet they still prefer to wear modern outfits and have interests in western cultures in different forms of cultures, in music, fashion, cuisine, and so on. Fashion is a key aspect in young people's lives, it communicates and reflects their multiple identities; who they are and who they want to be. Fashion is about identity and self-expression and as Roche (2000:193) argues it's "the most

talkative of social facts” Fashion and style speak volumes about individuals’ identities, even more than they wish to share with the outer world.

Fashion and music have always been significant aspect in the study of cultural studies and youth cultures. Fashion and popular music have long been closely linked, each reflecting and influencing the other. Young people use both fashion and music to self-express and communicate their distinct identities and express defiance and resistance against the dominant culture. Giving the rise to what Storry and Childs claim that “Fashion and music have been used as common symbolic resources for the production of such sharply differentiated cultural identities as those of the rockers, mods, skinheads and punks” (Storry and Childs, 2012: 187).

During the field work, I met with *Sami*, a young man, who is so into hip-hop music and lifestyle. He likes to dress in casual outfits and baggy clothes. His style is highly inspired by his favorite idol *Chris Brown*. He styles his own outfits so that it will look similar to that of Chris Brown’s style. He has a cool and a very outstanding style, he usually dresses into colorful clothes, baggy shirts, baggy, sometimes slim fit jeans, Airforce Nike trainers or Converse All Stars and hip-hop, baseball caps or beanies. He is obsessed with Chris brown that he even was able to get Chris brown’s real cap and other accessories from an online shop. Sami is always dressed in brands, he live in Nike and Converse trainers the most. His everyday style and fashion is completely influenced by his music taste, that he got his whole appearance and look transformed into his favorite music idol. He owns so many converse trainers with different colours, he seems to like them a lot that he told me:

I like wearing Converse All Star, they are so cool and comfy...I would definitely wear one in my wedding day... a black one with ripped black jeans, white shirt and a black bow tie. Isn’t that cool?

Following his quote, he is a person with an unusual sense in fashion; he looks for individuality and to always have that different unique style, which doesn’t look like the rest. He explained:

I don’t like to look boring, I always prefer to look different and more outstanding ...I like to have my own unique and distinctive style.

He expresses his bubbly and outgoing personality through the different colorful outfits he picks as his daily self-representation to the world. His outfits and sense of fashion are a self-reflection of his own cultural identities, beliefs, and personal interests.

*Mamoun* is another hip-hop enthusiast; his style includes hip-hop baggy shirts, baggy jeans, oversized tracksuits, Airforce trainers, Beanies (Supreme), hip hop caps. During his interview



he was wearing baggy trousers, puffer jacket, air force trainers and a hip-hop cap in backward. He was also wearing a pair of white fingerless gloves. He told me that he dresses this way, because it's comfy and looks cool. He is so into rap music and hip-hop dance, which explains why he uses hip-hop style to represent his visual appearance.

*Amine*, is another young men, his sense in fashion and style is primarily modern and western influenced. He has a modern and cool style, he usually wears dark clothes, skinny jeans, ripped jeans, baseball cap, and printed shirts in English words, and he likes to wear fit jeans with long t-shirts and trainers. He likes to listen to pop, rap and k-pop music, and he is a huge fan of Justin Bieber.

*Ala* is another example how individuals' music preference can influence their self-image and how they choose to visually represents themselves to the world. He is a Break dancer, a B-boy as he refers to himself. His daily style is heavily influenced by his musical identity; which is Hip-hop, and rap music. He wears baggy T-shirts, baggy jeans, high top trainers, hip hop cap. During the fieldwork observation, he told me that his style of clothing represents who he truly is; someone interested in hip-hop culture, listen daily to rap music and a break-dancer or a b-boy.

My style is my identity; I can't see myself in anything but these clothes.

During my data collection at the University of Guelma, I met Imed; a young Algerian man, who is good looking, stylish and very confident man. During his interview, he was so excited and interested in the topic of fashion and style, explaining that he likes to take care of himself by always looking cool and well dressed. He also told me that he prefers to wear *le style classique*, or what it is known as the smart casual style. He stressed that he feels more confident and like a real man in this style more than any other style. His style in fashion reinforces his sense of power and dominance, and reflects his masculine gender identity. According to Edwards (1997) fashion and appearance are principal means for men to express their gender identities and represent themselves differently not only from women but also from other men. He also expressed that he likes to wear brands and expensive products; however he only gets what he can afford. Like Polo shirts, Celio loafers, Nike and Adidas trainers. In addition to accessories such as Festina hand watch, and Rayban sunglasses. He also carries a fashionable, black Polo leather bag.

During one of our conversations at the university campus, he talked excitedly about his fascinations about fashion, style and brands. He told me that:

I prefer to always add few brands here and there to my look; they elevate the outfit and make me feel cool.

He also added '*Ana tol hat lhata w 3and rohi*' which means:

I always care about my appearance and I like to always look stylish and well put together.

According to *Imed*, his style, the brands and the way he represents himself to the world is so important, as they all reflect on his social status, wealth and his self-image. His appearance helps also in lifting his self-confidence and boosts his self-esteem as a young man.

Accordingly, Simmel and Veblen are very important sociologists, who consider fashion as expression of social status and economic class. Simmel's work suggests that fashion can be associated with issues of power and status and wealth. In this regards, Bennett claims that "individuals demonstrated their membership to a particular social group, and their distance from groups who held a lower social position" (2005:100). Fashion determines people's values and position in the society, as it enables them to make statements about themselves, their identities, and what kind of social group they belong to or want to be associated with.

Today, due to globalisation and the increasing innovations of technology, the internet and social media, most people can have an idea on what's trending on fashion and what sort of brand is trending worldwide. Fashion trends become widespread and young people all over the world share similar styles of clothing and brands, even with all the differences between their countries, cultural backgrounds, and traditional clothing.

Similarly, *Sami* is an attractive young man, who has a modern, cool and unique style, which reflects his cheerful and outgoing personality. He mostly wears vibrant and colourful clothes, like yellow, pink, red, orange, and so on. He wears clothes such as, fit ripped jeans, T-shirts and sweaters with prints and words on them; usually music lyrics or music band names. During the fieldwork, he told me that he usually gets weird and curious stares from people in the streets, because of his eccentric style, which doesn't follow the conventional men's style in Algeria. In relation to, he admitted:

I know that people sometimes think I might be gay or have feminine tendencies based on my style and interests, but I don't care... This is who I am and I won't change a thing in me because of anyone.

Fashion and style are central means through which individuals express their gender identities and represent themselves openly to the world through appearances. According to Nixon,

'masculinity is [here being] consciously put together through the assemblage of clothes and haircut; attention is focused on the production of a particular "look". Beyond this is the incitement to participate in rituals of adornment; the putting together of an "appearance"' (1992:162).

During the field work, as I was having a conversation with a female research participant about youth fashion and styles, she expressed her utter dislike for young men who take extra care of their own appearances and style, through which they wear ripped jeans, fit/slim jeans, styling hair, piercings, and so on. She stressed on the fact that she wouldn't date or marry a man like that, someone who might be perceived as gay or feminine compared to the conventional masculine and dominant men. Therefore, they challenge the social and cultural norms of male and female image in a Muslim and conservative society. In this regard, Bennett argues that "men who displayed an interest in clothing and visual appearance, beyond a purely functional meaning, were seen as effeminate." (2005:107) fashion for men has always considered a challenge to the conventional dominant views of male gender and sexuality with youth and the youth culture.

### **5-3 Algerian Young Women's Perspectives on Fashion, Style and Modesty**

During the data collection in the fieldwork, the response of Algerian young women on the veil and modesty were diverse: their opinions on the hijab or the veil vary from religiously inspired arguments through to reasons for convenience, to opposition against stereotypes and discrimination. From the fieldwork, there are some Algerian young women, who talked about the hijab and veiling in terms of convenience, fashion, obligation, and modesty with little reference to religion as their reason for veiling. While others stressed on the religious importance of wearing the hijab, implying the fact that it's a duty for any Muslim woman to wear the hijab or the veil, and that Muslim women are obliged to conceal all parts of their bodies. Based on the findings, some Algerian young women see the hijab or the veil as a social and cultural obligation, a necessity and a way to affirm their cultural and religious identity and mostly as a symbol of their virtue, honour and good reputation among people.

*Rim* is one of the young women that I had the chance to meet during the fieldwork data collection. She is very bright and friendly young woman, we used to get along very well. She is very passionate for fashion, beauty and make up. She always looks well put together and dressed in fashionable clothes and fancy accessories. She also likes to post and share her daily outfits on Instagram. Her social media platforms, mainly Facebook and Instagram are her little

world, where she can be herself and post whatever she likes. However, she isn't fully in control of her own dress and style. During her interview, she explained that her brother doesn't allow her to wear certain clothes like, trousers, jeans and any sort of tight or see through clothes. One day during the field work observation, I was sitting with her and then she randomly said:

I like your jeans... I miss wearing jeans...my brother doesn't allow me to wear them anymore.

She is a hijabi with a modest and fashionable style. She usually wears long dresses and long skirts, and jackets. She often carries fashionable bags and wears mostly trainers like: Adidas, Nike and Converse. However, she seems to have no control over her body or her appearance outside. Because of the strict social and religious norms, along with the patriarchal system of the society, young women like *Rim* are being pressured and forced not to express themselves freely and dress the way they want.

Most women in Algeria do not have the freedom or the choice to wear what they like or what they want. They are usually subjected to men's authority and control, which is often exercised by their husbands, father or any other dominant male figure (brother or Uncle). And that's mainly due to the social and cultural restrictions and the Islamic religious norms, which govern the society. Muslim women for example are religiously required, sometimes obliged to dress modestly and to wear the hijab: a veil or a scarf to cover their hair. As a result, Algerian women are constantly worrying about their appearance, attitudes, way of walking and talking, posture and anything related to their appearance and behaviour outside, simply because they might get judged or criticised by the rest of the society.

*Nada* is one example of the struggles young Algerian women face, due to the social, cultural and religious restrains and the lack of freedom over their bodies and their own lives. In relation, she expressed:

I love everything black and mysterious, especially the gothic style; it is so cool and attractive in a weird way. Sometimes, I really want to dress on a full gothic style, with an all-black outfit, dark and heavy makeup, my black rings and my skull head necklace. It just looks mysterious and cool at the same time. But I can't take the risk and go outside like that...such extreme style can attract more and could not be socially... (Smirk/shrug) you know how it goes in our society. Everyone is judged based on their appearance and I am not ready to go through all that. I always wanted to wear such clothes and have that type of style but...

She wants to dress differently in her own way, yet she has no choice over her own appearance or style of clothing. Due to the social restrictions and the fear to be judged and criticized by her own society, she was obliged to ignore her desires to be herself, and she chose to conform to

the social norms to be socially accepted. She is hesitant or may be scared to express herself openly, because she knows she might not be welcomed by the society or even her own family. During the fieldwork study, I met with a number of young women, who expressed their desire to wear certain type of clothes (trousers), Turbans, accessories or make up. However, they can't because they are not allowed by their parents, husbands or boyfriends. Algerian women have little to no agency over their bodies, appearances and dress. In most cases they don't have choice over their lives, which make them more vulnerable to physical, emotional and sexual abuse.

*Nour*, also has raised this issue throughout her interview, explaining that a she can't wear certain clothes anymore, as she gets uncomfortable with all the cat-calling and the weird stares from men. She is afraid to be judged or criticized by the society, if she wears a mini skirt, tight jeans or any outfit that is not socially accepted. She said:

I always wanted to dye my hair and have a bright colour, but I couldn't... because if you dye your hair blonde or red, then you might be judged or considered a bad woman (prostitute).

Algerian women are in constant fear and stress of being misjudged by the society or the elder people. They tend to avoid any sort of behavior or action that might ruin their social reputation or harm the family's honor. Furthermore, According to *Nour's* ethnic culture, veiled women are perceived socially suspicious, because they believe, that if a woman wears a hijab, this means she has a past; she has been ruined (Sexually involved with many men), and now she is using the hijab as a cover for her sins and bad reputation. Due to the social and cultural pressures and religious restrains, the majority Algerian women live under an ongoing stress and fear for their own honour and reputation.

Algerian women are being criticized and shamed for their dress and choice over their bodies, style and appearance, even when they are victims of a terrific murder. A great example is the infamous case of the Algerian young woman, *Shaima*, who was kidnapped, beaten up, raped, and then set on fire. After this tragic event, many people have sympathised with the case of *Shaima*, and showed their support to the victim and her family, However, there were many other people on social media, who chose to blame the victim for her style of dress and unveiled hair, instead of holding the rapist, the murderer for what he committed. (Lahmari, no date)

*Amira*, one of the female research participants, she expressed her feelings and perspectives about the veil and modesty as a woman living in Algeria. She says:

Well I'm not a hijabi but I still dress modestly. Well, it certainly not because the religion, but because of men and the society. I will be honest with you, but it makes me sad when I see other women (abroad) wearing whatever they want, or when I go for shopping and I see those cute little clothes... but then argh.. I can't wear them because of men and what people will say about me.. if I choose to wear sleeveless top or a mini skirt. You know, sometimes I wish men didn't exist, so that we can live comfortably, or if I was born as men, I think life would've been easier. And then you see men out there wearing, saying and doing whatever they like, without being judged or being afraid to be sexually assaulted.. I can't wear what I like, and it makes me feel bad. That's why I don't like the hijab.

She believes that the veil isn't only considered as a symbol of religious beliefs anymore, but rather a patriarchal oppression over women. As a woman she has no choice but to conform to the social pressures and wear modest clothes to avoid people's misjudgment and shaming. In this respect, Kiliçbay and Binark (2002) argue that:

When women today decide whether or not to wear a veil, they are not simply selecting a form of dress, rather they are locating themselves in one of these worlds: the west, or Islam. Hence they insist on women's wearing the veil as an obligation, and as a true way to practice Islamic principle in everyday life. (2002:498)

Some of the female research participants have expressed that they are living in constant fear of being judged and shamed by the society, worrying about their reputation and how other people may value them. Therefore, they choose to wear the hijab or dress modestly and less revealing clothes to stop the harassment and the shaming they face daily by the society, mainly by men.

Some have told me that they wear modestly to avoid the unwanted attention from men.

Similarly, *Alia* explained her reasons for having a modest style, although she isn't veiled or religious. She admitted saying:

I don't wear the hijab; however I still have to wear modest clothes. Honestly not because of the religion, but to avoid men's unwanted attention, and the creepy stares I get from them whenever I wear something a bit revealing or skin-tight. I do it for myself, for my mental peace and for my safety as well.

Her appearance and the way she represents herself to the world isn't her choice but rather an obligation to obey the social and religious standers ruling the society. Young Algerian women have less to no freedom to wear what they like; they have no freedom of their own bodies.

In relation, another Hijabi young woman said:

I prefer to wear dark and large clothes, well, I like dark colour, they I feel comfortable wearing them as they hide the feminine features and prevent the unwanted attention from men.

There are Algerian young women, who prefer to wear the *Turban* instead of the conventional way of wearing the hijab or the veil, which requires Muslim women to wear a headscarf that

covers their hair, ears and neck. One of the female research participants expressed that the turban is m

I don't think I will ever return to wearing the headscarf (Hijab) again; I like the turban more; it is more practical, modern and stylish.

In relation, *Viva Laldjérie*, an Algerian film set in 2003, depicts Algerian women lives, living in a two worlds of modern society and Islamic fundamentalism. The film depicts women struggles between the desire to enjoy pleasure and liberties of life under the constraining traditions and ideologies of the Algerian conservative and patriarchal society. (Rodholff, 2012:19) The main character in the film, Goucem, in preparation for her way to the club at night, she has to wear a headscarf and a *haik* over her revealing blue dress in order to safely make outside at night. (Rodholff, 2012:19) Algerian young women had to and still must obey the strict cultural and social traditions of dress and visual presentation to be safe outside in the street.

Similarly, another example that features Algerian women's challenges and struggles for liberty and freedom is the film *Papicha* (Algerian slang for "a cool girl"). It is a film that was released in 2019. It depicts the story of Nedjma, 18 years old student, who is passionate about fashion and she dreams to create a fashion show and become a stylist. At night, she secretly leaves the university campus with her girlfriends to sell her fashion designs at the night club. Despite the tragic events of the civil war, Nedjma was so determined to pursuit her dreams, and decided to organise a fashion show as symbol of resistance, challenging all that was forbidden. ("Papicha" Film Review, 2023) This film depicts Algerian women's lives during the civil war, the black decade in 1990s, featuring women's oppression, determined to control their lives through controlling their bodies, clothing, and public space that's guided by the strict cultural, social and religious standards.

Many Algerian women endure considerable social pressures to wear the hijab and use the veil as part of their dress code. For some women, the veil is a precondition to their freedom of movement. This practice has increased, over the past 15 years in particular, due to the influence of religious extremist groups in Algeria. Certain regions of the country are more conservative than others, and women are more often seen covering themselves from head to toe in poorer and more conservative regions of the south. (Brac de la Perriere, 2005).

## **Conclusion**

This chapter examined the significant role of fashion and styles in the Algerian youth culture, through which it explores the way Algerian young people, men and women use clothing, and fashion brands and other forms of bodily decoration as a means of expressing their cultural identities, which visually mark their “differences from the dominant culture and their peers by utilizing the props of material and commercial culture” (Breward, 2003:222) Through adopting and embracing western influenced fashion styles to reflect their own hybrid identities in the everyday life practices.

The chapter offered a section presenting the Algerian traditional and local fashion; exploring the diversity of Algerian fashion and traditional dress across the country. Following the chapter sought to examine how Algerian young people utilise fashion and style as a principle means to express and articulate their collective and individual intersecting identities; their gender, sexuality, race, religious beliefs, age, ethnicity, and occupation, which all overlap to articulate statements about who they are and who they avoid to be as members in the society. Then, there have been a focus on Algerian women’s agency and views on fashion, appearance and modesty.

Fashion has been used for decades as a major means to communicate and express youth identities and define youth subcultures. (Hebdige, 1979) Algerian youth’s style is diverse and mixed style; combining between modernity and modesty, and westernisation and traditions. The data presented throughout the chapter, revealed that fashion and styles are major elements that most Algerian young people use to express their music affiliation to certain music genre or music fandom, or music artists or band. Fashion and music are considerably linked to each other, where each form of art affects the other.



## Chapter 6. Conclusion

### 6-1 Research Findings

This PhD has examined the role of western media, specifically the impact of popular music on Algerian young people's cultural identity, highlighting the social and cultural changes that occurred in their everyday lives, including their lifestyles, music interests and preferences, fashion and styles. This thesis argues that Algerian young people's cultural identity is being affected due to the consumption of western media forms, such as; popular music, Hollywood movies, Netflix series, and social media contents. The aim of this study is to explore how does popular music with its all different genres could have an influence on Algerian young people's everyday life; lifestyle, beliefs and cultural identity. A key part of this ethnographic study is the use of visual representations of young people in their daily life through photographic images.

This thesis main focus is to explore the struggles that most Algerian young men and women experience; their inner conflict between adopting the western lifestyle and modernity, and maintaining their traditions and cultural identities. Based on the findings of this study, Algerian young men and women seem to be torn between adopting the modern lifestyle and western beliefs or maintaining their own traditions and values which represent their parent cultures and heritage. Therefore, they try to ignore and resist their interests towards western cultures, not being able to completely abandon their inherent traditions and religious beliefs and values. Some of them seemed lost and in denial, resisting any forms of modernity and in some occasions they seemed resentful and opposing to all the changes occurring in the Algerian society and culture. While, others were showing more acceptance and flexibility towards modernity and change, through compromising and adopting the western beliefs and values making it fit within their own culture, forming a combination of hybrid and fluid cultures. And as Hall suggests, "Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power." (1990:225). It is difficult for young Algerian people to accept the changes occurring in their cultural identities, and how their everyday life and their lifestyle in general is being affected by modernity and external factors, which are not necessarily represent their traditions, culture and history. In this respect, Holliday (2010:175) speaks about the cultural complexity of individuals, highlighting the capacity of people to own or feel culturally attached to different cultural realities simultaneously.

Findings showed that Algerian young people certainly have some shared and common identities which were transformed through generations. Thus, they appear to be similar in many ways. However, each one of them choose to represent those shared characteristics differently and individually through their own way of thinking, language, interests, dress, daily activities, and hobbies, and so on. Despite the conflicting views, and the restricting social, cultural and religious norms in the Algerian society, some young Algerian men and women choose to deal with the complexity of their cultural identity through adopting and accepting the modern changes, and the western beliefs and values, integrating it all within their own, while keeping a trace of their own traditions and culture. Which means that, despite the social and cultural restrictions, Algerian young people still have the agency to choose what they like and who they want to become. They adopt and choose to integrate the different forms of the modern and western-like cultures and make it merge to be one complex, fluid and hybrid cultural identities which represent them as individuals.

The increasing growth of new technologies, and the widespread use and accessibility of the internet, especially social media, has enhanced the way young people consume music in their everyday life practice, and facilitated the exchange of music online. (Bennett, 2015:338) Today, young people are able to listen, stream and download music freely and so easily, doing so at any time and everywhere they go. Through various music applications, like YouTube, Spotify, Sound Cloud, Music Player, and so on. Bennett claims that, “technological advances have had a considerable impact on the role and significance of music in everyday life”. (2005:118) due to technology and the internet music has become central element in the everyday life of people around the world, especially youth. The findings of this study show that the internet and social media play a key role in facilitating the process of popular music consumption, through which they can listen to their favourite music anytime and anywhere they want, they can connect with their favourite singers and also be able to establish new relations and friendships on social media (Twitter, Facebook, Instagram) with other fans from all over the world.

This thesis has examined the significant role of popular music in the Algerian young peoples’ everyday life, focusing on the impact that it has on their cultural identities, fashion and lifestyle. The main argument of my research is that music with its different genres and multiple styles plays a vital role in constructing and mediating Algerian young people’s cultural identities. DeNora claims that “At the level of daily life, music has power ... Music may influence how people compose their bodies, how they conduct themselves, how they

experience the passage of time, how they feel – in terms of energy and emotion – about themselves and others, and about situations”. (2000: 16–17) Music is a central aspect in everyone’s daily life, especially younger people. It is a key factor that shapes their daily life routine activities, construct their cultural identities and affect their mood, emotions and social and personal lives.

This chapter presents the empirical findings explored throughout the thesis, researching their relevance to the aims have guided this doctoral research. This chapter consists of two parts. The first one examines the thesis findings, and the second evaluates the methodological approach of the thesis and provides implications for further researches.

There were three emerging themes in this research. The first is that popular music consumption has a huge influence on Algerian young people social interaction and everyday life practice. The second is the social and the cultural significance of popular music and its key role in the construction of Algerian youth cultural and subcultural identities. The third is that, the Algerian young people have diverse and dual cultural identities, which have been shaped and constructed through the consumption of popular music products. Pointing out the role of social media, and electronic devices in the popular music consumption, and how it facilitates the process of consumption and interaction to the Algerian young people in the everyday life.

The everyday life is a key theme in this thesis, as it represents the quotidian life, where all the actions and the interaction of individuals occur in their natural way at their natural settings. In relation Ghisleni (2017) claim that:

the focus of sociologies of everyday life is instead on individual’s understandings of situations, on how people come to define their intersubjective meanings. Not only does this mean that the smallest and seemingly meaningless everyday situations become subject to sociological inquiry. (Ghisleni, 2017: 531)

The everyday life is significant concept in this research as it allowed me to examine thoroughly the smallest and taken for granted Algerian young people’s behaviours, actions and interaction in their everyday natural context.

On another note, fashion and style are also one of the main emerging themes in this study, in which they reflect the visual representation of young Algerian people and their daily self-expression and self-identification in society. The thesis findings revealed that Algerian young people’s daily fashion and street style is highly diverse and influenced by their musical taste and preferences. Popular music is the central element, which links all the themes all together. In

which, it affects the everyday life of Algerian young people, through shaping and affecting their styles and appearance, attitudes, language and defines their social groups and social life interactions. In this regard, Chamber illustrates:

Leisure was no longer simply a moment of rest and recuperation from work, the particular zone of family concerns and private edification. It was widened into a potential life-style made possible by consumerism. To buy a particular record, to choose a jacket or skirt cut to a particular fashion, to mediate carefully on the colour of your shoes is to open a door onto an actively constructed style of living. (Chambers, 1985: 16)

Through the appropriation of music and style, young people articulate certain identities and identify their own lifestyle that is different from the mainstream culture.

The way in which young people consume and interact with popular music nowadays has completely changed. Due to the new technological innovations, such as: internet and social media, young people can easily get access to the music they like, through connecting on the web links and social media platforms via various digital and technological devices. Taking into account, the role the internet and social media platform in facilitating the process of music consumption, and opening new opportunities for the young people to interact and engage in music related events and activities online with both fans and music idols and producers.

Taking into considerations the findings and insights discussed throughout this research, it is worth mentioning that popular music plays a central role in Algerian young people's everyday life, through which their whole daily routine evolves around music consumption and music related activities such as; dancing, singing, playing musical instruments, and so on. Music is predominantly present in most of Algerian young people's daily activities; they consume popular music every day for different reasons and purposes. They are extremely into western music; such; English and American popular music, in addition to other popular music, like; K-pop music. Music plays a vital role in the way they identify and define themselves in the society and it has a huge impact on their style and the way they chose to present themselves to the world. Most of the research participants' everyday life style is highly influenced by their music idols' style in fashion and it is likely shaped by their different music tastes and preferences.

Algerian young people significant interest in popular music and their diverse taste in music is probably the main reason explaining the constructions and mediations of their cultural identities, creating a duality they display throughout their everyday life experience. They would

be displaying a cultural duality, where they embrace both modernity and traditions in all aspects of their daily lives.

Young people in Algeria today are more exposed to plenty of other different cultures brought to them by global media and the internet that encourage them to embrace and adopt different cultural identities. Despite the evident influence of globalisation on people across the world, there are some communities, who feel threatened by all the cultural changes and the western influence on their countries fuelled by globalisation, therefore, they reject it and attempt to resist it through experiencing cultural shocks, uncertainty, loss and being in a constant rethinking and revising of their traditional values and cultural identities, hoping to preserve their own traditions and cultures. (Abu-Lughod, 2007) Based on the PhD findings, it is portrayed that Algerian young people manage to adapt to the changes that are brought by global and western media and develop a bicultural or hybrid identity that provides the basis for living in their local culture and also participating in the global culture.

The findings of this study claim that Algerian young people have a complex yet flexible cultural identities, where each individual of them have different facets of intersecting identities, which communicate their differences and shape their everyday life experience. This includes their different music interests, fashion and style, language, beliefs and values in life.

Popular music has a significant role in the everyday life practice of Algerian youth, through which it serves as a principle medium for self-expression and creativity, allowing them to articulate their emotions and represent their cultural identities through their musical tastes and preferences. Similarly, Nicholas Cook (1998) states “In today’s world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you “want to be”... but who you are. “Music” is a very small word to encompass something that takes as many forms as there are cultural or sub-cultural identities” (1998:5). Music is a central aspect in the everyday life of Algerian people, shaping and constructing their cultural identities, and affecting their style of clothing, sense of fashion, gender identities, language, and their social and personal life; establishing new relations based on their music tastes and interests.

This study contributes in understanding the impactful role of popular music on Algerian young people’s cultural identities, highlighting on their music tastes, fashion and style. Through which, it offers an ethnographic account to examine the cultural identities of Algerian young people in the everyday life. This research is important to the three main intersecting academic disciplines, popular music studies, cultural studies and youth cultural studies, because it offered

insights on the everyday life of Algerian youth culture, with the implication of ethnographic research methods and visual representations, which helped in gathering authentic and rich data.

## **6-2 Research Approach and Methodology**

This PhD thesis presents an ethnographic account of my research with Algerian young people, conducting a study of a group of around 45 young Algerian men and women from Guelma city and other various locations in Algeria. This study is a qualitative research, which employed a set of ethnographic methods and strategies in the phase of data collection. The use of the ethnography as method allowed me as a researcher to obtain a rich and in-depth insights and detailed data about the research participants, and to examine the fieldwork, employing a set of research methods: fieldwork observation, formal interviews, group discussion and the field dairies. According to this, Hamersley and Akitinson defined ethnography as:

ethnography usually involves the ethnographer participating, overtly or covertly, in people's daily lives for an extended period of time, watching what happens, listening to what is said, and/or asking questions through informal and formal interviews, collecting documents and artefacts - in fact, gathering whatever data are available to throw light on the issues that are the emerging focus of inquiry. (Hammersley and Atkinson 2007: 3)

Ethnography as a method has helped me to get myself immersed into the social and cultural world of the young people under study, to be able to observe the world and take part of it as a real member.

During the fieldwork, participants' observation was a crucial research tool in the data collection. Through the use of participants' observation, I was able to perform different roles that enabled me to gain insightful knowledge and to generate a deeper understanding about the lives of the young people being studied. Throughout the data collection period, I thoroughly relied on observation as the main technique for gathering data in the fieldwork. Fieldwork observation was extremely helpful, in which it allowed me to witness the natural actions and the spontaneous behaviours of the research participants in the natural social world.

The individual, one to one interviews were very significant in the data collection phase, through which I was allowed to ask more specific and direct questions to the research participants interviewed. The undertaken Interviews enabled me to gain more detailed information about the research participants, as they were focused and more genuine in their answers. Fetterman (1998)

The field diary was an essential element during the data collection phase; I carried it with me almost everywhere I went about during the fieldwork. It was very useful, in which it contains all the data and the small details I depicted during the fieldwork observations, interviews and during the group discussions. I have also relied on other ethnographic strategies, including: pictures, videos and texts from the research participants in person, and some others via social media through their personal accounts, in order to gain an authentic visual representation from both their real social life and virtual life.

### **6-3 Reflections and Difficulties**

Considering the fact that this research had to be carried out in my own country; Algeria. I believe, I should reflect into some of the difficulties and the issues that I have encountered throughout the fieldwork data collection period.

During the data collection phase of the research, I found it very hard for me, as a woman researcher to gain accesses to few particular locations, like; men's cafés or gatherings, and that's mainly due to the social and religious restrictions, which prevented me to have a full freedom to attend such locations. Rejection was also one of the first hurdles I faced at the beginning of the data collection phase; I have been rejected by so many people, especially by young men and that was so disappointing and frustrating for me as a researcher.

One of the main difficulties I faced at the fieldwork setting is getting research participants open to talk to me and gain their trust especially young men. Young men were so much reserved and closed off when I approached them, and that made feel quite uncomfortable. It took me a period of time to get along with them and make them feel comfortable around me, to eventually open up and talk freely to me. Doing so was so difficult for me, first as an introvert person; it is very challenging for me to initiate a conversation with people or to socialize and be as active as I was in the fieldwork. Stepping out of my comfort zone, and overcoming my shyness and awkwardness around people for the sake of my research was a life changing step.

Second, being an Algerian woman researcher. During the data collection period, I was always arranging meetings and hanging around very frequently with young men at the University and outside in the streets, it was very unusual and sensitive for me that it required my parents understanding.

During the data collection period, I found myself emotionally invested in the stories of the research participants, especially by women, because, I could relate to a certain extent to some

of their experiences and stories and reflect on my own experiences as an Algerian woman. Therefore, I often find myself immersed into their stories and experience. This ethnographic immersion has created an emotional connection with the participants, and established a close bond that allowed me to gain the research participants' trust and ensure my position as an insider and a close member of the group. (Colosi,2010).

On a personal note, this research has helped have an objective perspective on the social and cultural world I study and to try and look into the research participants' experiences from an outsider point of view while being at the fieldwork. It has helped me to interpret and make sense of my own society and surrounding environments, and enabled me to discover myself and understand who I am.

#### **6-4 Implications for Future Researches**

This study presented an insider view on the small demographic group of young Algerian people living in their natural environment, exploring the everyday life, where they can act and interact spontaneously in their natural context.

Further researches could possibly focus on exploring Algerian youth cultures and subcultures in relation to the everyday life, highlighting gender identities. Moreover, it will be worth and Algerian popular music could look at more aspect of gender and youth cultural studies. More in-depth research should focus on Algerian youth culture and subcultures. I believe being in a conservative society youth freedom and choice are neglected by researchers and it needs to be studied thoroughly. I would also suggest further studies on Algerian women youth culture, highlighting on the struggles Algerian women encounter daily, especially in terms of their agency and choice over their lives, bodies and appearances.

Young people have been always significant social group and a main target to the popular music industry. They are the most social category that is highly active and engaged with popular music. Therefore, I believe further researches should focus more on Algerian popular music, such as; rai or rap music trying to look into the social and cultural significance of these two popular music genres on Algerian young people in relation to youth culture.



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## **Glossary:**

**Amazigh:** or Berber people; the indigenous inhabitants of North African regions.

**Burnous:** It is a traditional long cloak of woollen fabric, worn by Algerian men.

**Chaoui:** or Shawiya, Berber ethnic group in Algeria. It can also be used to refer to a local, musical style in Algeria

**Darbouka:** Hand drum musical instrument

**Eid:** A feast, and an official holidays celebrated by Muslims.

**El Bendir:** a large hand drum

**El Galal:** Traditional hand drum

**Gandoura:** Is a traditional Algerian dress for women, usually worn for weddings and special traditional occasions.

**Gasbah:** A traditional instrument like the flute

**Gnawa:** An Afro- Maghrebian, subsaharian musical style.

**Haik:** Is a white traditional women's garment, which is popular in the Maghreb region, particularly in Algeria (Algiers).

**Hijabi/Hijabis:** A Muslim woman, who wears the head cover or scarf called the Hijab.

**Kabyle:** a Berber musical style

**Kabyle:** it is as Berber ethnic group indigenous to Kabylia in the north of Algerian.

**Karkab:** A Saharan metal Castanet-like.

**L'aajar:** It is a white veil for covering the face except for the eyes, traditionally worn by Algerian women.

**Malaya:** It is an Algerian traditional garment for women, most popular in the east of Algeria, especially in Constantine city.

**Meryoul:** a womaniser, a man who enjoys partying, dancing and spending time at the cabarets/bars with women

**Mzabi:** A Berber ethnic group in Algeria.

**Qamis:** It is a traditional and religious dress worn by Algerian men.

**Qashabiya:** It is an Algerian traditional men's winter garment.

**Salat:** Prayers

**Sintir/Guembri:** a Saharan acoustic bass like, lute .

**Targui/ Touaregs:** A Berber ethnic group that inhabit in the Sahara of Algeria.

**Tergui:** An Algerian musical style performed in the south of the country.

## Appendices:

### Appendix 1:

#### 1-1 Lyrics of Popular Algerian Rai Songs

##### 4- Some of Cheikha Rimitti's Songs: Rebellious and bold themes.

- *Khalini Khalini* (Let me let me), (2000)

*Let me let me,  
Serve me serve me,  
People worship God, and I worship beer.*

- *Ana w iyek* (You and I),

*You and I will go out today  
You and I will go out today  
You and I will get drunk today  
You and I will enjoy today*

She sang in another song according to (Gross, McMurray and Swedenburg, 1994: 7)

*Oh my love, to gaze upon you is a sin  
It's you who makes me break my fast.  
Oh my lover, to gaze upon you is a sin,  
It's you who made "eat" during Ramadan.*

- *Warili win rak tourged* (Show me where you live/sleep) she sings:

*Tell me where you sleep (live) (three times)  
I'll fool my mother and come to you  
Oh dear come to me (three times)  
There is no one controlling me  
Tell me where you stay (three times)  
I'll come to meet you*

- *Ana w ghzali* (my lover and I)

*Oh dear I am with my lover in the mountain picking roses/flowers,  
and if he kisses with his lips, oh mother, I am sinful in Friday*

- *Charrak gatta* (tear and rip)

*Tear and rip and Rimmiti will hide it...  
like yesterday in the bed,  
tear and rip and Rimmiti will hide it*

- **Cheba Zahouania feat Cheb Hasni**

- *Baraka* (1980s)

Him

*We made love in Baraka (like a cottage) in bad condition.  
She is mine now and I don't care about them  
Engagement is later  
Alcohol is later*

Her

*I care about my lover but not myself  
Leave me alone I can't anymore  
Tonight he is sleeping in my house  
This night is not going to end.*

- **Cheb Housseem (2017)**

- *Choufi bentek madert fia* (look what your daughter has done to me).

*Choufi bentek ma deret fiya, Kilini ya lmezyria  
See what you daughter has done to me,  
Oh you misery (referring to his ex-girlfriend) go away from me*

*Dali be syringe tpiki, le material w ticket w khouk meryoul  
You are always taking drugs, materials and money and I am poor.*

*Ya loumima ghir ad3i lya, njibha anoucha poupia.  
Oh mother pray for me, to bring a cute doll.*

*Fel lbayda rani nsiuvi khalwi hakem lwifi dayrha amour.  
I am following the blonde, alone via the wifi, she is my love.  
And then in another part of the song he says;*

*W ya la blonde mes amori w antya lam sorry.  
Oh the blonde mes amori and you I am sorry.*

- **Cheb Kader Japonai (2016)**

- *Anti sbabi* (you are the reason)

*You are the reason you made me live in doubts  
Oh my I am living and dying every single day  
It is getting harder I can't move on, ha rai ha rai (oh my luck/destiny)  
You wanted to break up and told me it is over  
And I am fighting alone for your love*

*You accused me that of being unfaithful, ha wa3di ha guelbi (oh my promise oh my heart).*

### **1-2 Lyrics of an Algerian Rap Song- Aissa rapper- Wahraniya (2013)**

*Oh Whraniya (Oranian), oh western bitch  
Houwariya (referring to her) likes to hang out  
Houwariya likes sex  
You are a bitch who make the black magic  
And I am always being unconscious (under the influence of drugs).*

## **Appendix 2: Data: A Selection of Musical Artists chosen by the Research Participants**

### **1- Pop Music**

21 Pilot

Adel

Ariana Grande

Charlie Puth

Demi Lovato

Ed Sheeran

Fifth Harmony

John Legend

Justine Bieber

Katy Perry

Lady Gaga

One direction/ Zain Malik

Rihanna

Sia

Taylor Swift



The Chainsmokers

## **2- Rap Music**

Chris Brown

Drake

Eminem

G-Easy

Kid Ink

Lil Wayne

Nicki Minaj

Tupac Shakur

Tyga

## **3- Algerian/Dziri Style, Pop Music**

Babylone (Band), *Zina- Beautiful*

## **4- Rai Music**

Cheb Billal sghir,

Cheb Kader Japoni,

Cheb Khaled

Cheb Mami

Cheb Houari Manar

Cheba Rimitti

**Appendix 3: Visual Representation of Algerian Music Artists and Instruments**



**A group of men performing the Gasba music with El Bendir and El Gasba**





**Pictures from L'Algirino's video clip of *Bawa/Danse comme un Chaoui*.**



**Instruments/ El Ghasba and El Bendir**



**Qraqabs/Karkabous**



**Gumbri**



**Africa Jungle Group**



**Cheb Kader Japoni**



**Aymen Serhani - Krite L'message video**

**Appendix 4: Algerian Female Singers**



**Houria Aichi/ Chaoui singer**





**Cheikha Rimitti**



**Cheikha Rimitti**



**Cheba Zahouania**



**Cheba Warda**





**Cheba Sabah**



**Cheba Dalila**



**Cheba Malak**



**Dalia Chih, *Pink Green Blue***



**Yusra Boudah**



**Raja Meziane**

## Appendix 5: A List of Rap Songs and Singers

### 1- Rap singers:

- 50 cent
- Akon
- Dr Dre
- Drake
- Easy E
- Eminem
- Game
- Ice Cube
- Ice T
- Jay Z
- Kanye West
- Kendrick Lamar
- Lil Wayne
- LL Cool J
- Missy Elliot
- Nas
- Nicki Minaj
- Notorious Big
- Queen Latifa
- Salt-N-Pepa
- Snoop Dog
- Tupac Shakur

### 2- Rap Songs:

Dr. Dre Still D.R.E. feat Snoop Dogg

The Convicts Whoop Her Ass

Eminem Kim, My Name Is

I am not afraid, when I am gone

Lose yourself, Beautiful

Gankasta NIP Psycho

Salt-N-Pepa- *Push It*

Tupac Shakur Dear Mama, Only god can judge me

Life goes on  
N.W.A Fuck tha Police  
Public Enemy, Rebel without a Pause  
Fight the Power, 911 is a joke  
Notorious B.I.G “Juicy”  
50 Cent  
In Da Club, Candy shop  
Too Rich for the Bitch  
Kayne west Gold digger  
Ice T Cop killer  
Jay Z Is that you Bitch  
Ice Cube how to survive in south central  
Queen Latifa, ladies first  
Nicki Minaj, Anaconda, I’m the best

#### **Appendix 6: Popular Rai Singers**

- Cheb Akil
- Cheb Azzedine
- Cheb Bilal
- Cheb Hamid
- Cheb Hasni
- Cheb Housseem
- Cheb Khaled
- Cheb Mami
- Cheb Nasro
- Cheb Reda
- Cheb Redouan
- Cheb Sahraoui
- Cheba Fdela
- Cheba Nouria
- Cheba Sabah
- Cheba Zehwania
- Cheba Zohra
- Cheikha Rimitti

- Houari Benchenet
- Cheba Malek
- Cheba Sabah
- Cheba Dalila

## **Appendix 7: Popular Rai Songs**

### **- Cheikha Remitti:**

*Ana w ghzali* (My deer/ lover and I)

*Khallini Khallini* (let me, let me)

*Charrak gatta* (tear and rip)

### **- Cheb Hassni and Cheba Zhouania:**

*Barraka* (cottage)

### **- Cheb Hasni:**

*L'Bayda Mon amour* (the blonde my lover)

### **- Cheb Houssam:**

*Yaatiha ghoma* (I wish, she will die)

*Kelmet 3omri wallet jetable* (the word love become disposable)

### **- Cheb Khaled:**

*Detni essekra* (I am lost due to alcohol)

*Malha* (whats wrong with her)

*Serbi serbi* (serve me serve me Alcohol)

*El harba win* (to flee, but where)

*Washi jabek lia* (why are you here)

*Sayada* (Hunter)

*Jit andek twanssini* (I came to talk to you)

*Trig a lycee* (the way to lycee)

### **- Cheb Radouan:**

*Serbi w zidni* (serve me more)

### **- Cheb Mami:**

*Ghir albayada wana* (only me and the blond)

*lahbeb lashab* (friends)

*Douni lebladi* (take me to my country)

*Ana wa3lash* (why me)

### **- Cheb Bilal:**

*El kass* (alcohol)

*El ghorba* (immigration/ nostalgia)

- **Cheba Zehouania:**

*Warini win rak torged* (Show me where you sleep)

- **Cheba Zahouania and Cheb Hamid**

*Matsalouniche* (don't ask for explanation)

*Dini Maak* (take me with you)

- **Cheb Hamid and Cheba Zohra:**

*Ana wiyak* (me and you)

- **Cheb Nasro:**

*Ndirek amour* (to be my lover)

*Nti sbabi fel la suffrence* (you are my sufferance)

- **Cheb Reda:**

*Ana 3omri twahchtha* (I miss my darling)

- **Cheb Azzedin:**

*Chouf el hogra* (look to the injustice/oppression)

- **Cheb Benchenet and Cheb Zahouania**

*Kahl laayn bayet aandi* (He is staying with me tonight)

- **Cheb Kader:**

*Kifech khrajt maak* (How did I make my lover)

- **Cheb sahraoui and Cheba fadela**

*Nsel fik* (I owe you)

*Manich mena* (I am not from here)

**Appendix 8: Visual Representations of Male and Female Popular Rappers**



**50 Cent**



**Big Daddy Kane**





**Eric B. and Rakim**



**The Game**



Lil Wayne



Slat 'N' Pepa



**MC Lyte**



**Miss Elliot**

## Appendix 9: Visual Representation of Algerian Young Men and Women in the Manifestations of February 2019.

All the photographs presented in this section were selected from the internet. They display different groups of young Algerian men and women, gathered together in the street of Algeria, during *the hirak* march manifesting against the ruling government. During which they expressed their opinion differently through Graffiti art, holding or wearing the Algerian flag, songs and chants and slogans. The pictures portray the diversity of Algerian youth cultural identities; which is reflected through their daily fashion and styles, representing a combination of modernity and traditions in one setting. A couple of pictures also show the different brands worn by Algerian young people in the everyday life practices. Brands such as, Nike, Adidas, Vans, Converse All Stars. These pictures showcase the significant how Algerian youth manage to mix between the traditional and modest styles with the modern and westernised style to shape and form a hybrid style and cultural identities that represent differently from the mainstream. Despite sharing the Algerian identity, each one of them have different identities, beliefs and values overlapping and merging together to reflect on who they are and shape their live experience.





























**Appendix 10: A Selection of Pictures of Research Participants' Style and Different Music Interests**



The Research participant's post on Facebook. He is dressed in a black T-shirts designed with a huge picture of Chris Brown and Tyga and the title of their songs *Bitches and Marijuana* written on the front.



His post on Instagram, where he recreates Chris Brown's photo by copying his style and posture to look just like him.





A Photo posted on his Instagram



Rock music related accessories sold at a music event in Constantine, while I have been at the fieldwork in Algeria.



A group of young adults organised a musical event at the University of Guelma, where they performed a selection of western and Algerian song, such as; *Zina* (Beautiful) by Babylone and *Photograph* by Ed Sheeran.



A young woman performing at a musical event at the University.





A photograph portraying the style and fashion of a research participant.



A picture of a research participant, showing her everyday style and fashion.





A picture of a research participant wearing clothing items with a slogan of his favourite K-pop boy band: BTS.



A picture of a Facebook profile page of a research participant, portraying how the young man decides to represent himself to the world, based on his interests, music preferences and his passion towards his favourite artist, Chris Brown. Where he refers to himself as a Team Breezy (a huge fan of Chris Brown), a dancer, a K-poper and an Army (a fan of BTS: a famous k-pop male band), a gamer, Otaku (a fan of Japanese anime).

**Appendix 11: Algerian Fashion and Traditional Dress**

**Women’s Fashion and Traditional Costumes**



**Fig: 1**

**Kabyle Dress:** A Berber traditional dress for women, usually worn by a minority ethnic group, called: Kabyle. It is popular in Bejaia and Tizi ousou.





**Fig: 2**

**Chaoui Dress:** A Berber traditional dress for women, mostly worn by a minority ethnic group, called Chaouis. It is popular in cities like: Khenchela, Batna and others.



**Fig: 3**

**El Djeba/El Gandoura:** A traditional dress popular in the eastern part of Algeria. Like Guelma, Constantine and Annaba.



**Fig: 4**

**El Karakou:** A popular traditional costume in Algiers and other northern areas in Algeria.



**Fig: 5**

A traditional Saharan garment mainly worn by southern/Saharan people.





**Fig: 6**

**El Chedda:** A traditional garment popular in Tlemcen.



**Fig: 7**

**Blousa Wahrania:** A popular traditional dress for women, mostly worn in the west of Algeria; mainly in Oran.



**Fig: 8**

**Moroccan Kaftan:** It is a traditional garment that is highly popular among Algerian women; it is usually worn for weddings and special occasions.





**Fig:9**

**Algerian Gandoura:** A traditional, casual dress for women, mainly worn indoors or for everyday situations.

### 5 Algerian Men’s Fashion and Traditional Dress



**Popular Traditional Dress in Algiers**



**Kabyle Traditional Dress**



**Barnous also known as Burnous**



**Gandoura or Qamis**



**Kachabia/Qashabiya**