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Institute of Letters and Languages
Department of English

**Investigating the Attempt of the Algerian Vernacular's Monopoly
over Modern Standard Arabic in its Literary Heritage: The Case of
the Algerian Book "Dubai Khirlek" by Moussa MADAGH**

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for a
Master's Degree in Linguistics*

Submitted by:

- Ms. Meriem KHALLADI
- Ms. Abir GUEDDA

Supervised by:

Dr. Hynd MAHDAD-KAID SLIMANE

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Dedications 1

From this rostrum, I dedicate this research work to all my supporting family members including:

My dear parents, “Abd-el-Kader KHALLADI” and “Halima LOUATI” for their encouragement, care and endless love.

My only sweetheart brother “Soufiane” for his attention and tenderness.

My precious sisters “Amina”, “Samia” and “Oumaima”.

My bestfriend “Abir”.

My beloved naughty nephews “Abd-el-Rahman”, “Oussama” and “Abd-el-Kader”.

My darling little niece “Sarrah”.

My lovely friends:

“Chahinez” “Samah”, “Meriem” and “Oumnia”

I love you all.

Ms. Meriem KHALLADI

Dedications 2

In the name of Allah, the Almighty God, I dedicate this work

to the light of my life:

To my hero, my father for his love, care, and supports.

To the best mother ever, for her encouragement all the time and prayers.

To my little sister Imane, and my brother Boualam.

To my childhood friend Kamilia who was always motivating me.

To my soulmate Meriem, who shared everything with me in this life in its good and bad.

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Abstract

For its sociolinguistic and literary dimensions, this actual research is made to investigate the dialectal use of vernacular Arabic in literature, taking the Algerian book “Dubai Khirlek” written by Moussa MADAGH as a subject area in which a bold move has been made in Arabic Algerian literature history to be the first book written in colloquial Arabic in Algeria. The investigation’s main goal aims at examining the factors that led the writer decide to write in Non-Standard Arabic instead of the Standard one, rising to the challenge in praising the Algerian dialect and competing Modern Standard Arabic in its literary properties. Moreover, this study seeks to figure out the consequences of this recent obtrusive phenomenon on the status of MSA within Algeria in general as well as the Arabic Algerian literature and the intellectual level of its readers in specific. For the target demographic, members of Algerian reading clubs on Facebook are selected to be interrogated by an online detailed questionnaire as well as a structured interview is specifically made for Arabic teachers of both linguistics and literature at Belhadj Bouchaib University Centre in order to help us accomplish this investigation. After the process of collecting as well as analyzing the needed data from the participants involved in this study paper, this conducted research has brought out the answers of the investigation’s two research questions that we tried to explore. Thus, it has been shown that Moussa Madagh’s intentional purpose in using colloquial Arabic (‘Daridja’) entirely in his book entitled “Dubai Khirlek” is highlighted in the fact of achieving a larger audience in which his book is not only and highly concerned with the Algerian elites, but also tends to make the uneducated people experience reading through facilitating the language to them by putting MSA aside and writing by the daily Algerian vernacular. Moussa Madagh’s inconsiderate decision will bring out both linguistic and literary unpleasant consequences in case this phenomenon is becoming hugely adopted by many Algerian writers, representing in stripping MSA from its valuable terms and then, disunifying Algerians from their Arabic unity and identity. As a result, this may negatively affect the Arabic Algerian literature and deteriorate the linguistic-intellectual level of its readers.

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Key to Abbreviations and Acronyms

MSA: Modern Standard Arabic

H: High Variety

L: Low Variety

General Introduction

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Nowadays, dialects have been widely used in literature in which a considerable number of writers in all corners of the world are adopting the concept of local colloquialism in their writing style. It is no longer highly attached with dialectologists and their enduring attempts to study its use, but it rather befits the interest of literary and linguistic scholars. Throughout the centuries, dialect use embraces literature and all its kinds without exceptions, whether being fiction or non-fiction, poetry or prose and even periodical publications such as newspapers did not have the chance to outrun from this new so-called rhetorical phenomenon.

Still, it is indisputable to mention that a modicum use of dialect within the Standard Language in writing is a faultless deed made by authors who intend to magnetize the readers' attention and create sort of real-life reflection to their fictional or non-fictional characters in which their local identity as well as their social and cultural background would be highly and clearly shown through the written lines. However, the entire replacement of Standard Language by dialect is an artistic and stylistic issue that must be closely scrutinized. That is why, literature, in general, is finding itself encountering a new intruder each time called dialect, since the Standard Language was the only to be employed there. Surprisingly, dialect is not an intruder any more but rather has turned into a ruler which has had a massive role in altering the privilege of writing that used to characterized only the Standard Language, moreover it has started to compete this latter in it.

In fact, Arabic Algerian literature, specifically speaking, has repeatedly witnessed a slight amount of the Algerian dialect's insertion, with parallel to MSA, in few countable literary works written by different Algerian authors. Then, it has completely jumped to become firstly noted by an utter interpolation of the Algerian dialect in writing due to Moussa Madagh and his purely colloquial book named "Dubai Khirlek" in 2017 to join the neighbouring countries' works where many Moroccan, Tunisian and Egyptian writers were used to be in the western authors' footsteps.

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The core of this study is not centred to appraise any author's literary work but it would rather spotlight the sociolinguistic as well as the artistic 'malformations' of the Algerian book entitled "Dubai Khirlek" as far as sociolinguistics and the common writing norms are concerned. Hence, this present research is carried out to examine these following research questions:

1-What are the author's genuine intentions behind choosing Algerian Arabic instead of Modern Standard Arabic while writing?

2- To what extent can the use of the Algerian dialect in writing affect the status of Modern Standard Arabic (MSA) in Algeria specifically and the Arabic Algerian literature in general?

In order to find credible answers to the above questions, the following hypotheses have been set forward:

a) The author's major objective when writing in the Algerian dialect is to make the Algerian population, especially the youth, read in any Arabic even if it is the Algerian vernacular since a reluctance was noticeable towards books written in Modern Standard Arabic.

b) Writing in the Algerian dialect is firstly becoming a threat to Modern Standard Arabic since this latter will probably lose its value and sanctity and may be among the various causes that lead to the loss of the Arabic identity; It may also affect negatively the Arabic Algerian literature.

This present study tends to sociolinguistically examine two reciprocal aspects. On the one hand, it tries to figure out the main possible reasons that were the propellant and the major motive to drive Moussa Madagh initiates writing the first Algerian book using the Algerian colloquial Arabic, and his truly sincere intentions for not using the Arabic language to speak about his personal experience. On the other hand, it aims at shedding the light on the consequences behind this recklessness in which it is presumed that not only the reality of exposing the Arabic Algerian literature to danger but having the lion's share in decreasing the readers' intellectuality .

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In parallel with finding convincing potential responses, this study also hypothesizes that Moussa Madagh's decision to write using the Algerian vernacular Arabic is intentional to encourage all community layers, principally youngsters, for reading even if in vernacular due to their total abandonment of written books in MSA. Furthermore, this research speculates that whether writing using the Algerian dialect will probably affect in a way or in other, it would be negative and it is considered to be a menace to the Arabic Algerian literature, the intellectual level of the Algerian readers as well as the MSA in which this latter will be fully stripped from worth, appreciation and sacredness and therefore the complete absence of Arabic unity in Algeria.

In order to achieve the major objectives of this actual work, two research instruments will be used to collect the needed data. The first one is an online questionnaire which will be given to Algerian educated readers, have been largely exposed to honorable set of books, who are easy findable on Facebook groups namely: “I am An Algerian Bookworm DZ” and “Algerian Readers Club” to be questioned in connection with the Algerian book “Dubai Khirlek” of Moussa Madagh. Furthermore, Arabic teachers of linguistics and literature in Belhadj Bouchaib University Centre will be interviewed via series of pre-determined questions since they are mainly concerned with the use of MSA and its properties.

Furthermore, this current research paper has three chapters in which each one deals with a specific framework:

The first chapter addresses the notional side of the investigation where concepts' definitions as well as ideas and notions' explanations are backed up with evidence illustrated by scholars, linguists and sociolinguists for the sake of clarifying the right usage and the appropriate area of our study's variables that are represented in MSA and the Algerian vernacular that is mainly concerned with the literary heritage.

The second chapter deals with the methodological part as well as the research planning of this search alongside with the research procedures used for the collection of the needed data. Over and above, the investigation's major objectives and limitations are clearly exhibited. Subsequently, detailed descriptions of the research case study,

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sample as well as the undertaken measurement tools for data collection are precisely stated.

The third chapter is designed for the analysis and the interpretation of the quantitative data collected from the Algerian readers via an online questionnaire and the qualitative data gathered from the Arabic linguistics and literature teachers of Belhadj Bouchaib University Centre. Moreover, this last chapter devotes a part for the discussion of the main results besides a collection of suggestions and recommendations that may help in further researches.

Chapter One: Literature Review

1.1. Introduction

The issues related to literary style have sorely aggravated than before, where a little insertion of dialectal features in an artistic way while writing was enough. Nowadays, it has become a station for discussion since dialect has completely replaced the Standard Language in its own property represented in the literary heritage. That is why, this alleged chapter is a must to be fulfilled for its importance in handling such a substantial phenomenon taking into consideration both literary and sociolinguistic dimensions as far as writing in general is concerned.

In this chapter, we will try to sociolinguistically clarify some basic concepts related to “language” and “dialect” and to indicate each one’s appropriate scope, taking into account the literary heritage. On the other hand, we will examine the literary and the rhetorical dimensions as far as the Standard Language and vernacular are concerned in which all the definitions given will carefully put the record straight where both language and dialect will regain their actual focus, position and scope.

1.2. Standard vs Vernacular Language

Despite the various definitions which are given by different scholars and linguists to language and its distinct varieties such as dialect, they all come to agree that language and its sub-types (being written or spoken only, Standard or not) are considered to be a socially human activity, as Owen (1996) states to be socially acceptable code, by which people communicate with each other, express their feelings and emotions and exchange ideas and desires just as Waliya’s declaration (1996) in which he defines language as having an utter effectivity to convey different thoughts, beliefs, intentions and opinions to others.

Moreover, both of Edward Sapir (1921) and John Lyons (1970) make their attempt too in defining what a language is. The former simply states that language is certainly a kind of communication’s means that is used by human beings. Whereas, the latter gives as an addition an approximate similar definition to Sapir in which he clearly shows that languages in general “are the principal systems of communication used by

particular groups of human beings within the particular society (linguistic community) of which they are members” (pp. 11-12).

Furthermore, language besides its vital communicative role is ubiquitous and has a tight reciprocal relationship with many other aspects to the extent that it is out of the question to separate it from society, education, literature, culture, economy and politics, or most of our everyday conversations and interactions with others, as it has been once said by Noam Chomsky in a 2010 documentary ¹ “a language is not just words. It’s a culture, a tradition, a unification of a community, a whole history that creates what a community is. It’s all embodied in a language”. Thus, language is considered to be more than a communicative means where it contributes in supplying other areas in the community.

Another intervention made by O’Grady and Dobrovolsky (1989) in which they state that “language is many things; it can be a system of communication, a medium for thought, vehicle for literary expression, a matter for political controversy, a catalyst for nation building” (p. 1). Thus, they sum up the vitality of language and its essential role in many other fields besides being only a tool of communication.

Language is linguistically viewed as a social science that is known for its diversity by which it can be classified into two types: Standard and Non-Standard with specific characteristics for each.

Hence, linguists have diverged in defining each type separately though they all come to agree that both of them are linguistic codes (known as languages and dialects) that are used for communication. The Standard Language, simply known as language, is considered to be the standardized code that carries both written and spoken forms symbolizing the culture of a particular country and unifying its people.

However, the Non-Standard Language refers to dialects and spoken colloquial codes without a standardized written system; as Stewart (1968) simply states that

¹ Makepeace, A. (2010). Documentary: *We Still Live Here – Âs Nutayuneân*. Makepeace productions: United States of America.

dialects are not codified. In addition, dialects of the same language are not similar, but rather they change along the geographical and socio-economic boundaries.

Hence, language-dialect distinction can be viewed from the level of prestige in which this latter is highly attached with the fact of whether a certain variety is being used in formal writings or not. In this vein, the varieties which are both unregularized and unwritten are generally recognized as dialects while the varieties that are used in writing; gain the term of proper languages since they are codified and legitimately standard.

So based on this explanation, it can be said that standardization (which is only related to the proper language as previously stated) is necessary because it facilitates communication, it has an agreed orthography and unified spelling and it provides a unified form of school books, dictionaries, newspapers and literature. Linguistic standardization authorises language to be superior, codified, formal, and therefore has high overt prestige whilst dialect is recognized by deviation and deficiency which both lead to a low prestige. The reason for, the Standard Language is used by government such as: parliament and judicial council, in educational institutions such as schools and universities, in media especially in television broadcasts and newspapers, and for international communication like in forums and conferences.

Still, sociolinguists do not use the term “dialect” as a contrast to “language”. In fact, they try to designate precise concepts in which they systematically and scientifically arrange and separate them into different types and sub-types; according to their linguistic characteristics and also tend to show the differences that occur between them which lead up to have different terminologies and also to mention the similarities if there are any.

Though Haugen (1966) has viewed both language and dialect as ambiguous terms, the Yiddish scholar Max in his speech ² (1945) has succeeded somehow in giving the most satisfactory illustration for language and dialect’s distinction when he

² Weinreich, M. (1945). “The YIVO Faces the Post-War World”, YIVO Bletter, 25 (1), 3-18.

demonstrates that “a language is a dialect with an army and a navy”. Here, Weinreich goes a bit further in his analogy and out of what sociolinguistics, in general, is concerned with. He confidently confirms that language is distinguished from a dialect for ultimately political and military factors, not linguistic ones. That is why later on, Siemon Reker (2002) announces that “dialects are simply languages with bad luck” (p.18) which means that it is not reinforced with navies and armies as Max Weinreich has previously stated.

Regardless the fact that linguistic scientists often converge and diverge in their attempts in identifying the terms language and dialect, they all view language as a broad term just as an umbrella that encompasses different linguistic varieties, called dialects. Wardhaugh (2006) proclaims that language is deemed as a main part that covers a lower part so-called dialect which is considered to be a subset of language that is spoken in a certain geographical area (regional dialect) or by a particular group of people (social dialect), which accordingly to Edward Sapir (2009) is distinguished by its grammar, vocabulary and distinct speaking form that vary from the Standard variety known as language that can be comprehended by all whom are literate in that language. In this essence, language can be seen as a continuum that has multiple ranges that are characterized by different dialects.

Edward (2009) also involves the principle of mutual intelligibility in order to show that language is not a dialect (but rather a part that is derived from it) and they are two completely different terms that are not used interchangeably, in which he states that dialects are mutually intelligible because of the speakers’ ability to fully or partially understand each other’s variety of the same language. If not, these varieties are considered completely separate distinct languages.

As it is explained earlier, each language variety; be it Standard or vernacular, is different from the other in many aspects in which both of them surely have a specific role to play in the community which is deemed to be diglossic .

1.3. Diglossia

There are mainly three linguists who have made their remarkable attempts in studying the harmonious and symbiotic relationship between the Standard Language and its distinct varieties namely dialects as well as exploring their frequent use by individuals of the same society.

It has been firstly discussed by the French linguist William Marçais (1930) who is known for being the headmost to coin the term “diglossie” after his sociolinguistic examination to the Arabic speaking communities “la diglossie Arabe” in which he originally describes their situation as diglossic where the Arabic language is viewed under two unlike perspectives: a written language (MSA) and its spoken dialects (such as: the Algerian, Moroccan and Tunisian dialect).

La langue arabe se présente à nous sous deux aspects sensiblement différents : 1. Une langue littéraire dite arabe écrite [...] dans laquelle seule aujourd’hui encore sont rédigés les ouvrages littéraires ou scientifiques, les articles de presse, les actes judiciaires, les lettres privées, bref tout ce qui est écrit [...] 2. Des idiomes parlés, des patois tantôt assez proches, tantôt visiblement éloignés les uns des autres, dont chacun n’a jamais été écrit [...] (p. 401)

On the basis of the aforementioned definition for both MSA and its colloquial varieties, it is clearly indicated that MSA is highly concerned with the written form as well as the authoritative and formal use of a language in which only literary and scientific works, press articles, the judicial acts and private letters are involved; In short, all what is written. Whereas, spoken dialects (which are close enough to be understood or sometimes completely distant from each other) are apparently neither related to the written form of language at all nor its prevalent functions.

As far as diglossia is concerned, Marçais’s explanation drives us back to bilingual diglossia that is considered to be a type of diglossia in which two varieties are involved; one is highly attached with literature (strongly concerned with the writing property) and the other one with speech (spoken only).

Though William Marçais has confirmed the extensive difference that occurs between the Standard Language and its vernaculars which according to him are considered to be “vulgaire (vulgar)” and as Freeman (1996) refers to it as “incorrect”

and “corrupt”. Still, Marçias (1930) believes that “[...] la concurrence entre une langue savante écrite et une langue vulgaire, parfois exclusivement parlée” (p. 402). In this context, Marçias shows that there is kind of a competitive sense that runs across the two and more strictly from the dialect side.

Afterwards, the American linguist Charles A. Ferguson who calqued the French term “diglossie” as Huebner (1996) explains “Ferguson did not invent the term diglossia; he borrowed it from the French Arabist W. Marçais” (p. 17), has been credited with the coinage of the term “diglossia” in English.

Hence, Ferguson pursues the same W. Marçais's theory in which he deduces the community's possession of two distinct varieties of language used alongside out there in the society: the superposed literary language and its primary dialects. Ferguson (1959) declares that the former is written and the latter is spoken (as Marçais has already stated) “[...] in addition to the primary dialects of the language [...] there is a [...] body of written literature [...]” (p. 435). This notion of diglossia introduced by Ferguson called “the classical diglossia” which is defined as the fact of using two genetically related varieties of language in different contexts unlike Fishman's theory (1967), the following linguist's further elaboration entitled “extended diglossia”, as its name implies that each language's variety should not necessary be derived from the language itself .

Still, Ferguson has not been limited only to Arabs and the side by side usage of Arabic language and vernaculars in their speech community as Marçais did. He goes much further in his contribution which is called “the Fergusonian diglossia” where he includes other linguistic settings where are deemed besides the Arab World as purely diglossic which are: Switzerland (the existence of Standard German and Swiss German), Greece (literary Katharevousa and spoken Demotic) and Haiti (the existence of Standard French and Creole).

To well represent the phenomenon of diglossia, these four linguistic communities mentioned above are highly recognized for the coexistence of, what Ferguson has newly

brought to sociolinguistics, the high (hereinafter H) variety referring to the Standard Language and the low (hereinafter L) variety to refer to the dialects of that language.

Indeed both varieties; being H or L play an exact functional role in the society where its members tend to use a specific variety in different contexts and for different purposes to fulfill certain communicative tasks.

Consequently, Ferguson designates set of functional linguistic features that characterized both H and L varieties to highlight in bold their accurate uses by members in the same speech community which leads to the point that they are both considered to be two parallel lines as Mark Sebba (2011) states that “H and L have disjoint functions: where H is appropriate, L is inappropriate and vice versa” (p. 450), permitting the H variety to be used in the absence of the L variety and in which this latter is found where the H variety is not.

Under the Fergusonian criterion, seven from nine traits have been prioritised to describe the phenomenon of diglossia (as far as writing quality is concerned): acquisition, function, literary heritage, standardization, prestige, grammar and lexicon.

1.3.1. Acquisition

Before explaining each of the above linguistic features introduced by Ferguson, it is of paramount important to clarify that the H and the L varieties are viewed as well as adopted differently by the same society’s members whom they attend to consider the L variety as their native language or what is so-called mother tongue language which they have been naturally exposed to since opening their eyes from birth, without even being aware that they are in the process of learning a language simply because the L variety is acquired not learned through a formal education, as Ralph W. Fasold (1984) has clearly stated :

[...]Most reasonably well-educated people in diglossic communities can recite the rules of H grammar, but not the rules for L .On the other hand, they unconsciously apply the grammatical rules of L in their normal speech with near perfection, whereas the corresponding ability in H is limited [...]

According to Fasold, it is clearly shown that the variety whose certain society's individuals are acquainted with the learning of its grammar system and rules is the H one. Whereas, the L variety is unconsciously adopted and perfectly utilized by people due to their continuous encounterment and daily usage in everyday life situations.

Furthermore, the H variety is deemed as the individuals' first language in which they will not encounter it or even be able to perform it unless they make a footstep at an academic setting such as schools, as Robert Lane Greene (2011) declares that kids learn the low variety from home as their native language while the high variety is spoken and performed as a first language by few or approximately none since it highly requires to be taught in school through an academic learning.

That is to mean that the fact of starting an educational journey will fulfill the members-Standard Language confrontation. Moreover, those educational academic frames are considered to be the opening door for individuals to come across the H variety, where set of grammar, pronunciation and structure rules will be directly exposed to them.

In this vein, the way a community's member raised using a certain variety of language obliges him to orientate the usage of the H or the L variety in certain specific situations and different purposes as it is detailed in the next criteria of diglossia.

1.3.2. Function

Since the L variety covers the regional as well as the social dialects, it is placed to be informally employed by people in their day-to-day conversations in order to fulfill their unofficial needs in the community, as Robert Lane Greene (2011) confirms to be used only between family members inside home or outside among friends or places such marketplaces. Whereas, the H variety is occasionally and ceremonially utilized in which Robert (2011) once more again emphasises on its accurate purposes as being used for higher education and writing as well as for public speaking such as formal lectures, sermons, liturgies and television broadcasts. In short, the H variety is characterized by formality and proficiency.

However, for a better understanding of the functional differentiation that occurs between the H and the L varieties, Ferguson has illustrated in a table each variety's right position:

Function Scope	H	L
Sermon in church or mosque	X	
Instructions to servants, waiters, workmen, clerks		X
Personal letters	X	
Speech in parliament	X	
University lecture	X	
Conversation with family, friends, colleagues		X
News broadcast	X	
Radio soap opera		X
Newspaper editorial, news story, caption on picture	X	
Caption on political cartoon		X
Poetry	X	
Folk literature		X

Table 1.1: Ferguson, Diglossia 1959, p. 329

Based on what is illustrated above, Ferguson has clearly analysed each variety's purpose and its correct usage in a communicative context where the H variety is strongly reserved to formal and official settings such as: churches/mosque, universities and parliaments. While, the L variety is generally restricted to places like: home, streets and restaurants.

1.3.3. Literary Heritage

Since the Standard Language is substantially associated with education, government, religion and huge body of literature, it is considered to be officially avowed by all the community members. That is why, literary heritage of each of the previous mentioned areas can be easily found; in the sense that in education there are infinite number of academic books to the extent that each educational level has its own. In governmental entities, each geographical area has its own constitution which contains

fundamental written principles. Moreover, the existence of multi-divine and religious books and scriptures such as: Quran and Bible alongside their interpretation books, without overlooking the tight and the unbreakable relationship that exists between the H variety and literature where voluminous amount of short stories, novels, novellas, newspapers and magazines are involved.

However, dialects are generally spoken varieties which they are not definitely specified to the literary heritage at all, as Robert (2011) clearly states that the L variety has often no written shape. Additionally, there is an exception sometimes for folk literature which is known for its usage of the L variety.

1.3.4. Standardization

Beside the literary heritage, the H variety is much more concerned with standardization and codification than any other variety; to the extent that if there is any variety that tends to have the standardized form, it would certainly be the high one for its indisputable employment in writing as well as in the communicative scripts. On the one hand, the standardization that is embodied in the grammatical textbooks, the various dictionaries of a certain language and many other spelling books permit the H variety to be extremely codified. And on the other hand, they secure its possibility to be taught in any educational setting. Unlike dialects, where there is no room of standardization for them or even just a light beam for being codified since they are considered to be low, broken and vulgar, and if it ever likely to happen, it would be surely for political or socio-economic factors .

The technical and the grammatical support that the L varieties lacks is due to the preoccupation of native grammarians in compiling orthography, pronunciation and grammar books of their H varieties, making the L varieties' standardization and codification either non-existent or rarely found in which the existence of some grammar description books in relation to those varieties are written by foreign scholars. In this vein, the L variety is deemed to be highly poorer in comparison with the H variety as far as the grammar, orthography and pronunciation system are concerned.

Consequently, the pre-explained points pave the way for certain sophisticated standards to occur in which they will either sociolinguistically distribute the H and L varieties in prestigious and elegant classifications or not as it is illustrated in the coming explanation.

1.3.5. Prestige

All the above functional differentiations between the H and L varieties, literary heritage as well as standardization are of a great impact on making whether one variety that is shared hand to hand with another by the same community's members prestigious, elegant as well as fascinating or not. Moreover, it is assumed that the H variety represented in the Standard Language which is always superposed, as Ferguson refers to, and has an appreciative weight that makes it valued, beautiful and then certainly superior and sophisticated.

However, the L variety that is mainly named colloquial or vernacular is exemplified in social and regional dialects which are viewed as vulgar, broken and corrupt. That is why, the L variety lacks prestige which makes it subsequently stripped from worth and appreciation, beauty and then characterized by inferiority.

1.3.6. Grammar

Since the H variety is distinct from the L variety in many aspects, they surely vary in their grammar system which Ferguson (1959) refers to the former as "grammatically more complex" (p. 435). Moreover, the structural rules that govern each variety's phrases, clauses and sentences are not the same and they are much more complex from the high variety's side. In similar vein, Alan Kaye (2001) views MSA as a "marked system" and vernacular Arabic as "unmarked system", that is why MSA is much more grammatically intricate than its various dialectal varieties, it is marked for its different grammatical categories: nominative, accusative and genitive cases, duality (concerning pronouns), plural (sound and broken), nouns and verbs (including the complex various tenses) which are inflected for gender, number, case as well as pronouns (singular, plural and dual) and many other grammatical features. Whereas,

vernaculars are less grammatically involved and their grammar system is deemed as not being complicated as the standardized one.

1.3.7. Lexicon

Though there is a wide range of vocabularies shared between the H variety and L variety. Still, a hallmark of lexicons is strictly specified with each, since many vocabularies are totally unusable in the H variety for their nature of being inappropriate to fit in formal and official contexts, and the same for the L variety in which using lexicons related to the H variety symbolizes oddness, to the extent that an individual will be viewed in a weird way if he/she ever misuses words in specific contexts.

From the H variety side, vocabularies are considered to be technical and learnt terms through academic and educational settings whereas the L variety words are non-technical and they are acquired spontaneously from parents and society, that is why those terms that are highly attached with H variety are reserved to fulfill official functions while the other variety's lexicons are used in daily life needs since they are characterized by non-technicity and proficiency.

Concerning vocabularies as far as MSA and the Algerian vernacular are concerned, Algerian people often do use those terms that are both shared between the two varieties such as: (door/باب), (pillow/مخدة), (carpet/زربية) and (chair/كرسي) while in almost times, they employ other paired lexical items in which distinct words are given to the same entity such as: (window/نافذة/تاقية), (spoon/مغرف/ملعقة), (car/سيارة/لوطو) and (button/زر/قفلة) and many others.

The diglossic situation of every community permits certain features (already mentioned above) to occur, that this latter are considered to be red lines to separate and indicate each variety's scope of use, leading to the settlement of a kind of linguistic discrimination.

1.4. Linguistic Discrimination in Texts

Tove Skutnabb-Kangas is a Finnish linguist who is known for being the first to coin the term "Linguicism" in the 1980s referring to the discrimination based on

language, in which a person of a specific education, social status or ethnic group is culturally and socially judged only by the language (language discrimination) or any other distinct variety (dialect discrimination) he/she is speaking. Despite the existence of other names related to this way of discrimination such as: glottophobia, languagism and linguistic discrimination or prejudice, they all flow into the same typical meaning as Skutnabb Kangas (1988) defines it as follow: “Ideologies and structures which are used to legitimate, effectuate, and reproduce unequal division of power and resources (both material and non-material) between groups which are defined on the basis of language” (p. 13). According to Kangas, there is a noticeable amount of an excessive preference to a certain speaking communities upon others based purely on the language they use, this given priority to such languages causes a considerable inequality and marginalization. Along this manner, many other languages or language varieties will be downgraded, stigmatized and then be invisible.

The preference for one language use over another is not only concerned with its spoken form, but with the written one as well. The language utilized in set of books, articles and even short essays can be a standard for evaluating their quality. For example, reading a scientific document written in English will probably be treated differently from the one in Arabic or the vice versa. In same vein, it is clearly noticed that even two independent Standard Languages with a specific accredited set of rules, structure, vocabularies and different writing system find themselves in front of linguistic discrimination that leads to an unequal treatment of its individuals. So, what about books written in dialects which this latter are already recognized as being not appropriate for writing? In which way are these kinds of books or ever few-lines articles considered? In other sense, if a person can automatically make judgments on someone’s piece of work solely on his use of a Standard Language, what if he/she uses the Non-Standard one? For sure, the discrimination will be noticeable. As a conclusion, whenever the language is less standard in writing, the discrimination upon it will be more intense.

Lately, it is no longer said “do not judge a book by its cover”, the metaphorical sense originated from George Eliot’s novel ³, but rather “do not judge it by its author” as Aminatta Forna explained in her article ⁴ in 2015 because these prejudgments are only made in regard to the language (or any other variety) used in writing in which this latter is considered to be a salient indicator to either value those written lines or simply view it as a paper scrap in which not only the work is misinterpreted but the author as well, as Peter Trudgill (1975) comments “they are judgments about speakers rather than about speech” (p. 29) where a set of opinions start to be formed concerning his intellectual level, education and status.

Generally, individuals do not only hold a prejudice against someone’s way of writing but more severely on his usage of specific form of language that is why any writer could be a victim of linguicism regardless of his social and racial background, since the reader sometimes tends to stereotype and criticize the character of the writer or his work’s quality on the basis of what is seen as a language used on books’ deep and surface and begins directly to categorize those books into a specific less pleasant rank that carries less prestige and proficiency. As dialect itself and its use is making a problematic atmosphere, it gains the focus of attention of many researchers named dialectologists, who are interested in studying dialects, their variation and change.

1.5. Dialectology, as a sub-discipline to Dialects’ Study

In the second half of the 19th century, a sub-field called dialectology has emerged in sociolinguistics. It is concerned with studying dialects scientifically. The first example of dialects’ investigation was carried by a German linguist in 1876, who is considered to be this sub-discipline’s pioneer and linguistic geography’s founder, Georg Wenker throughout Northern Germany has relied on a postal questionnaire while surveying people and their different spoken dialects.

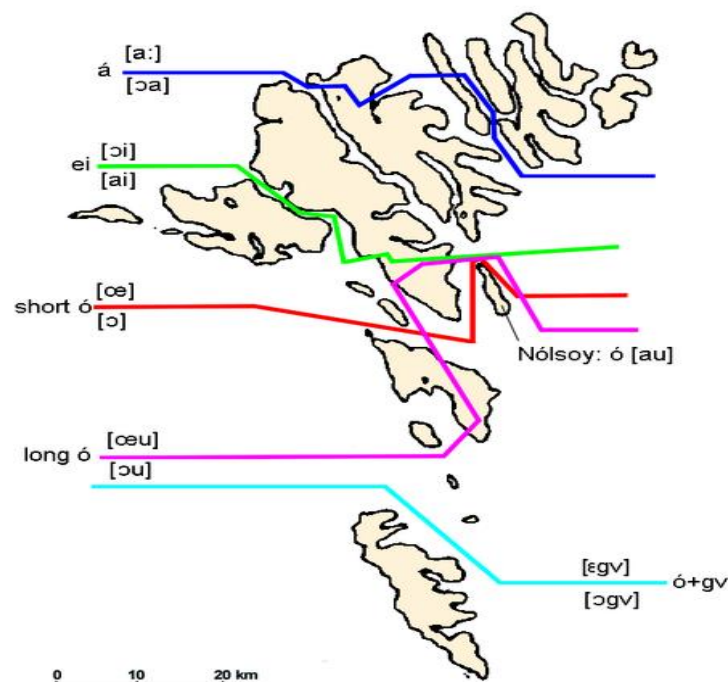
³ George Eliot (1860). *The Mill on the Floss*. New York: P.F. Collier & Son.

⁴ <https://www.theguardian.com/books/2015/feb/13/aminatta-forna-dont-judge-book-by-cover>

Dialectology as a dedicated sub-discipline for studying dialects and its variations has witnessed two different eras: traditional dialectology (known also as rural dialectology or dialect geography) and modern dialectology (known urban as well).

1.5.1. Traditional Dialectology

Early dialectologists were more importantly willing to investigate the lexical variation in dialects. They were particularly concerned with exploring the diverse words that are used in different regional areas and still do refer to the same entity. At that time, dialectologists drew what is called isoglosses, known also as heterogloss, as being a demarcation or imaginary lines on a map in which a geographical boundary bundles are made to display the various distinctive linguistic features of each area, those features can be phonological (concerned with vowels and their pronunciation as it is shown in the map below), lexical (each region's use of vocabularies), or any other feature of language.



Map 1.1: Isoglosses on the Faroe Islands

Thanks to Georg Wenker and his attempt in inquiring dialects in the second half of the 19th century, a large number of linguistic Atlases in all countries were made such as The Linguistic Atlas of the United States in the 1930s. Furthermore, Georg Wenker's

experiment on dialects was a starting point for further researches, in which a great interest was captured among many scholars like the English philologist Joseph Wright and the English dialectologist Harold Orton. The former, who has been attentive to the written texts, compiled an English dialects dictionary in 1905, and the latter studied deeply the differentiation that occurs between the English dialects all over the rural British Isles in the 1950s.

1.5.2. Modern Dialectology

Thereafter, dialectology has taken another route; from holding only an utter lexical focus to a purely social (that is why it is called also sociolinguistic dialectology). In the late 20th century specifically in the 1960s, the tape recorder has appeared which led to the allowance for the first time to record information and use them later on for future source and reference. Whereas, by the late half of it, the researchers' dialectological focus has shifted from being purely rural (traditional dialects) to completely urban where dialects' variation and change were studied in urbanized cities such as New York by Labov in 1966, Detroit by Wolfram in 1969 and Norwich by Trudgill in 1974.

In the early 2000s, researchers' efforts in obtaining data about dialects have devilishly continued in which they started using, all over United Kingdom, the BBC Voices project whose coordinator is the professor of Leeds university Clive Upton. This project has permitted dialectologists to put into practice enormous resources such as world and word maps as well as voice recordings to collect as much accurate and reliable information about dialects and their variations.

The dialectologists' permeation into dialects' sphere does not lead up to the discovery of their diversities and changes only, but rather it reveals the realization of "inferiority" concept that dialects, in general, are viewed by in which a movement by variationist sociolinguistics has initiated in order to wipe off all those negative concepts that are strongly linked to dialects.

1.6. The Variationist Sociolinguists and the “Minor” Concept of Dialect

Variationist sociolinguistics is considered to be an interdisciplinary field that protruded from sociolinguistics itself. It originally came aboveboard by the American linguist William Labov in 1963, whose major attentions cover both variational sociolinguistics and dialectology. Adding to the English sociolinguist Peter Trudgill, who is deemed also as an influential figure that heads variationist sociolinguistics.

Throughout their constant attempts in the variationist sociolinguistics’ scope, it is affirmed that the leading pioneers’ central focus is represented in exploring variation in dialects as well as investigating the way this variation is built in which they have clearly presented that this linguistic difference that dialects are holding is not spontaneous or made at randomly at all, but rather has a sense of regularity and a structured form that can be clarified and explained as well.

Also, despite the fact that variationists were highly concerned with the full scrutinizing of dialects’ structure in which they take into consideration both linguistic and social factors, they were embracing another objective as well which is represented in promoting the significance of dialects to the furthest extent in which their prime effort is embodied in stripping off all negative concepts that were pursuing dialects since a long time ago just for the reason that they are considered to be sub-varieties that are derived from the Standard Language itself, as J. K. Chambers and Peter Trudgill (1980) state in their book entitled “Dialectology” the following:

In common usage, of course, a dialect is a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige. Dialect is also a term which is often applied to forms of language, particularly those spoken in more isolated parts of the world, which have no written form. And dialects are also often regarded as some kind of (often erroneous) deviation from a norm – as aberrations of a correct or standard form of language. (p. 3)

In this context, for variationists whenever the term “dialect” is ever mentioned, it does not refer to a negative concept as the majority believes to be erroneous, deviated and aberrant from the norm.

Furthermore, it has been freely stated by variationists that dialects are no longer stigma that marks disgrace and inferiority, known by their unseriousness and unimportance and in which they seem to be subdued in front of the dominant and official languages as Deborah G. Litt et al (2014) have declared that there are varieties derived from the Standard English such as Appalachian or African-American Vernacular English (AAVE) which are recognized by their inferiority and for being improper, marginalized and denigrated, but Deborah et al continued explaining that professional linguists, still, do not find them broken or inferior since they are used freely by their speakers while expressing themselves by the use of regular and harmonious rules. So, based on what Deborah G. Litt et al explained, dialect has a status and prestige which William Labov later refers to as covert prestige in which dialect as a Non-Standard variety is regarded to be high between its speakers.

Though variationist sociolinguists' efforts seemed to no avail, but they have continued fighting the linguistic discrimination that dialects are facing since the 1960s in which William Labov (1982), as a prominent scholar in the field, emphasizes on the idea that dialects' grammar is not incorrect, lazy or inferior; it is simply different from the Standard one's which this former should be respected and esteemed as well.

The linguistic promotion and rehabilitation that dialects gained thanks to variationist sociolinguists and their enduring attempts in erasing the negative as well as the uninformed views about dialects, considerable excesses have been witnessed in many aspects, giving the green light to rhetorical and artistic excesses in literature world.

1.7. Literary Dialect

It is known and highly assumed that individuals from all over the world do not use their first Standard Language in their daily discussions, but instead they talk in the colloquial (known as their mother tongue language), in which they reserve its application in specific formal contexts like in the different educational, judicial and financial institutions (such as schools, courts and banks) as well as in media (newspapers and broadcasts). This specific usage of the high variety is simply for the reason that those settings require formality and officialism where there is no room for

familiarity and familiarity which these two are much more concerned with the employment of the low variety that is represented in dialects.

Thus, literature as well is considered to be a major station in here wherein the use of the formal language is strongly present in a very wide range of books (with its all kinds being religious, scientific, historical or comical), short stories, novels and many others because it will sound weird if a dialect is being linked to an artistic discipline like literature.

But still, the fact of using dialect hand in hand with language in the same literary work exists, though it seems to be an erroneous and inaccurate deed made by writers whom they call “literary dialect”. A great number of authors feel themselves totally permitted to enter a Non-Standard Language in their writings in order to fully make the reader imagining the characters’ social status as well as their historical backgrounds as they truly are or, in other sense, these literary works are written according to the characters’ geographical territory, origin, social class and ethnicity in which their original expressions are provided faithfully. In this context, Lori L. Lake (2005) clearly shows the convenient significance of the dialectal insertion alongside the Standard Language within a rhetorical work in saying that “the using of proper dialect helps to vividly express a character’s identity” (p. 40). In short, the correct use of a dialect in writing is not considered to be mistaken, but rather it contributes in exhibiting the social and racial belongingness of a certain character.

The “literary dialect” concept has firstly appeared in the 1770’s when John Leocok made the initial attempt of using the black dialect (AAVE: African American Vernacular English) in his book entitled “The Fall of Tyranny”. After that, literary dialect has widely spread and increased by the 19th century particularly in America during the Civil War, where the authors’ main intention at that period was to write realistically in order to show the lower status, to highlight the lack of education and to express ignorance.

Moreover, literary dialect has been defined through several scholars among them Milton Azevedo (2002) who describes the concept as “for centuries authors have sought to evoke orality through a variety of techniques, generally known as literary dialect,

aiming at capturing salient features of speech” (p. 05). He clearly states that the idea of writing in vernacular has existed many years ago, but they were just seeking for a specific technique to apply it in literature, while Shorrocks (1996) as well views literary dialect as “The representation of non-standard speech in literature that is otherwise written in Standard English [...] and aimed at a general readership, (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership” (p. 386). In other words, the literary dialect’s main purpose is centred in making the difference between the use of standardization and colloquialism in writing, taking into consideration the different range of readers (readership class), who can be both educated and uneducated, in other words, the concept of inserting dialect within a literary work is intentional to make everyone read regardless of their status and class.

Furthermore, among the pioneer supporters of literary dialect is the father of American literature Mark Twain, who is considered to be the major figure that helps in boosting the concept’s popularity in 1885’s through his novel “The Adventures of Huckleberry Finn”. Thus, the enforcement of this concept in the American writing has contributed in the success of many American books.

Unlike the formal writing, literary dialect highly permits the authors to include their own native dialects in their rhetorical pieces, exactly as what Mark Twain did while writing his novel where he uses “Missouri negro dialect” that is spoken by those characters who are slaves and “the ordinary Pike Country Dialect” by those who are white from the middle class.

As it is marked previously, literary dialect in writing aims at the first place in well-demonstrating the characters as well as their settings in their true, actual and realistic state and for this reason, there are two major components in modern fiction: characterization and setting.

1.7.1. Characterization

The realistic characterization is the procedure where the author puts all his best to make the readers as much closer as possible to the characters. Hence, readers can

imagine them as real and original, in this context Bernardo (2005) illustrates that literary dialect:

Allows us to empathize with the protagonist and secondary characters and thus feel that what is happening to these people in the story vicariously happening to us; and it also gives us a sense of verisimilitude, or the semblance of living reality. (p. 60)

According to Bernardo, characterization gives all the needed sensory information about the characters to the point they seem to be real and alive despite the fact that they are just fictional. This process encompasses two types: explicit characterization and implicit one, the former one deals with the direct presentation where the author lists the characters' speech and actions .Whereas, the latter tries to give information about characters letting the readers deduce the main characters' personality in which readers may misinterpret it, they can be either right or wrong in their attempt in recognizing it. Nevertheless, this fundamental part (including both types) is not an easy task for the author to do.

1. 7.2. Setting

After the authors success in choosing the way in which characters will appeared, it is essential also to locate where their actions and events will take place which can be either one setting or more. However, any author has to mention all of them to make the reader strongly feel both characters and their particular actions.

The use of literary dialect does not prick the attention of rhetorical artists and writers only, but sociolinguists too, who are deemed as the experts of a linguistic branch namely “sociolinguistics” that its main focus is studying languages in relation to social factors in which they also exhibit firmly their position towards this phenomenon.

1.8. The Sociolinguistic Reflection on Literary Dialect

Age, gender and cultural background are the main factors behind distinctions that occur between the individuals' speeches. Logically speaking, it is impossible to find a five years old boy speaking in the same way of a man in his thirties. Moreover, both males and females' speech is widely distinct while they tend to express themselves, without forgetting to state also that talking or interacting with an elite is totally different

from a layman. That is why; individuals while speaking with other members are taking into account those sociolinguistic parameters.

Then, the same aspect is also applied in writing if the author decides to insert any dialectal features within the written piece where he finds himself obliged to respect the distinctive sociolinguistic features stated above to well-illustrate the variation among characters. In this point, Susan Ferguson (1998) declares that:

To understand how dialect works in the novel we must understand how it fits within the sociolinguistic system constructed by the novel (the ficto-linguistic) as well as how it responds to the sociolinguistics expected by the world outside the novel. (p. 02)

According to Ferguson, the various sociolinguistic standards should be taken into regard whenever the literary dialect is used in literature in order to settle down the sociolinguistic variation that takes place among the novel's characters.

The reader can fully pick out the right function of the dialect used in the novel, only if there is a correct grasp and understanding of the social variables that are found in that literary piece. Adding to literary dialect and its implementation in literature, there is another important concept which is employed in the works of literary dialect's field that is called eye dialect.

1.9. Eye Dialect

Eye dialect is considered to be a literary phenomenon employed by writers who adopt the concept of "literary dialect" in their writing after gaining its renown all over America in 1925 whom George Krapp is credited for its coinage. It is associated with writing words, phrases, sentences and even whole meaningful expressions in misspelled form to identify colloquialism, for example the words minute, women and enough are found in a book that embraces eye dialect's concept as follows: minit, wimin and enuff.

Moreover, writers tend to take into consideration the characters' accent as well whenever they insert the notion of "eye dialect"; in other sense, words are not misspelled only but rather written in each character's distinctive manner of pronunciation of a language. In this sense, an honourable number of scholars make their

attempts in defining or highlighting the objective behind the use of eye dialect where Frederic Miller et al (2010) are among those who describe the concept of eye dialect in their book blurb as follows:

Eye dialect is a spelling device often employed by authors in order to establish a systematic sense of superiority between themselves and the reader as contrasted with the non-standard speech of the author such spellings are mainly to denigrate the so represented by making him or her appear boorish, uneducated, rustic, gangsterish, and soon.

According to Frederic Miller, it can be said that authors resort to use the non-standard spellings in their writing for certain reasons in order to indicate and exhibit the characters' social and educational profile to the readers, that is to mean, whether they are illiterate, foreign, or having a non-standard speech (the case of rustic people whom the writer wants to reflect their usual speech in the story).

Additionally, this concept takes the attention of the eye rather than the ear. Consequently, this point has been well-illustrated by Paul Hudd Bowdrey Jr (1964) when he explained that eye dialect is represented in “[...] words and groups of words which for anyone of a number of possible reasons have been spelled in a manner which to the eye is recognizably non-standard, but which to the ear still indicates a pronunciation that is standard” (p. 1). That is to say, eye dialect is highly associated with orthography by which the reader will be able to recognize that the word is misspelled simply because he will see it in front of him over there in the book, for example in the case of English language works, if the readers just hears the word “women”, they cannot discover whether it is Standard or not since the pronunciation is the same in both Standard and Non-Standard form, but they will only recognize that it is “wimin” rather than “women” solely on their visuality of the given word.

Despite the fact that eye dialect has been neglected where few scholars show an interest in it. Those authors state that working with eye dialect cannot be unless there is a well-standardized system in the source language, for example if the eye dialect form of the word \dat\ has not the standard spelling which is \that\ in the Standard variety

then, the writer cannot use it in a Non-Standard form. However, though literary dialect has contributed in outstanding success in several books, it still contains disadvantages.

1.10. The Disadvantages of Literary Dialect

Despite the different intentions and aims that authors state whenever using vernacular in their pieces, the latter is always be considered as an informal way of writing which gives a sign of lack proficiency, degeneration and sometimes inferiority (especially in the case of inserting the abuse language such as swear words), since it is spoken by individuals only in their daily life discussions. Thus, how can a colloquial as a Non-Standard variety, having no codified rules and containing only oral form to be implemented in an artistic discipline as literature? Even though it truly enriches the novel and makes it seem authentic, realistic, and original (the case of the little dialectal employment not the complete one). Nevertheless, literary dialect's disadvantages may be seemed more than its advantages for a set of reasons.

At the beginning, authors started working with this concept by adding only few dialectal expressions to reflect realism and originality (as it is explained previously) and this is deemed as normal and faultless deed which has no that huge negative effect. Whereas later on, this phenomenon has taken another path, from using just expressions to fully write a whole piece in dialect, the matter that caused a lot of issues and struggles in the world of literature.

In this essence, Susan Ferguson (1998) states that “the use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that is no easily avoided or controlled” (p. 13). Accordingly, Ferguson views this phenomenon as problematic as far as literature, rhetoric art and sociolinguistics are concerned, and at the same time very expressive from the realism reflection's side.

On the one hand, literary dialect is likely unwelcomed for the grasping obstacle that the reader face while reading a certain novel, that is to mean, since dialect is regional variety spoken and understood only by a number of individuals, thus readers from other different regions will have surely difficulties in understanding the meaning

of specific dialectal words. So, what about a whole book written this way? Hence, instead of enjoying the reading of that novel, readers will make efforts to reach the pragmatic and sarcastic expressions (if they can at least understand semantically) since those latter differ and vary from one region to another.

On the other hand, translation issue is involved because what is common for the translator is to learn languages, known as source and target languages, not its varieties. For example in Algeria, a translator must master MSA and French in order to translate a particular passage in French to MSA or the vice versa, and he is not concerned with the mastery of Gulf Arabic in Eastern Arabia or even Maghrebi Arabic spoken in the Maghreb region.

Furthermore, the translator needs to have a cultural background only about the target language, in other words, he is not obliged to know the regional culture, but only about the general culture of that language. Thus, when writing in dialect the translator cannot deal fully or even partially with that piece because one of the previously stated aspect is missing, and even though he makes an attempt to translate a specific novel, he will not reach the same potential meaning at one-hundred percent as the original one, simply because translators are much more concerned to work only with the Standard Languages, not its sub-varieties.

That is why millions of Arabic works such as poems and novels attain a great renown from Western writers as well as they success in gaining foreign translators' attention by which they achieve the bestselling books which are credited to Arab writers, and this is not the case of those pieces written in colloquial where fame, prominence and the fact of making their works as well as themselves well-known and international with very popular and large sales seem to be impossible.

Moreover, nowadays the use of dialect has tackled many fields like: literature, press, movies, newspapers, radio broadcasts, and even there are certain countries that are taking the attempt to implement it in education. Thus, this great amount of dialect implementation has put people who want to learn a particular language in a confusing situation, for instance if a foreign individual needs to learn the MSA language, then he finds himself lost about which variety to learn due to the monopoly that is occurring

between the Standard Language and its vernaculars in writing, which is considered to be one of the biggest disadvantages that literary dialect causes.

All in all, the official language tends to be the major component that symbolizes the identity of a particular country where it contributes in unifying its people and make them integrated with each other. For that, this formal, official and Standard Language is deemed as a marker that makes everything well-shaped whereas dialect is doing the opposite.

As a consequence to the formerly-listed disadvantages, literary dialect has been criticized.

1.11. Criticism on Literary Dialect Use

Since the appearance of what is known literary dialect, vernacular has reserved a part in the literary heritage, which has led a great conflict begun between the allies on the one hand, who support the concept of using dialectal features in writing, providing their reasons and purposes. On the other hand, the opponents are claiming that it is not permitted to work with a Non-Standard variety in literature.

This feud between the two has taken place in the Arabic world as well particularly in 1925 where the opponents set their criticism as follow:

- Linguistically speaking, dialect is constructed for the ordinary, common and uneducated people. Whereas, literature is concerned with superiority where the elite and high class category of individuals are involved and this is what dialect is far away.
- Concerning the defenders of the Non-Standard variety, they emphasize on their point by declaring that vernacular is the only way to introduce realism in its complete sense. Yet this cannot be a convincing argument, just an excuse, because there are plenty of successful novels that are written realistically using the pure Standard Language just like the famous Egyptian novelist Najib Mahfouz has done.
- Critics accuse dialect supporters that they tend to ruin the Standard Language and show a total disrespect to its literary heritage.

Adding to these three points, some authors claim that the reason behind this continuous aggravation of phenomenon nowadays is due to the social media that change the way of speaking and expressing, especially among the youngsters of the new generation.

Moreover, another major cause that makes writers rejecting this so-called phenomenon is the complexity in both orthography, spelling, and the grasping meaning issue which is not faced only by the non native readers, but even with readers from different regions of the same country as well as the individuals of the old generation like our parents and grandparents because of the new terms, expressions, and slangs.

Furthermore, other critics view literary dialect as a means of retrogression and degradation in the case of communication, education, and culture as Trudgill (2002) exactly explains that using dialect in literature is “impeding communication, delaying modernization, damaging education and slowing down nation building” (p.29). In this essence, it is understood as Trudjill pointed out that literary dialect contributes negatively because instead of developing those fields; it will damage them.

1.12. The Use of the Vernacular Algerian Arabic in Writing

As the different cultures, traditions and customs vary from one region to another in Algeria, the spoken dialects there differ too; whenever we go from East to West or from North to South with the linguistic reservation of MSA for official and formal settings.

Generally, those Algerian spoken varieties no matter different they are, are known as “Darja” or “Daridja” which is considered to be a type of vernacular Arabic of the Maghrebi dialects that is used in everyday conversations whose speakers are either Arabs or Berbers and in which it has a mutual intelligibility with both of Morocco and Tunisia.

Additionally, Algerian Arabic is derived from MSA in which the former is no longer used for the purpose of fulfilling the common day-to-day needs, but it has been added to perform another sophisticated tasks just like the latter as the fact of being written as caricature and jokes in newspapers, short stories in social media and popular

verses in poems to be slightly employed in artistic writing to finally reached the actuality of the huge Algerian Arabic placement in literature.

As it has been explained earlier, inserting the Algerian colloquialism in the Arabic Algerian literature witnessed two different phases, the first one with writers such as Mehdi Ghani in his novel (الكاسكيطة والسيجار/ Military Chief and the Cigar), Oussama Taqi-Eddin Rmishi (Emigrate, You Are Not a Tree/هاجر فأنت لست شجرة) and the Algerian author under the pseudonym of Dirao Detcidda (أرهقتني المكسيك يا ماروشكا/ Mexico Exhausted Me, Marushka) where they have fully written in MSA, using only very little amount of words and expressions in the Algerian colloquial to represent realism and to include that Algerian touch in their writings.

Subsequently, the second stage where Algerian Arabic has been entirely utilized in writing for the first time by Moussa Madagh in his book “Dubai Khirlek” alongside written passages in French, English as well as these latter with Arabic alphabets. In addition, certain parts in the book were written in MSA in which this research paper will try to thoroughly scrutinize this new linguistic phenomenon in Algerian literature.

1.13. Conclusion

The main core of this presented chapter has been to set down the major key concepts that let both who are specialized and non-specialized in linguistics differentiate between a language and a dialect, stating each one's main and appropriate scope and accurate domain though the variationist sociolinguistics' continuous attempt in stripping off all the negative concepts related to dialect in order to promote it to become as superior as a language. In addition, this chapter has done to make certain explanations forwards that are concerned with the implementation of vernacular in literature where its function, disadvantages and how it has been criticized are all provided.

In order to illustrate more, an Algerian dialectal book entitled “Dubai Khirlek” written by Moussa Madagh in 2017 has been taken as a sample to be deeply observed and closely discovered and scrutinized in the second chapter that will tackle the research methodology and data collection part.

Chapter Two:

Research Methodology and Data Collection

2.1. Introduction

For their great inevitable importance in conducting any research, a whole chapter is devoted to discuss the research and data collection methodologies used in order to find out efficient as well as credible answers to the two research questions that were set up earlier and which the entire study is built on, leading both hypotheses to be either proved or disapproved.

This chapter is also dedicated to elucidate the two different research instruments that are undertaken to fulfill such investigation, represented in an online questionnaire designed specifically for Algerian readers found on Facebook groups and a structured interview for both Arabic linguistics and literature teachers at Belhadj Bouchaib University Centre in Ain Temouchent.

Furthermore, this research's second section is considered to be a platform that clearly describes the investigation's case study alongside with the sample population that was selected. It is worth mentioning that there is a foremost part for the major motives that urge the inquiry to be fulfilled as well as a clarification of the research limitations that come across the journey of collecting data.

2.2. Research Objectives

Language in its common definition is a means by which individuals can communicate, interact with each other, and express their feelings as well as their needs. But linguistically speaking, language is viewed as a social science that is diverse and related to several fields and scope. In this essence, language is then divided in two varieties: Standard with its spoken and written forms, Non-Standard that it is found in informal settings. Hence, the Standard variety symbolizes the culture of a particular country and unifies its individuals. Whereas, the variety that carries only the spoken form is used by lay people in their daily life discussions and changes in terms of: geographical, social, and economical factors.

In fact, each linguistic code of the previously stated codes was distinct from each other and classified under broad terms naming the first Standard and the other Non-Standard in order to differentiate between them in which each variety was highly and

appropriately addressing its own scope of use and function, till the attempt of inserting vernaculars in such scopes that are mainly concerned with the official and Standard Languages such as in the press and literature. Thus, the rank of the latter has been shaken up in its literary heritage where a large number of authors from all over the occidental and oriental world have taken the challenge and dared to replace the Standard Language by vernaculars regardless the consequences that may occur behind taking this reckless step. Nevertheless, this rhetorical phenomenon has continued to exist; starting from the fact of using only a modicum amount of dialectal features to reach the reality of a complete transition of employing solely dialects in their writing then to be adopted by many writers who are using it in all sort of literature being fiction or non-fiction.

As a consequence to this prevalence, Algeria has been reached as well and for the first time. A book has been fully written in the Algerian dialect named “Dubai Khirlek” by Moussa Madagh who decided to narrate his experience using “Daridja” in a way that is seemed to be poorly formulated as far as writings norms are concerned. Thus, many wonderings have been arisen to the extent that an investigation has been done to fussily scrutinize this phenomenon.

First of all, this research is undertaken to figure out all the possible reasons that pushed Moussa Madagh to supersede MSA by Algerian-Arabic in which the investigation’s main interest is highlighted in seeking out the motives for such linguistic replacement.

Secondly, the impulse that led this work to be conducted is inquiring the status of the Algerian Arabic literature after this bold attempt that was made by Moussa Madagh in which he initiated the idea that may try to take its place in Algeria as well as to preserve a space in literature wherein if ever this phenomenon will propagate, it will surely put literature in Algeria in an unbalanced situation. Subsequently, it is supposed to affect negatively on MSA and its literary heritage as a whole as well as the intellectual level of the Algerian readers whom will be in front of a new wave that its spread may lead to diminish the blockbuster of written books in MSA. That is why; the main objective is set to examine the degree of this negative influence on the previously stated points.

2.3. Research Limitations

In every research study, researchers usually face a set of natural conditions that they have no hand either in controlling or preventing them in which these restrictions can double their efforts, retard their research advancement or influence their findings' interpretation. Yet, any type of a certain limitation that whatever the researcher encounters should be mentioned in his/her research paper in order to provide all the necessary obstructive details and that he/she go through during the research journey.

Our research study confronted a limitation from the side of a dangerous contagious disease. Additionally, as the whole world has witnessed CODIV-19, Algeria too was among those affected countries from this global pandemic which has led to the president Abd-Al-Madjid Tabboun's announcement of the immediate lockdown of all the mass gatherings including universities as a measure to prevent the propagation of coronavirus.

In this vein and according to the presidency statement, the Ministry of National Education confirmed that the date of the spring vacation that was programmed on March 19th, 2020 will be advanced to the twelfth of the same month, to continue until the end of the spring vacation, that is to say, to the next 5th April, 2020.

This precautionary measure against corona that has taken place on 12th March 2020 coincided the day that we have decided to start an interview in which the chance of gathering qualitative data from the Arabic linguistics and literature teachers at Belhadj Bouchaib University Centre was almost non-existent due to the total quarantine that the Algerian population was in. Yet, this limitation has not affected the investigation's results but rather its advancement in which the delay that our research encountered has lasted for a bit long though the rapid intervention made by our supervisor where she contacted her colleagues in the department of Arabic in order to distribute the interview's questions via e-mail to as much Arabic teachers as possible in which teachers have marked their contribution in the process of collecting data.

2.4. Research Methodology

Before defining the research methodology approach, it is needed to know first what a research is, since the term “approach” is attached to it. In general, a research is a scientific investigation that a researcher conducts in order to either answer a question in a particular field, or to systematically test the validity of a hypothesis or a theory.

Furthermore, many scholars have presented their version in describing the concept among them are Saunders et al (2003) who state that a research is “something that people undertake in order to find out things in a systematic way, thereby increasing their knowledge” (p. 5). In addition, dictionaries also proposed a description to the approach, as it is found in the Oxford Advanced Learners’ Dictionary of Current English (1986) “systematic investigation undertaken in order to discover new facts, get additional information” (p. 720). Therefore, according to the definitions given above, it is agreed that a research is a process that must be well-structured for the sake of obtaining credible answers in regard to the problem being studied.

Moreover, in order to have a good and successful research paper, a well-done methodology should be designed which is according to Schwardt (2007), a research methodology is “a theory of how an inquiry should proceed” (p. 195), that is why there is no accomplished research without what is known as research methodology which is considered as a map that guides researchers while conducting their work.

That is to say, research methodology refers to the techniques and methods that are used in collecting data which must be selected according to the nature of the research in which those research methods are represented in the qualitative and quantitative ones; that can be used either separately or together when one method is not enough in carrying out the whole investigation as well as in collecting the needed data in a particular subject area, this mixture of procedures is called triangulation.

2.4.1. Methodological Triangulation

Methodological triangulation is also called multi-methodology in which the combination of two techniques is applied whenever there is a lack in a certain step in a research wherein one method seems to be unreliable to fulfill the work. In addition, the

mixed methods research enriches the study with an utter objectivity and gives authentic data.

In this vein, Cohen and Manion (2000) view triangulation as “an attempt to map out, or explain more fully the richness and complexity of human behaviour by studying it from more than one standpoint” (p. 254). While O’Donoghue and Punch, K (2003) state that it is a “method of cross-checking data from multiple sources to search for regularities in the research data” (p. 78). Moreover, the use of two approaches in the conduct of a specific study does not mean that one procedure is less functional than the other, but rather both of them are of paramount importance in which there is a possibility of combining the two just as Sale et al (2002) explain this relation as follow:

Both approaches can be combined because they share the goal of understanding the world in which we live [...]. A combination of both approaches provides a variety of perspectives from which a particular phenomenon can be studied and they share a common commitment to understanding and improving the human condition, a common goal of disseminating knowledge for practical use[...] (p. 46)

According to Sales, Lohfeld and Brazil, the combination and the integration of the qualitative and quantitative approaches give a complete and valued analysis of the presented investigation.

2.4.1.1. The Qualitative Research

The process of selecting a method for examining a certain phenomenon depends on the nature of the research problem, for example the issues related to society and human struggles require a qualitative method, in which Uwe Flick (2014) explains that “Qualitative research interested in analysing subjective meaning or the social production of issues, events, or practices by collecting non-standardised data and analysing texts and images rather than number and statistics” (p. 542). So, based on Flick’s explanation, qualitative research’s main focus is centred in analysing subjectively all the research materials obtained that are characterized by non-statistical or numerical nature.

In other words, qualitative research is a way of investigation where the researcher analyses data based on the individuals’ interpretation through tools such as interviews and recordings. The researcher, then, is the observer and he/she acts as an active

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instrument in the process of collecting data in real and natural settings such as: schools, hospitals and workplaces, relying on audiovisual materials such as videos or audios.

Subsequently, Strauss and Corbin (1990) make they attempt in defining the qualitative research by claiming that:

By the term ‘qualitative research’, we mean any type of research that produces findings not arrived at by statistical procedures or other means of quantification. It can refer to research about persons’ lives, lived experiences, behaviours, emotions, and feelings as well as about organisational functioning, social movements, cultural phenomena, and interactions between nations. (p. 11)

According to them, this method shows that people’s experiences and anecdotes play a role in solving sociable problems, qualitative research has then nothing to do with statistics and numbers instead it looks for detailed explanation and quality answers not quantity ones.

Thus, this approach can be described as a method that studies real-world issues that is neither controlled nor manipulated, the reason that obliges the researcher to avoid rigid design and to be open and ready for the modifications and changes that may happen.

2.4.1.2. The Quantitative Research

As it has been stated earlier, before starting any research, it is needed to determine which method the work will be based on and designed since choosing the appropriate approach is considered to be the main key in which the data will be well collected and then analyzed in a coherent and rational form and among those strategies there is what is known as the quantitative method. Furthermore, This method is in the completely contrast to the qualitative approach, it deals with the questions of ‘how many’ and ‘how much’ in which they require data collected via computational techniques such as: graphs, surveys, laboratory experiments and questionnaires .

In other words, it refers to data measurement where two variables represented in dependent and independent variables where they have to be studied in case of recognizing the relationship between them or in case of the amount i.e. which one is smaller, bigger, and larger than the other, as Van der Merwe (1996) defines it as a

research approach whose purpose is centred in the fact of demonstrating relationships between variables and predicting outcomes in which also theories are tested and facts are determined. Unlike the quantitative approach, qualitative research is as Burns and Grove (2005) define it “[...]a formal, objective, systematic process in which numerical data are utilized to obtain information about the world” and “a research method which is used to describe and test relationships and to examine cause-and-effect relationships” (p. 23). In this sense and from the above definition, the qualitative approach is considered to be purely objective, scientific, precise and a well structured study where no changing of data or flexibility can be found.

2.5. The Case Study

Any research cannot be fulfilled and accomplished without the major elements of the investigation which the case study is considered to be one essential part of it that involves an up-close examination of a specific case in its real-life setting. Furthermore, the case study is deemed as a research and a strategy method where a detailed as well as descriptive analysis of a person, object or an event is provided.

In the presented work, the case study is represented in an Algerian book entitled “Dubai Khirlek” written in 2017 by an Algerian immigrant who currently lives in Dubai and who decides to narrate his life experience in a different way than usual.

First of all, it is preferable to mention a brief background on the author, before jumping to the discussion of his book. Moussa Madagh is an Algerian man in his thirties from a small village called “Boudouaou” in the East of Algiers. He belongs to a middle class family that consists of his mother and an eldest brother while his father is an immigrant in France. Moussa Madagh is a simple but an ambitious man who has suffered a lot from unemployment after his failure in the Baccalaureate exam. However, his dream was always to have a better future that he eventually found far away from his country that is why he studied at an Algerian institute specialized in hospitality management to be a senior technician then to be a director of a hotel in Dubai.

Secondly, Moussa’s experience that is based on a true story has been compiled in a book written solely in “Daridja” entitled “Dubai Khirlek”. It was an advice playfully

given by his father who lives as an immigrant in France and who has recommended him to travel to Dubai rather than Europe, to be a turning point in his life.

Despite the fact that there have been three years since Moussa Madagh has written the book, there are four editions till now in which the print of the book has been hold by an Algerian publisher house under the name of “Algeria Reads” as well as advertised by “Numidia Library” with a composition of 148 pages written in the Algerian-Arabic and nineteen chapters. Moreover, the book is also available both on libraries and internet in a form of the Portable Document Format (PDF). Consequently; it is frequently required by the Algerian readers since it symbolizes the reality of the majority of them.

Indeed, the choice of “Dubai Khirlek” as a case study is represented in the main interest that is found firstly in the fact of being the first book in Algeria that is fully written in the Algerian-Arabic. Secondly, the high attraction that has been attached to such case of study is the reality that though the book is written in such a way and form, it has caught the attention of a great number of Algerian readers especially the youngsters. Finally, the book contains a lot of points that need to be examined as the linguistic replacement of MSA by the Algerian dialect while narrating, besides the linguistic reservation that has taken place in the introduction, dedication as well as in the description of Algeria and the conclusion.

2.6. Data Collection Design

Data collection design is the process that comes after selecting the investigation design in which depends on the research problem that can be either through the quantitative, qualitative, or triangulated approach. Data collection methodology is also of a paramount importance in choosing the category of data collection that suits the research being conducted wherein this step consists of two types; primary data collection and secondary data collection in which these two kinds are described as they are named.

The collection of primary data is represented in those information that are gathered for the first time by the researcher and which they cannot be found elsewhere

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whereas the secondary data are the already pre-collected and investigated by other scholars, making the former original and authentic and the latter not.

Despite the fact that the three main methods represented in observation, interview, and questionnaire are commonly used by researchers to collect the primary data, this type is a hard task to tackle but its data are of high quality and more reliable ones. Whilst, the secondary data can be found and obtained through books, website articles, newspapers, published texts and many others. Additionally, a good feature in this method is shown in the fact that it can be a piece of help when certain primary data cannot be achieved and it is less expensive way of collecting information in comparison to the primary ones.

Nevertheless, O’Leary (2004) mentions that “collecting reliable data is a hard task, and it is worth remembering that one method is not inherently better than another [...]” (p. 150). Thus, it does not mean that one method of data collection is better than the other as the majority think.

To sum up, it can be said that secondary data are mainly used in the literature review in which it is needed to support the research by pre-established works and investigations, while the primary data are applied in the part of research methodology where the researchers use the needed instruments to collect information by themselves, as the case of this study in which a reliance on the secondary data has taken the major part while writing the investigation’s first chapter known as the literature review. However, in collecting the primary data an online questionnaire will be designated to Algerian bookworm readers and then posted in their group on Facebook besides an interview that is designed for Arabic linguistics and literature teachers at Belhadj Bouchaib University Centre.

2.7. The Sample Description

Since researchers cannot manage a large group of individuals during the process of gathering information in which they must be as much credible, accurate and precise as possible, they ought to select a sample from that population to build their whole study on, and at the same time to make their research results have a sense of reliability and

validity. That is why whenever a study is conducted, a sample is undertaken because of its smallness, manageability and a representation to the whole.

The previous explanation goes alongside with both definitions given by Webster (1985) as well as Andy Field (2005) in which the former states that a sample is a limited and finite number of individuals to be measured and upon whom a study is carried out in order to obtain information to represent the whole known as the population, while the latter simply defines it as a small representative unit that is chosen for the reason of collecting data in order to determine truths and to make conclusions about the whole population.

Furthermore, one of the main precautions that any researcher should take wariness to while selecting a sample is the fact of falling into bias; where he/she has to pick out an unbiased sample to get subsequently unbiased conclusions. And to succeed in that, the chosen portion from the entire population should be selected randomly to guarantee a chance for everyone to be added to the sample where they are all considered to be identical and equal.

2.7.1. Standards of Sample Choice

Every single study requires a particular sample to be targeted in order to gather the exact necessary information in regard to the chosen group which will represent, in return, the whole. Algerian readers as well as teachers of Arabic specialized in the field of linguistics and literature at Belhadj Bouchaib University Centre in Ain Temouchent were selected to be questioned for the nature of this investigation that hold both rhetorical and sociolinguistic features.

Since the investigation's utter essence is centred on the Algerian dialect use in the Algerian book written by Moussa Madagh entitled "Dubai Khirlek", the choice of readers as a sample is inevitable for the reason of the phenomenon's embracement of an artistic literary side which does not make only readers in general in an interface position, but rather prioritizes Algerian readers in specific than any other nationality, since the study area is about a first dialectal book established in Algeria.

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Also, the investigation's rhetorical nature demands inquiring experts or specialized people in the literary field, that is why literature teachers of Arabic were highly designated in this study to elicit their viewpoints concerning this phenomenon as well as to closely and objectively examine the investigation's core as far as the literary theories are concerned.

Beside the rhetorical extent of Moussa Madagh's book entitled "Dubai Khirlek", this latter is also penetrated by a sociolinguistic dimension as well; where the selection of linguistics teachers of Arabic is of paramount importance for their linguistic knowledge as well as their awareness concerning language varieties where satisfactory scientific answers will be provided regarding each variety's appropriate scope in the society.

2.7.2. The Respondents

The individuals involved in this search are intellectual readers from different Algerian cities, who have been hugely exhibiting a notable interest to literature and all what seems to be an artistic work. They are easy findable on Facebook groups among which two groups were chosen namely: "I'm An Algerian BookWorm DZ" with 13979 members and "Algerian Readers Club" with about 4574 members.

The questionnaire's respondents have totally reached the number of 70, aged from 20 to 39 years old, whom are stratified as it is shown in the table below:

Age Group	20and under	21-29	30-39	40-49	More than50	Total
Readers	20	46	4	0	0	70

Table 2.2. *The Sample Population*

It was intentional not to include the primer question of knowing the participants' sex in the questionnaire, for the reason that this recognition does not help in any way since the most significant matter is their fact of being readers without emphasizing whether they are males or females.

After the questionnaire dissemination to the Algerian readers in both groups' wall, it has been shown that though all the respondents fall within the category of "the

youth''. Still, there is a variation in the age stage between them where both of teenagers and adults ensured their place in the study among whom 20 adolescents have strongly headed the sample, whereas the adult informants have been shown under two different age categories, 46 participants of those who aged between 21 and 29 and only four (4) adults aging from 30 to 39.

2.7.3. The Interviewees

Since the sample has included two types of the participants; the Algerian readers who have previously been described and Arabic teachers, it is essential to devote a part to describe those teachers being interviewed in this actual investigation. That is why; we have made an attempt to mention both linguistics as well as literature teachers' specialties and their experience in the domain in order to draw what is known as the teachers' profile.

Concerning the Arabic teachers of linguistics, their specialities as well as their experiences in the field have varied; the former as semiotics and linguistic communication and the latter have been counted from eight to fourteen years of experience. Whereas teachers of literature, some of them are specialized in modern and contemporary criticisms while others' is discourse analysis and modern Algerian literature with approximately more than ten years of experience in those literary rhetorical fields of study.

2.8. The Research Measurement Tools

A research instrument is what researchers use as a tool for measurement and for data collection in which the meaning of their research is unaccomplished unless with the presence of those research instruments since they are considered to be fundamental in studying any phenomenon or any subject of interest from the different research problematics, for their significant role in gathering information for the process of analyzing them later on. So, to assure the accuracy, validity as well as reliability of a particular research, it is of paramount importance to use different instruments while conducting a research where investigators should firstly identify them before ever

starting searching, allowing themselves to get an access to those chosen tools for the reason of obtaining the needed data.

Yet, the identification of the research instruments is not enough at all, it must be accompanied as well with a reasonable choice of them, since each area or purpose of a study should require particular instruments for data collection because it does not necessary mean that what works well, due to the use of specific measurement tools in a certain investigation, should be working as efficiently and sufficiently in another.

In fact, in order to permit this investigation achieving its desirable objectives, two research instruments are put forwards namely a questionnaire and an interview for the reason of finding them suitable to serve this study's main interests. The first measurement tool is represented in an online questionnaire designed solely to Algerian readers for finding out quantitative data. Whereas, an interview was specifically made with Arabic linguistics and literature teachers to gather qualitative data. Subsequently, both of the questionnaire as well as the interview will be entirely contributing in the analysis of the investigation's main findings since the needed information concerning the phenomenon were obtained by the use of them.

2.8.1. The Algerian Readers' Online Questionnaire

The questionnaire is considered to be one of the most commonly used measurement tool in any searching operation for its popularity of the ease, affordability as well as effortlessness in collecting data. Additionally, it is the main undertaken procedure by investigators especially in those social science researches, where they tend to scientifically extract information in relation to individuals, society and their social interactions and relationships.

In this essence, questionnaires firstly appeared in 1838 by the Statistical Society of London that becomes later under the name of the Royal Statistical Society, and they are defined as the American sociologist Earl Babbie (1990) points out that a questionnaire is “ a document containing questions and other types of items designed to solicit information appropriate for analysis”(p. 377). Consequently, questionnaires contribute in helping researchers to gather data with surely regarding their topic and

area of study by simply formulating series of mixed questions that can either be open-ended, close-ended or having multiple choices.

Furthermore, each researcher can vary in the way of distributing his/her questionnaire; that can occur face-to-face in houses and workplaces or by telephone, post and computer where in this latter, the questionnaire is sent to participants through the use of emails or any other online medium, simply as the case of this investigation in which an online questionnaire has been chosen to be a tool for the collection of the investigation's primary source of data for its quality of cost as well as time efficiency.

This method has truly facilitated the access to an honorable number of Algerian readers due to their huge assemblage in groups on social media, specifically speaking on Facebook, which perhaps it seems to be hard or even impossible to search for readers for the sake of questioning them if it is not done this way i.e. by means of an online questionnaire in which participants feel themselves very far away from pressure, enabling them to answer leisurely not immediately that is why their responses are more accurate .

The questionnaire has been inaugurated by an initial section devoted only to sort out the participants' social information as well as their linguistic literary belonging backgrounds where they mostly find themselves making ticks from the chosen multiple options and at times answering by "yes" or "no" since the questions given were taking the shape of close-ended questions. A another type of questions known as open-ended questions were given in the questionnaire's second section in which this latter is considered to be a platform for an utter free expression of the participants' ideas and positioning towards the Algerian book "Dubai Khirlek" and its author Moussa Madagh .

Besides the advantage of carrying out the investigation by the use of an online questionnaire that is represented in the rapidity shown in collecting data where seventy responses were saved in the questionnaire's online site in 24 hours before. The participants as being Algerian educated readers have contributed as well in the pleasing accomplishment that have occurred behind gathering such amount of data in a short

period of time due to their well understanding of English in which no translation or clarification were needed.

2.8.2. The Arabic Linguistics and Literature Teachers' Interview

As an online questionnaire has been selected to bring out quantitative data for the investigation, another instrument that is represented in an interview has been chosen as well for the collection of qualitative data. In this essence, interviews are particularly of no less importance than questionnaires, but rather regarded as paramount essential tools that are widely used by researchers while conducting a study for the sake of obtaining qualitative data. Additionally, in any qualitative research design, interviews are deemed to be the cornerstone of primary data sources, as Weiss (1994) interestingly views interview as a key factor in research design, for the contribution that play in providing explicitly substantial answers that extremely help in the comprehension of a certain phenomenon or a topic in which informants supply the researcher with thorough and in-depth information.

Still, though the meaning and the objective of an interview are both clear, scholars still have defined it differently wherein Burgess (1984) as well as Kvale (1996) view the aspect of interviewing approximately in a similar way in which the former states that interview is “conversation with a purpose” (p. 102) and the latter explains it as “professional conversation” (p. 5). Whereas, Cohen et al (2007) state that interview is “a valuable method for exploring the construction and negotiation of meanings in a natural setting” (p. 29). In this vein, it is understood that interviewing is all about the provision of a detailed actual depiction of individuals as well as the events in their natural setting.

In addition, the formulation of an interview is not that easy task for researchers but rather it needs a careful planning represented in skillfully preparing relevant questions in order to well depict the participants' point of view and the reason behind holding such a perspective towards particular subjects. Those various questions are mainly of an open-ended type that makes the interviewees felling free in answering and expressing themselves downright without any kind of restriction, unlike closed-ended

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questions that may generally keep the participants limited in responding by only positive and negative answers.

For this investigation, an interview has been specifically designed for the other type of participants who are represented by teachers of Arabic at Belhadj Bouchaib University Centre among whom there are teachers specialized in linguistics and others in literature. Furthermore, the interview has taken the shape of a structured interview, since it has embraced pre-determined questions where twelve questions, of the previously stated question types, have been given equally to ten teachers of Arabic to be answered; six for five teachers whom are specialized in linguistics and the other six for five literature teachers since two dimensions will be tackled; linguistic and literary in which further explanations of some fundamental linguistic concepts with their appropriate scope of use as well as literary and rhetorical description of the phenomenon will be clearly provided in addition to their viewpoints concerning this study's core topic.

Despite the fact that a semi-structured interview is seemed to be helpful in fine-tuning questions during the process of interviewing participants for the sake of obtaining in-depth responses besides the flexibility that is offered in allowing the researcher to plunge into details when it is needed, this present research has relied on a structured interview with both open and close ended questions. Subsequently, one of the reasons that has led to the choice of a standardized interview is represented in the benefit that is given to the researcher when asking the same pre-determined questions as well as in the same order in which their analysis, comparison and evaluation is manageable.

The framework of the teachers' interview was not as the case for the Algerian readers' online questionnaire in which no translation was needed. The interview has highly required the use of the Arabic language instead of English since Arabic linguistics and literature teachers are not accustomed to the English language that is why it was a must to translate the interview's questions into Arabic to build that solid bridge in order to assure the fact of being understood and clear enough for the reason of obtaining as much unclouded, evident and strictly to the point answers. The questions

were divided into two types according in which both of them were asked the same prime question for the sake of knowing their speciality as well as their experience in the scope in addition to these following questions as far as linguistics is concerned:

1-Depending on your speciality, how can you define language as well as dialect and are there any common points between the two?

2-What are the fields and areas that require the use of language and dialect?

3-In which case is the use of language or dialect definitely excluded?

4-Are you aware that there is an Algerian book which is fully written in daridja entitled “Dubai Khirlek” by Moussa MADAGH?

5-In the light of what you said, do you think that Moussa MADAGH have succeeded in choosing the appropriate language and its suitable scope or not?

6-In case this phenomenon increases where more authors start adopting it, how do you see the status of Modern Standard Arabic in Algeria?

And respectively of Arabic literature teachers:

1-According to your speciality, what are the qualifications that make the writer a novelist?

2-Are you aware that there is an Algerian book which is fully written in “Daridja” entitled “Dubai Khirlek” by Moussa MADAGH?

3-Under which position is Moussa MADAGH classified (novelist, writer...) after that he wrote using the Algerian dialect?

4-In which situation do you see the Arabic Algerian literature in case more writers adopt this phenomenon (writing in the Algerian dialect instead of MSA)?

5-Does this phenomenon contribute in decreasing the intellectual level of the Algerian readers, and how is that?

6-In your point of view; what are the other consequences of including the Algerian colloquial in writing?

2.9. Conclusion

This second current chapter has tackled the methodological part of the research, from listing the research objectives to the research methods being chosen in conducting it which are: qualitative, quantitative, and triangulation. Then it sheds the light on the instruments that helped in collecting the needed data including the primary and secondary information, moving on to the description of the case study in which the Algerian book “Dubai Khirlek” has been chosen to be worked on. Furthermore, this chapter provides details about the research instruments used which include in an online questionnaire designed and posted in a bookworm readers’ group on Facebook and an interview. The next chapter will be concerned with analysing the data collected and interpreting them.

Chapter Three: Data Analysis and Interpretation

3.1. Introduction

This present investigation's utter essence is centred on the new obtrusive phenomenon that the Arabic Algerian literature has witnessed for the first time in 2017 where a book under the name of "Dubai Khirlek" has been wholly written by the use of "Daridja" to be displayed in book fairs and both types of libraries; the electronic as well as the public ones as a different kind of the usual books, embracing different writing style which this latter Moussa Madagh adopted boldly.

Thus, this actual chapter is considered to be the practicable section among the examination's previous chapters in which it is done to accomplish objectively as well as successfully the research study main aims and to attain satisfying answers to the already stated research questions as well as their suggested hypotheses.

Furthermore, this workable part is specifically set forward to analyse, interpret and examine in detail the information selected from the Algerian readers' online questionnaire as well as to explain the answers that are extracted from the linguistics and literature teachers' interview.

3.2. Data Collected Analysis

Throughout the journey of collecting information from the participants who are represented in the Algerian readers and the Arabic teachers of both linguistics and literature specialties, the use of an online questionnaire which is designed for the former as well as an interviewing for the latter have come into the finding of satisfactory results to the investigation's major concern.

In accordance to that, this part is fundamentally dedicated to analyse the data gathered for this research study in which both respondents' answers will be closely taken apart for the reason of examining them objectively to be manageable later on to draw a general conclusion about the investigation's main findings and results.

3.2.1. The Analysis of the Algerian Readers' Online Questionnaire

Due to the use of an online questionnaire, it has been effortless to reach out to seventy (70) informants represented in the Algerian readers who are enormously found on Facebook groups namely “I’m An Algerian Bookworm DZ” and “Algerian Readers Club” where they were exposed to twelve (12) questions that are classified within three sections: the first part is designed to draw a social profile about the Algerian readers in which they were given only two questions to elicit the personal information of each wherein they simply have to choose an answer from the multiple-choice questions given to them, finding themselves making only ticks to the item that suits them the most. For the second part, another four questions from the multiple-choice type were set forward to extract all the necessary details about the Algerian readers in relation to their literary backgrounds that each participant belongs or has tendencies for. Concerning the third part, six questions have been formulated to address the Algerian readers’ linguistic information in which it covers different types of questions; two of the multiple-choice type, one close-ended question and the other open-ended one besides the remaining two questions that are divided into close-ended questions and open-ended ones in which informants respond either by yes or no with a subsequent comment in accordance to that given question. Therefore, here is the analysis of all twelve questions:

Part One: The Algerian Readers’ Social Information

This introductory part is designed only for those two questions that elicit the Algerian readers’ personal information in which they were not intentionally asked about their gender since being a reader is all what matters and nothing additional will be extracted from knowing the readers’ sex, but instead about their age group and their educational level.

Question One: Which age group do you belong to?

This questionnaire’s first question is set ahead to present the age of the respondents participated in this work who were counted as seventy (70) individuals with different age groupings that are divided into five as it is shown in the figure 3.4 from which the given results have been pointed out only three (03) group classes where they

reveal the highest percentage (65.70%) of 46 adult informants who are aged between 21-29. Then, 20 participants (28.60%) are aged between 20 and under which means they are all teenagers. In the third age class, there are only four (4) adult participants with (5.7%) aged between 30 and 39. Meanwhile, the questionnaire has marked no percentages (0%) for both age groups represented in those who have the age between 40 and 49 years old as well as the ones of more than 50 years since there are no informants taken part in this investigation of the theses two age groups.

Table3.3: *The Algerian Readers' Age Group*

Age Group	N=70	Percentage
20 and under	20	28.60 %
21-29	46	65.70 %
30-39	4	5.70 %
40-49	0	0%
More than 50	0	0 %

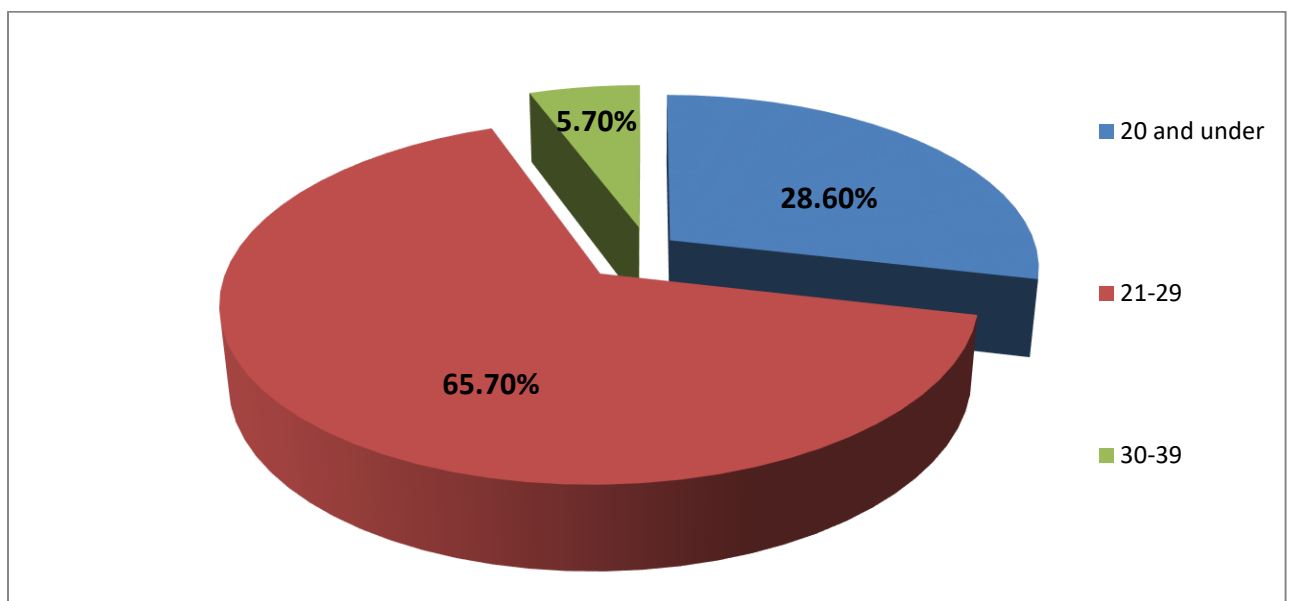


Figure 3.1: *The Algerian Readers' Age Group*

Question Two: What is your educational level?

This question aims at drawing out the educational status of the Algerian readers where they were exposed to five multiple options to choose from with reference to the level of education. The results from the beneath table show that the overwhelming majority of the Algerian readers represented in 67 individuals out of 70 are either university students or graduates with the ratio of (95.70%) and only three (03) participants which indicates the percentage of (4.30%) are pupils who attend secondary school, while no percentage has been marked for participants of primary or even middle school levels.

Table 3.4: The Algerian Readers' Educational Level

Level of Education	N=70	Percentage
Primary School	0	0%
Middle School	0	0%
Secondary School	3	4.30%
University	67	95.70%

The figure below demonstrates the results above.

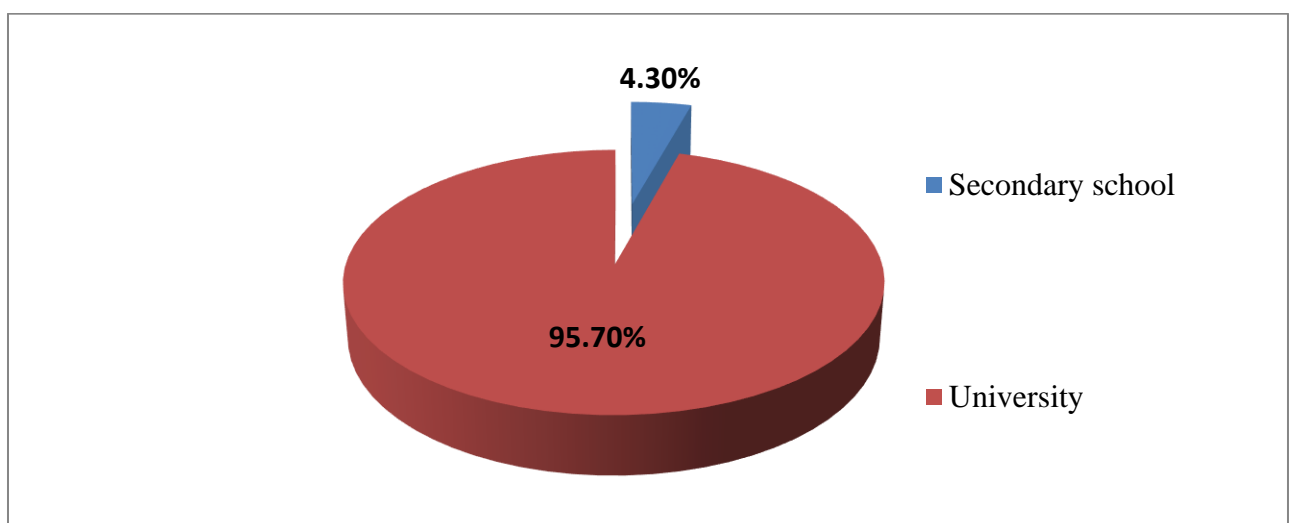


Figure 3.2: The Algerian Readers' Educational Level

Part Two: The Algerian Readers' Literary Belonging Profile

This second section is devoted to questions that have harmonious rapport with literature where the Algerian readers were exposed to a set of options to pick out from in which a literary profile has been identified for every reader that determines each latter's type, favorite language in reading, period spent in reading as well as his/her literary belongingness.

Question Three: How long have you been reading?

The following question aims to know since when the Algerian readers began reading. Thus, it is found that the majority of the readers with the number of 34 that stands for the ratio of (48.57%) are reading for a long time counted as more than seven (7) years, while 20 Algerian readers represented with the percentage of (28.57%) have the duration of four to six years of reading. However, 16 readers of the rate of (22.86%) started reading lately from one to three years maximum.

Table 3.5: *The Algerian Readers' Interval of Reading*

The Interval of Reading	N=70	Percentage
1-3years	16	22.86%
4-6years	20	28.57%
More than 7 years	34	48.57%

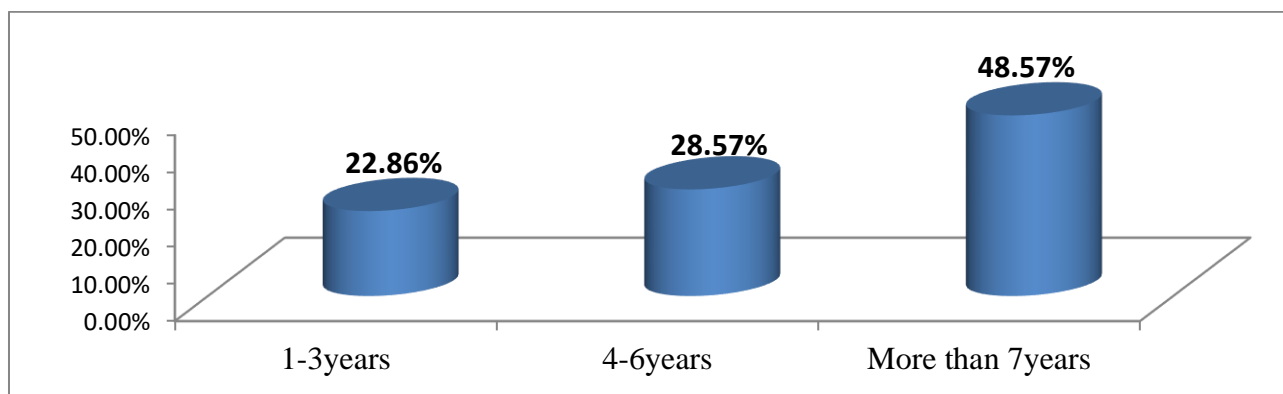


Figure 3.3: The Algerian Readers' Interval of Reading

Question Four: Which literature genre are you interested in? (You can tick more than one choice).

This specific question was demanded to discover the Algerian readers' genre of literature they are interested in where, in this question specifically, all literary genres have been summarized into five categories to choose from letting each informant free to pick up more than one choice, whether prose, poetry, drama, non-fiction or media since readers generally prefer varying in books' writing style and types.

Table 3.6: *The Algerian Readers' Literature Genre Tendencies*

Literature Genre	Choices	Percentage
Prose	22	24.44%
Poetry	10	11.11%
Drama	23	25.56%
Non-fiction	29	32.22%
Media	6	6.67%

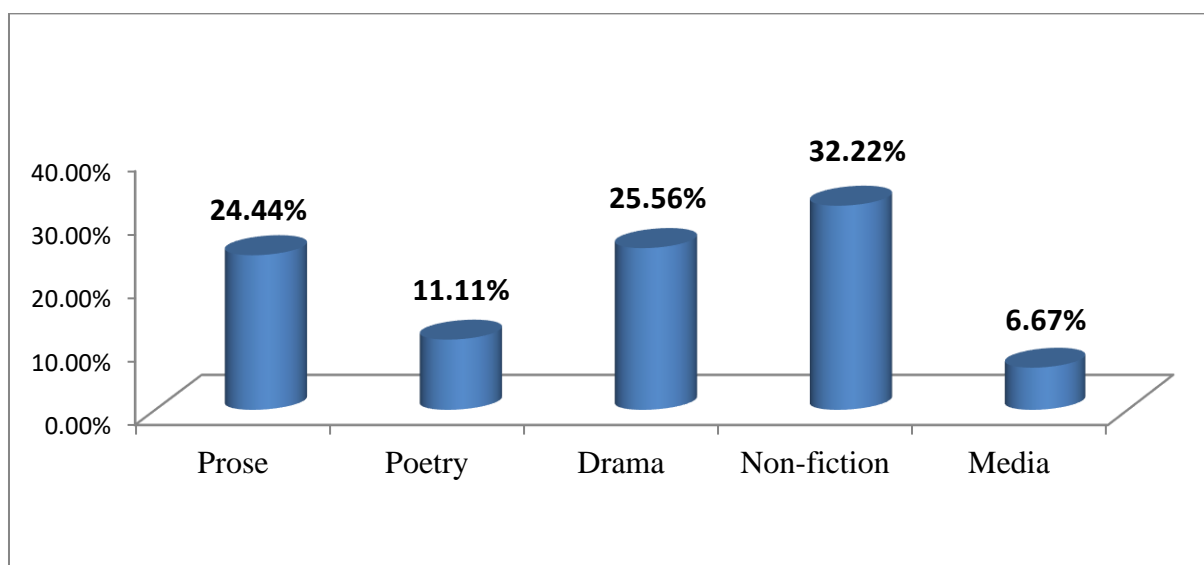


Figure 3.4: *The Algerian Readers' Literature Genre Tendencies*

The figure 3.4 shows that the proportions go up for the non-fiction genre with the highest ratio represented in (32.22%) making all the way to an approximate rate for both drama with a percentage of (25.56%) as well as prose with (24.44%), getting down to those who are involved in reading the genre of poetry with a ratio of (11.11%) to be terminated by the lowest percentage of only (6.67%) that symbolizes the Algerian readers who are interested in the media type.

Question Five: Do you consider yourself as a?

This question tries to figure out the type of the Algerian reader is being interrogated in the investigation's questionnaire wherein the options are assorted between monolingual, bilingual and multilingual reader.

Table 3.7: *The Algerian Readers' Types*

Types	N=70	Percentage
Monolingual Reader	8	11.43%
Bilingual Reader	32	45.71%
Multilingual Reader	30	42.86%

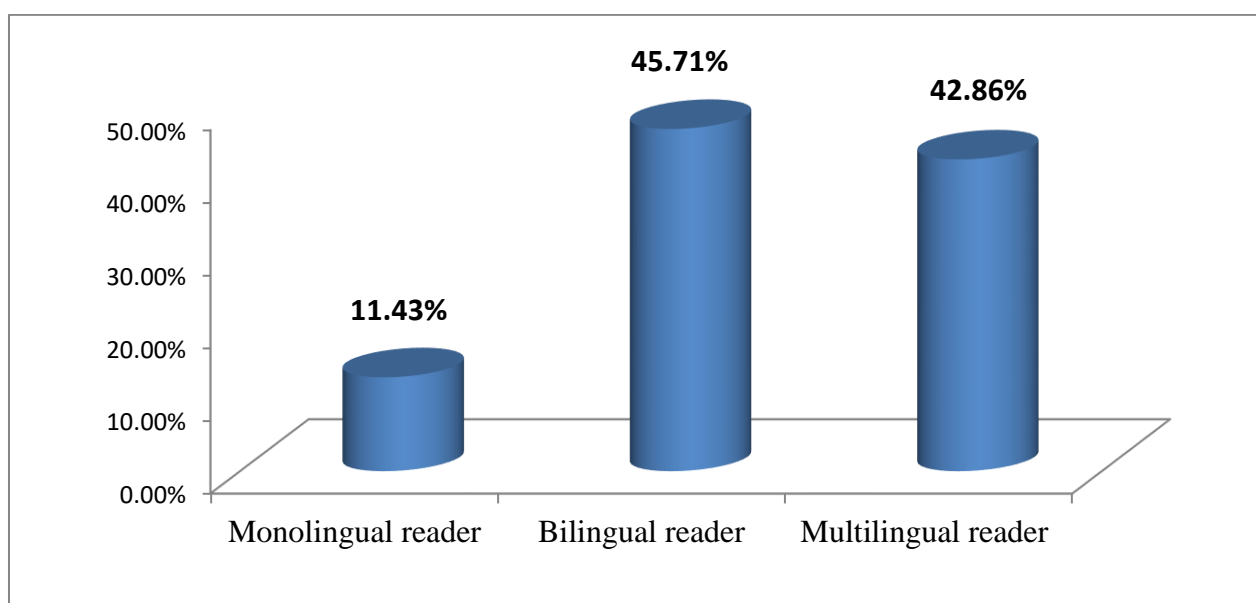


Figure 3.5: The Algerian Readers' Types

According to the results appeared in the table and the figure above, the percentages of both Algerians who read in one language as well as in two are convergent in which the formers have topped the compilation with a number of 32 participants that stands for (45.71%) whereas the latters have fallen into the ratio of (42.86%) representing 30 Algerian readers. Meanwhile, only 8 Algerian readers with the rate of (11.43%) tend to read in one language.

Question Six: In which language do you read the most? (You can tick more than one choice).

The main interest behind this question is to extract the dominated language used by the Algerian readers while picking up books or any literary piece to read. According to the findings shown in the table as well as in the figure below, it is claimed that 54 Algerian readers (57.44%) are mostly reading in the English language. Whereas, the next prevailed language is represented in MSA which is used by 25 readers (26.60%) and then only 15 readers who symbolize (15.96%) are reading in French.

Table 3.8: *The Dominant Language Used while Reading by Algerians*

The Dominated Language	Choices	Percentage
MSA	25	26.60%
French	15	15.96%
English	54	57.44%

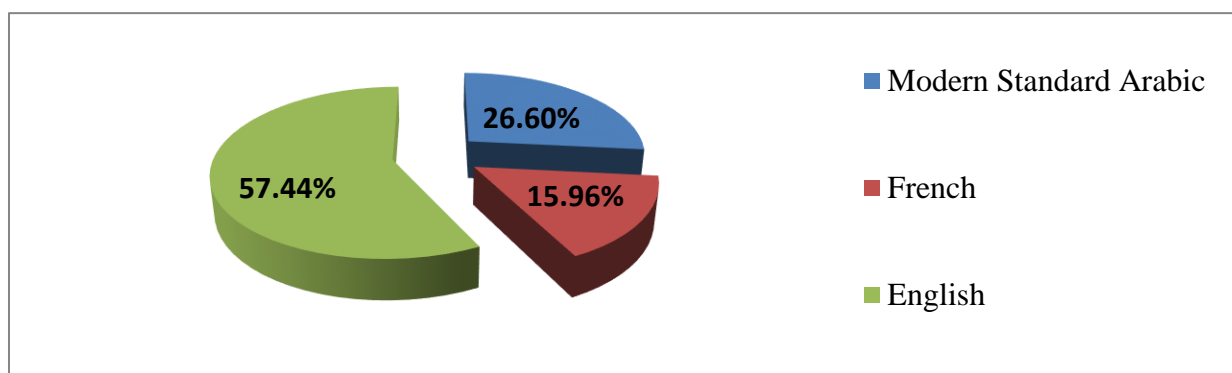


Figure 3.6: *The Dominant Language Used while Reading by Algerians*

Part Three: The Algerian Readers' Linguistic Background

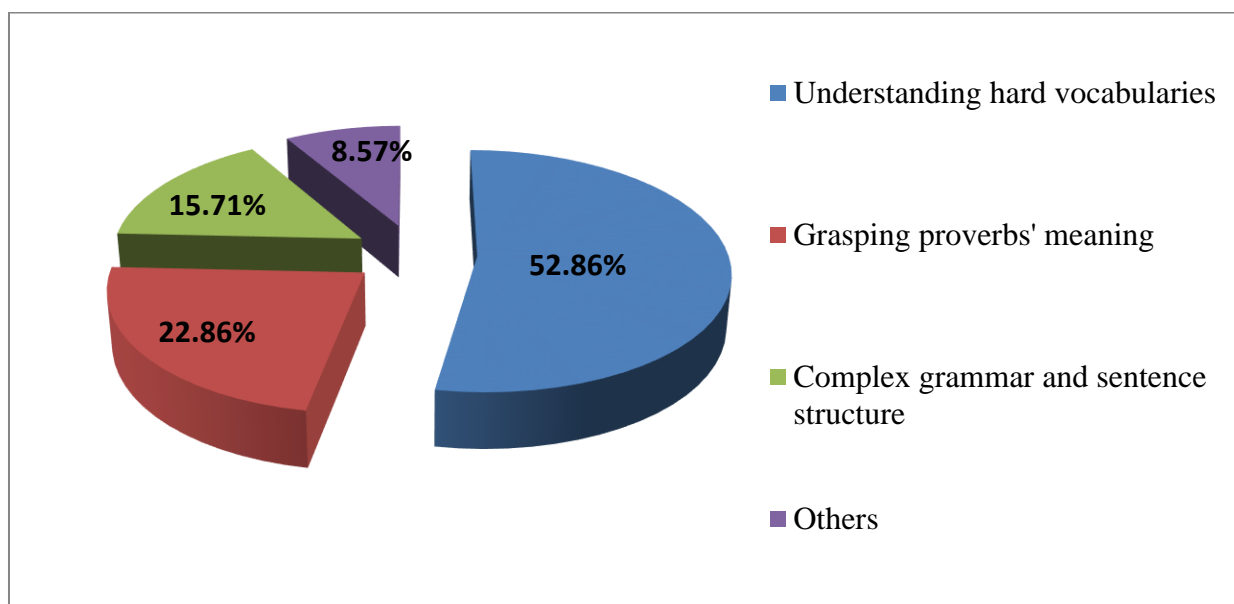
This questionnaire's last section is dedicated to the questions that have a link with the linguistic background of the participants engaged in this research study in which they were asked to answer a variety of questions as far as the barriers found while reading in MSA, the linguistic knowledge of the colloquial books as well as the causes for their proliferation around the world are concerned, moving specifically to the investigation's main concern in which the Algerian readers were interrogated for their probability of reading the Algerian book "Dubai Khirlek" as well as their points of view towards such a book, then about their guesses behind Moussa Madagh's choice concerning the use of Algerian-Arabic in his writing style rather than MSA .

Question Seven: In case of not reading in MSA, it is because you have difficulty in:

Due to the existence of an honorable amount of participants who do not read in MSA indicated in the previous analysis, it is a paramount important to investigate the reasons that contribute in keeping them far away from books written by that language. Accordingly, after establishing a variety of difficulties that are probable to be faced when dealing with MSA taking into account a provision of space for those who want to include others if there are any, the results from the table below reveal that most of the participants represented in 37 (52.86%) point out that Arabic vocabularies are the only barrier while reading in MSA which they found hard to be understood. In contrast, 16 participants (22.86%) indicate that written books in MSA contain sentences such as proverbs and sayings whose meaning is hard to be grasped. Moreover, 11 Algerian readers (15.71%) are having struggles with MSA in relation with the grammatical complexity as well as the sentence structures. Finally, only 6 informants (8.57%) insert their own reasons of not reading in MSA which are not among the listed ones where they state that it has nothing to do with difficulties, it is just because of time, interest and style.

Table 3.9: *The Algerian Readers' Different Obstacles when Reading in MSA*

The Obstacles	N=70	Percentage
Understanding hard vocabularies	37	52.86%
Grasping proverbs 'meaning	16	22.86%
Complex grammar and sentence structure	11	15.71%
Others	6	8.57%

Figure 3.7: *The Algerian Readers' Different Obstacles when Reading in MSA*

Question Eight: In case of reading in Arabic (or even the fact of being accustomed to another language), are you aware of the existence of books written in Daridja (Arabic vernaculars)?

This question is made for those who prefer reading in MSA or even other languages where it is needed to test their degree of awareness as far as the written books in Arabic vernaculars are concerned. Thus, the percentages shown in the beneath table and figure are surprisingly meant to be approximate where 34 Algerian readers (48.57%) declare that they are fully aware and already accustomed with those books

written in dialects while 36 (51.43%) participants said that they are not familiar with such kind of writing styles.

Table 3.10: *The Algerian Readers’ Degree of Awareness towards Books Written in Vernaculars*

Responses	N=70	Percentage
Yes	34	48.57%
No	36	51.43%

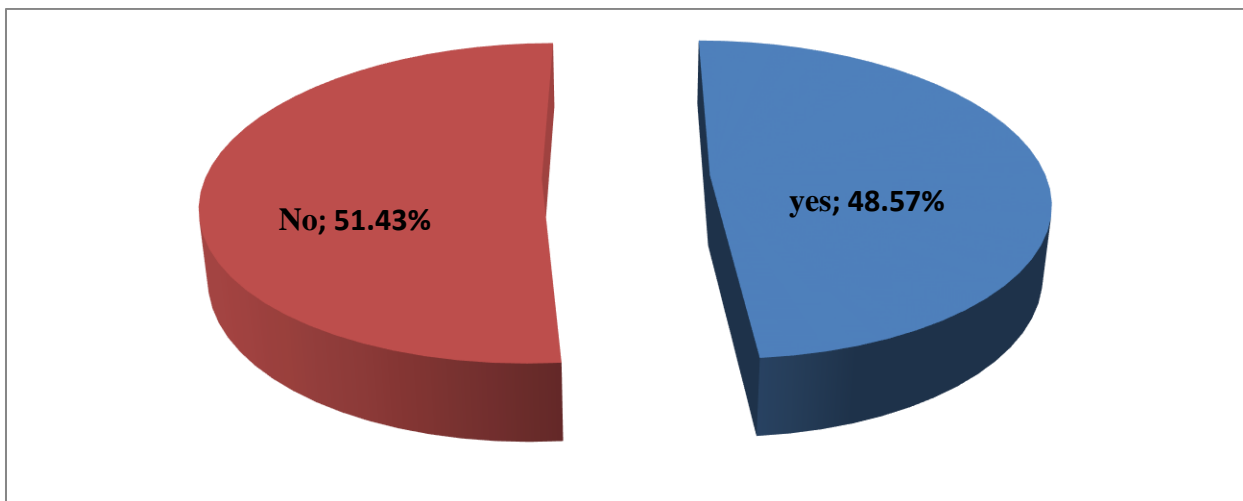


Figure 3.8: *The Algerian Readers’ Degree of Awareness towards Books Written in Vernaculars*

Question Nine: Do you think that those books are widely spread all over the world for?

This question attempts to show the causes behind the large prevalence of those books whose writers adopted colloquialism as a writing style in which they were given three reasons for such artistic phenomenon to choose from where they were allowed in the same time to select more than one, but still they seemed to be conserved to go with only one except for a single informant who has chosen two causes as it is shown in the table below.

Table3.11: *The Reasons behind the Huge Spread of Books Written in Vernaculars*

The Reasons of Vernaculars Books' Spread	Choices	Percentage
A sympathetic and human aspect: to facilitate reading to people especially those who are illiterate.	31	43.67%
A financial aspect: publishing houses' gain for printing such books even if they contain abusive words.	24	33.80%
An instructional aspect: to show that dialect is as important as language and it can be used in writing too.	16	22.53%

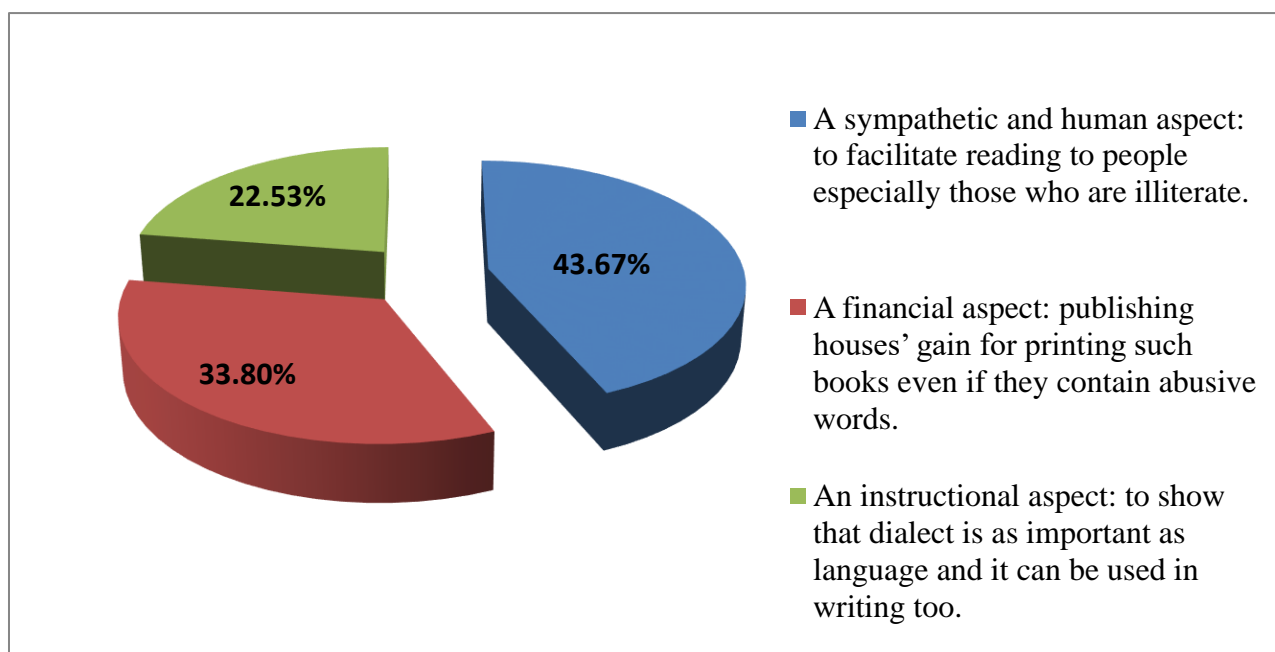


Figure 3.9: *The Reasons behind the Huge Spread of Books Written in Vernaculars*

From the above figure, the results are calculated in a way where they plainly demonstrate the rates of each given reason. First of all, 31 respondents with the ratio of (43.67%) believed that the spread of the non-standard books is behind the fact that writers have taken the people's level of literacy into consideration where the illiterate persons, who are not able to read in the Standard Language, enormously exist and due to these kinds of books, they are having the chance to experience reading. Secondly, 24 Algerian readers supposed that the responsible houses of publishing written compositions has a side in the spread of this phenomenon with the percentage of

(33.80%) where their only major concern is far away from the human aspect but rather it is a profitable to the extent of printing books that contain abusive words and expressions such as swear words. Finally, 16 respondents standing for (22.53%) claimed that dialects are no less important than languages where the formers can be used equally in writing too.

Question Ten: Have you read before the Algerian book “Dubai Khirlek” “دبي خير لك” which is written in “Daridja” by Moussa Madagh? If yes, how did you find it?

The gist of this investigation is mainly revolved on this question for the reason that it was of a paramount importance to include such a query in the questionnaire in order to check whether the participants involved in this research paper have read the first Algerian book in “Daridja” and which is compiled by Moussa Madagh or not .

Moreover, this question is characterized by a close as well as an open-ended form where the Algerian readers are supposed to respond either by saying yes or no. Additionally, in the case of answering by a yes, a small space has been provided for them to insert their opinions as far as the book being investigated on is concerned.

Table3.12: *The Algerian Book “Dubai Khirlek” readability by the Algerian Readers*

Responses	N=70	Percentage
Yes	18	25.71%
No	52	74.29%

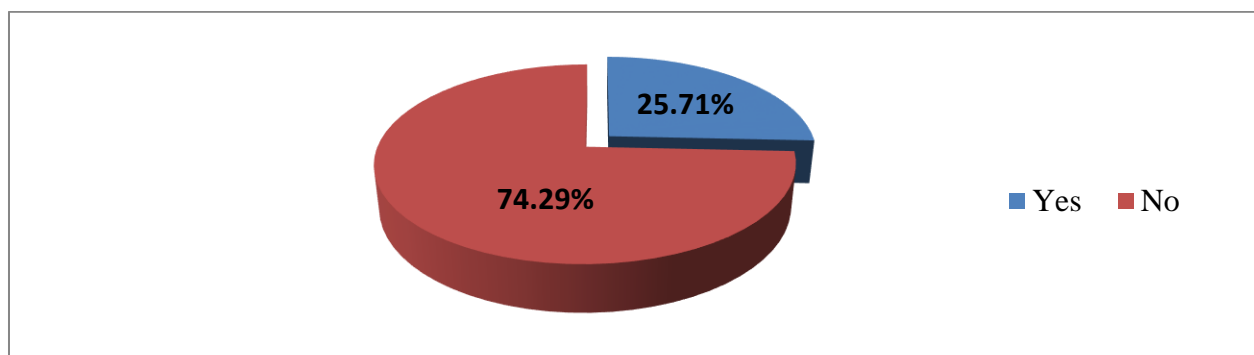


Figure 3.10: *The Algerian Book “Dubai Khirlek” readability by the Algerian Readers*

In agreement with the information shown in the table above, the overwhelming majority of the Algerian readers with a rate of (74.29%) that denotes 52 informants answered by no, offering the remaining portion with the percentage of (25.71%) that represents 18 Algerian readers the actuality of reading the book of “Dubai Khirlek”.

As it has just been stated earlier, the informants who have read the book are estimated as eighteen participants that is to mean eighteen comments have been mentioned towards the Algerian book wherein their opinions have varied from one Algerian reader to another. Correspondingly, thirteen (13) bad comments out of eighteen (18) have been counted for those who didn’t appreciate Moussa Madagh’s book whereas the other remaining five (05) comments were referred to as pleasant impressions .Hence, Both comments are clearly elaborated in the following table :

Table3.13: *The Algerian Readers’ Viewpoints about the Algerian Book “Dubai Khirlek”*

Good Comments	Bad Comments
<ul style="list-style-type: none"> -It is a nice book, it has a power. -I like it because it is a new style. - It has a motivating story. - I finished reading it in a very short period. -It was easy to read, there is no complexity or hard vocabularies to look for in the dictionary or even complex sentences. 	<ul style="list-style-type: none"> -It was really ridiculous and unhelpful. -I didn't appreciate it. - It is not interesting at all. - I didn't appreciate it, so I didn't finish it. - I didn’t like that it was written in Daridja. -It doesn’t enrich my language. -It is not as beautiful as the standard books. -I have learnt nothing from it. -It was a waste of time. -Daridja is a big mistake in writing. -I have found it poor in all aspects. -There is no beauty and charm in it. -It ruins literature and its meaning.

Question Eleven: If not, can you devote some of your time to read such a book? In other words, do you think that it is worth reading? And why?

Depending on the results of the previous question where it has been reported that the vast majority of the Algerian readers have not read the Algerian book “Dubai Khirlek”, then this query is specifically dedicated to those who said no previously aiming at exploring whether they can ever devote any time to have a look on it supporting their opinions by an explanation.

Table 3.14: *The Algerian Readers’ Reading Attempt of the Algerian Book “Dubai Khirlek “*

Responses	N=70	Percentage
Yes	33	47.14%
No	37	52.86%

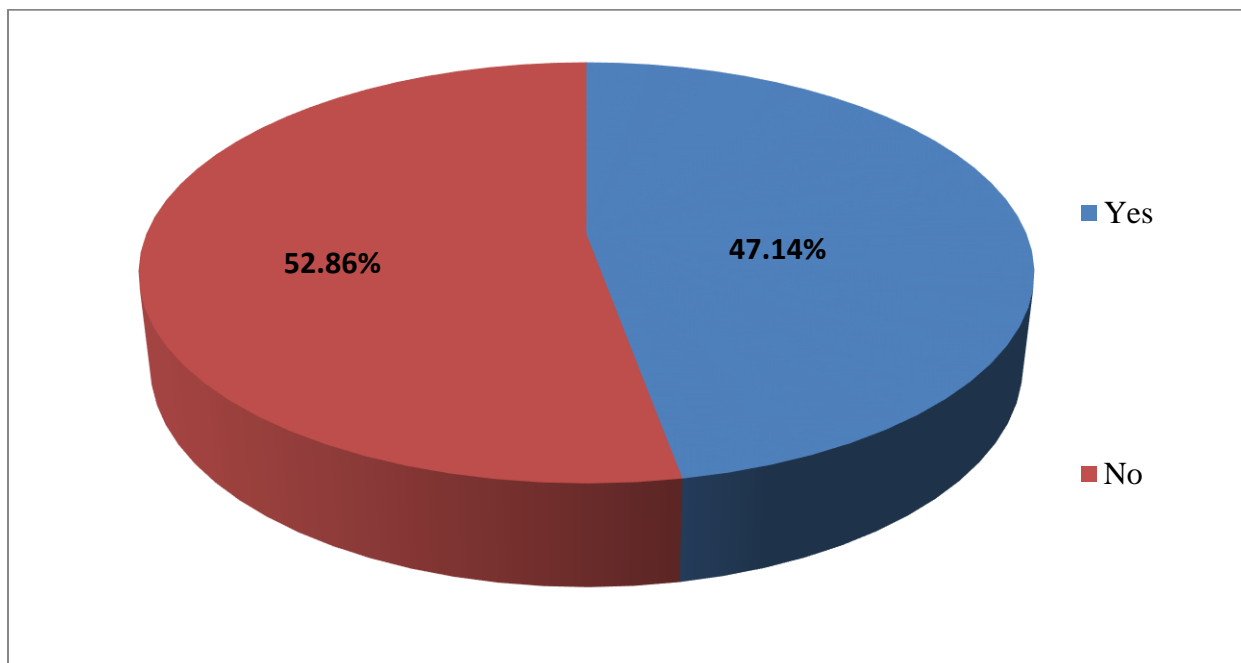


Figure 3.11: *The Algerian Readers’ Reading Attempt of the Algerian Book “Dubai Khirlek ”*

First of all, as it is well shown in the table above that 33 informants (47.14%) said that they would devote time to read Moussa Madagh's book just for the reason of giving it a chance as a new experience, by curiosity as well as from the concept of "don't judge a book by its cover", others thought that since they cannot either understand MSA vocabularies, grammar and sentences structures, thus the idea of books written in Daridja is a good one which can help them read easily and without any kind of difficulty. Moreover, some participants stated that it can be an advantageous step made by Moussa Madagh that makes the Arabic Algerian literature more personal and realistic in which there is a possibility to represent Algeria and its culture.

Secondly, 37 Algerian readers with the percentage of (52.86%) assess the book as an unworthy to be read because it would be only a waste of their time, money and efforts since they nothing beneficial will be learn either from the side of new concepts or ideas, especially that the one obviously does not want to improve his/her Daridja skills. Moreover, some others illustrate their answer declaring that Daridja is the language of the street that has nothing to do with literature which this latter is recognized by its beauty, rhetoric and enrichment while others regard writing in dialect simply as a business with a profitable gain. Furthermore, a group of participants justify their answers by claiming that reading dialectal books which stand far away from what is standard is harmful because in long terms, people will lose interest in reading and even the fact of learning the Standard Language and may start thinking that both of them are the same.

Subsequently, some Algerian readers went a bit farther in their explanations by mentioning the fact of already having a beautiful as well as rich language. So, what is the reason behind forgetting our origins and use a meaningless Daridja and if ever this happens, Arabic will soon vanish in the time where it is needed to help it spread, flourish and ameliorate instead of making it disappear and deteriorate. Finally, it is important to mention that this specific question has witnessed interventions even from those who read it expressing either their regret or their admiration in which the former was predominant than the latter.

Question Twelve: In the case of Algeria, for which reason do you think that Moussa Madagh decide to write using “Daridja” instead of MSA?

This last question is considered to be the most significant question in the whole questionnaire since it has a tight relationship with one of the investigation’ main research questions through which we are seeking concrete and satisfactory answers in the interest of drawing a general conclusion about the entire research study.

This open-ended question was intentionally asked at the end of the questionnaire in order to create that soothing platform for the respondents where they find themselves comfortable in exhibiting their reasonable speculations with respect to the Algerian Book “Dubai Khirlek” and its author’s choice of using the Algerian vernacular while narrating his experience instead of MSA. Accordingly, a set of reasons were mentioned by the participants as an attempt to explain this linguistic as well as literary bold move taken by Moussa Madagh in the Arabic Algerian literature.

The participants’ guesses have been varied from one Algerian reader to another in which the vast majority speculate the reason behind the whole employment of Daridja in Arabic Algerian literature as the fact of attempting to have a larger audience that would not be limited to literate people only but to spread the intended message of the book more widely by attracting people and encouraging them to read its whole content. Accordingly, they continued explaining their points of view by stating that Moussa Madagh’s major motive is to catch the attention of as many Algerian people as possible, especially those who avoid reading in MSA since many of them have difficulties to the extent if they ever fully understand the language used in a certain book, they will be much more fixated with it till the end otherwise they will just ignore it from the very first non understandable word, that is why Moussa Madagh thought of a new way to facilitate the meaning for the Algerian people who have less level of education as well as to involve them into the reading world to experience it at least once by using a simple ,easy and common language instead of the sophisticated one to target all the Algerian people’s categories by the language they know, understand and can read by for the reason of adopting the reading habit in anyways.

Furthermore, an honourable number of the Algerian readers has suggested that the cause behind Moussa Madagh's choice of the Algerian vernacular instead of MSA in writing is due to his belief of language and dialect equality in which his bold move is considered to be a step to present the Algerian identity, culture and ethnicity that is recognized by Daridja for its entire usage by all Algerian population in which Moussa Madagh thought of rebirthing it again to be introduced to all readers besides the Algerians ones. Subsequently, the reason guessed by the participants is deemed in the writer's ratification that the Algerian dialect is as important as the Standard Arabic language in which it should be used and valued in literature the same way it is done with MSA, for the simple reason that Daridja is a part of the Algerian linguistic heritage and richness that have to be shown beautifully in literature and loads of other domains without the recourse of MSA that most Algerians have basic knowledge about it.

Moreover, few participants suggested that the reason is layed in the lack of competency in MSA which has driven Moussa Madagh to use the Algerian vernacular while writing, whereas others believed that is it just an imitation of the neighboring countries such as Morocco and Tunisia in which Moussa Madagh decided to follow in the same footsteps to be the first Algerian to do that.

3.2.2. The Analysis of Arabic Linguistics and Literature Teachers' Interview

For more reliability and accuracy with the aim of answering the research questions, it was needed to choose another instrument alongside with the online questionnaire in order to achieve the investigation's main objectives. Thus, an email interview has been designed to interrogate professionals of both linguistics and literature specialties as far as the linguistic as well as the literary dimensions of the current investigation are concerned.

Since both specialties are different, twelve (12) questions have been provided while interviewing in which they were divided equally into six (6) questions for each speciality.

3.2.2.1 Questions Related to Arabic Linguistics Teachers

Due to the nature of the current investigation that embraces an absolute sociolinguistic dimension, it was of a paramount importance to strongly include linguistics teachers in our research study in order to provide us with concrete, satisfactory and scientific explanations as far as the two linguistic codes represented in language and dialect are concerned, their both appropriate and inappropriate scope of use as well as their viewpoints in relation to the Algerian book “Dubai Khilek”, his author’s undertaken step of using Daridja instead of MSA and the status of this latter in Algeria after this controversial phenomenon. The questions are analysed orderly as follow:

Question One: Depending on your speciality, how can you define language as well as dialect and are there any common points between the two?

The aim behind this question is to check whether linguistics’ professionals came to agree upon one common definition of language and dialect alongside their shared characteristics, if they are any or they have different perspectives of the previously-stated linguistic terms. Surprisingly, their responses were falling into the same explanation.

According to all the teachers of linguistics, language is a broad linguistic term that is restricted to "learnt" foundations and rules which dialect does not take them into account and through which they make an explicit emphasis on the fact that dialect is considered to be its sub-type which is characterized by a limited external presence since it is highly attached within a narrow geographical environment where it changes within the same country or along with other countries’ borders; that is why each dialect has its lexical, phonetic, morphological and grammatical properties. Still, linguistics’ teachers continued explaining that both of these linguistic codes are defined as a group of signs, sounds and words that are used in order to express meanings, ideas and emotions permitting them to have an expressive function for the sake of fulfilling needs of certain variety’s speakers, a social function that a group of people unanimously agree upon, and a communicative function that facilitates for them the fact of living together.

Question Two : What are the fields and areas that require the use of language and dialect?

Based on the definitions given by the Arabic teachers of linguistics for both language and dialect, this question was of a paramount importance to be set directly forward in order to highlight the appropriate domain and the suitable scope of each variety.

Accordingly, language is used in all formal institutions and official domains such as in education, writings, mosque speeches, university studies, literature and various lectures in many other fields in the political communication, treaties, covenants, agreements, and understanding religion, history, civilization and culture in which it contributes in bringing the people of the same homeland or of the great Arab nation (in case of MSA) together in which this latter is highly used while communicating between people from different areas of the Arab world when dialects become an obstacle in well-expressing ideas wherein the Arabic speaker will resort to the use of the formal language to achieve the actuality of understanding and being understood.

However, based on the explanations given by the linguistics teachers, dialect can never be used in the previously mentioned official institutions in which they referred to its appropriate scope in people's daily lives; from communicating, buying, selling and exchanging. Thus, dialects are found as well in various social settings and contexts, for example: at home, in the market and neighbourhood in which vernacular prevails among individuals and the use of language strongly reduces.

Question Three : In which case, the use of language or dialect is definitely excluded?

This question was asked to find out where exactly language and dialect are banned from using in which it will be clearly shown where they do overlap and the cases where each variety is considered to be a linguistic taboo.

According to the teachers' answers, dialect always imposes itself in the daily life of people which is unfortunately tends towards mediocrity from day to day where the Standard Language is hardly and rarely existing there, except for the fact of its usage by the educated class or those who want to learn it. Meanwhile, language cannot renounce

its place for dialect in the fields that we mentioned before since it is considered to be the right and the suitable way to carry out the sophisticated and the formal tasks as the case in many scientific, cultural and technical forums and the strongest factor in widely gathering the individuals of certain society or nation.

After that, the teachers of linguistics explained that it is excluded to use vernacular language in writing educational texts, academic lectures and official correspondence and mailing. Moreover, some teachers have referred to the Algerian vernacular and MSA when explaining by virtue of being Algerians and Arabs as the fact for MSA to be completely excluded in the daily use among Algerians for the prevailing culture of the inevitable linguistic use of colloquial in our society which they find an unfortunate fact for the inability of Algerians in communicating by their first language where in return they can easily and freely communicate with other foreign languages without any complication.

Question Four: Are you aware that there is an Algerian book which is fully written in Daridja entitled “Dubai Khirlek” by Moussa MADAGH?

This specific question was part of the interview’s main questions in which its importance is highlighted in the fact of testing the degree of the teachers’ awareness towards the Algerian dialectal book written by Moussa Madagh.

Furthermore, all the teachers being interviewed stated that they are not fully aware of the existence of such a book in which only one teacher mentioned that he has read the book’s title in one of the libraries where he briefly took a look at its contents, but did not read it in detail.

Question Five : In the light of what you said, do you think that Moussa MADAGH have succeeded in choosing the appropriate language and its suitable scope or not?

This question was not penultimately asked at random, but for the aim of permitting all the beforehand abstract clarifications given by the Arabic teachers of linguistics to be concretely applied on the ground where based on their previous explanations, Moussa Madagh’s likelihood of being in the right way when using Algerian-Arabic in writing or not will be assured.

Hence, All the interviewed teachers have confusingly wondered the motives and the reasons that led Moussa Madagh putting aside MSA and start writing by colloquial Arabic in which they find it a form of ridiculousness, mockery and disdain to the Arabic tongue that the Quran was revealed by showing, in the one hand, their total opposition and complete disagreement and in the other hand, founding that Moussa Madagh has unsuccessfully chosen the appropriate language in which they proclaimed that it would be better for him to write by MSA as a formal language since his book “Dubai Khirlek” is directed to the Arab world which makes it necessary to use the language that they all understand. Then, linguistics’ teachers being interviewed have raised question marks concerning writing using Daridja and they wonder if every Arabic author starts writing by his dialect, what will happen to the language of the Holy Quran? Furthermore, the opponent teachers have not provided us with their opinions only, but rather they continued explaining with evidence in which one of them confirmed that despite that Friday sermons are preached in the eloquent language, they are still understood by both educated and non-educated people, and therefore Moussa Madagh was of no need to write by the use of the Algerian colloquial since the book was entirely distorted by this reckless deed.

Question Six: In case this phenomenon increases where more authors start adopting it, how do you see the status of MSA in Algeria?

Asking this question was unavoidable due to its high attachment with one of the investigation’s major research questions in which it was set forward for the reason of discovering the new position that MSA will turn out to in Algeria in case of this wave of writing using “Daridja” propagates.

At this point, our linguistics teachers’ viewpoints towards the status of MSA in Algeria have been divided into two prespectives. On the one hand, the majority of them showed their fear of exposing MSA to danger, loss and extinction in which they stated that this phenomenon ruins, distorts MSA and progressively deteriorates its usage among people inside and outside Algeria. Additionally and as a matter of belonging, authors should write in their first language since it reflects identity, belonging and awareness and in order to be an example for the subsequent generations because writing

using the Algerian vernacular plays a destructive role both on MSA and the Arabic identity that unifies Algerians. Moreover, one teacher compared this wave of writing in Daridja and its negative trace to social media's effect in the degradation of MSA where the Arabic users created a hybrid language of symbols, numbers and pictures; the fact that will make individuals forgets the simplest components of their language.

On the other hand, few teachers clearly stated that even if this phenomenon becomes pervasive among the Algerian writers, there is no danger, worry or fear towards MSA and its status since it is strongly preserved by Allah in which they declared that MSA will not collapse and it will remain in the position it is ranking now, and the evidence is in that hundreds of Algerian novels whose writers have often employed Daridja with its eloquent counterpart, and yet MSA remained in the position which the Holy Quran has placed it in. In addition to all those attacks throughout history in which their leaders called for the abolition of Al-Fusha (Classical Arabic), both in speech and writing where despite all of that, the language of the Quran remained steadfast facing all those who try to degrade it.

3.2.2.2 Questions Related to Arabic Literature Teachers

Besides the sociolinguistic aspect that this study holds, it has firstly a literary side that highly requires professionals in the domain of rhetoric and art. That is why, a set of questions have been asked to literature teachers in order to elicit the merits that qualify a person to be an author, or much specifically a “novelist” in order to specify under any artistic name Moussa Madagh is, in addition of discovering the consequences of this phenomenon represented writing by the use of Daridja, including those on the position of Arabic Algerian literature and the intellectual level of its readers.

Question One: According to your speciality, what are the qualifications that make the writer a novelist?

This given question was specifically asked to know the conditions that must be obtainable in order to call an author a novelist for the sake of finding out in which artistic perspective Moussa Madagh is viewed to our interviewed specialists in the field of literature.

Therefore, the teachers have all come to agree that both of writing talent and experience that is gained through the act of the continuous reading are of paramount importance that plays a major role in identifying the writer to be a novelist in which each one add specific feature that have varied from one teacher to another.

In similar vein, some of them stated that a novelist must be first an educated person who seeks to provide a lived or fictional human experience with cultural knowledge, aesthetic and artistic fabric, and secondly familiar with the basic elements on which the world of the novel is built on where he/she must possess the narration tools; especially description, proper language, and imagination. However, others said that one of the most salient qualifications that make a writer a novelist or a storyteller, or both, is the choice of the subject in which he will write about in which it should be exciting, new and original that does not offend morals, religious and human values.

Question Two : Are you aware that there is an Algerian book which is fully written in “Daridja” entitled “Dubai Khirlek” by Moussa MADAGH?

This specific question has been asked previously to the teachers of linguistics in which we found it more deserving to be asked once more again to literature teachers in order to know if they are fully aware of this style of writing in Algeria and particularly Moussa Madagh’s book “Dubai Khirlek”.

Additionally, some teachers stated that though they are aware of the existence of Algerian folk literature, they are not fully aware of such a book in specific, while others said that they have only heard about it without reading it yet in which a single teacher proclaimed that he has once seen it through an emission in an Algerian TV channel.

Question Three : Under which position is Moussa MADAGH classified (novelist, writer...) after that he wrote using the Algerian dialect?

This particular question goes hand to hand with the first question in which the major aim behind it is highlighted in bringing the theoretical explanations given by the teachers of literature into actual ones in which Moussa Madagh is in the interface to be given an artistic name to be known for.

The majority of the interviewed teachers stated that Moussa Madagh is only a writer because the journey of becoming a novelist is long and the fact of writing only a single novel does not make its author a novelist. Additionally, some of them continued explaining that in order to classify an author under an artistic rank, his/her path in the literary works must be traced back where two questions must be involved represented in how many are these works? And by what means are they written (in formal or colloquial)? Because writing one single novel in the Algerian colloquial does not make its writer either a novelist or qualified author whose work does not exceed the borders of his country at most. Furthermore, few teachers stated that this literary work can be classified among biography and travel literature where only one teacher claimed that Moussa Madagh is called a popular storyteller.

Question Four: In which situation do you see the Arabic Algerian literature in case more writers adopt this phenomenon (writing in the Algerian dialect instead of MSA)?

The purpose of this given question is to discover in which position the Arabic literature in Algeria will be if ever numerous authors turn to write by the use of the Algerian colloquial Arabic.

The majority of teachers stated that literature in Algeria is known for the use of MSA which is considered to be the language of Arabic literature as well as the Algerian one in which it is truly embraces creativity, beauty and elegance in its best form and not Daridja in which if this later will ever be largely used by more Algerian writers in anecdotal, fictional or poetic works, then their productions will not exceed the boundaries of the Algerian geographical areas; especially in case of desiring to widely reach as large audience as possible since Algerian Arabic is not completely understood by Arabs, and even if their works are translated into other languages, our Algerian vernacular will be an impediment.

The few remaining interviewed teachers reserved their answers concerning this phenomenon's consequential effect on the new positioning of the Algerian Arabic literature if writing using Daridja starts taking another turn, but rather they strongly exhibit their dislike in which they personally neither encourage, nor recommend writing

or reading by the Algerian vernacular since it falls within the vulgarity that stands far away from beauty and real creativity to guarantee its usage in literature.

Question Five : Does this phenomenon contribute in decreasing the intellectual level of the Algerian readers, and how is that?

As this phenomenon of using Daridja in writing touches the status of Arabic Algerian literature, it will surely then affect the intellectual level of its readers as well since both of them are highly attached with each other. That is why; it was of paramount importance for this specific question to be set forward due to its tight relationship with the previous one.

The majority of literature teachers being interviewed have underlined the certainty of exposing this style of writing its readers to the decline of their intellectual, linguistic and gustatory level since the fact of upgrading this latter achieved by reading fine literature that contains structured and regularized language where beautiful expressions and harmonic style are presented too, and which are only obtainable through the use of MSA and not Daridja. Additionally, they stated that writing entirely by Daridja strips the written work from aesthetics and charm which the novel for instance, does primarily depends on the formal language represented in the Arabic language to realize them, and whoever gets used to Daridja style becomes difficult for the reader to truly taste the charm of those literary novels written in MSA.

However, few teachers said that the Algerian readers' intellectual level is not affected by those written productions in Daridja for the simple reason that from ancient times in Algeria, there was popular poetry and texts in colloquial terms which neither affected the Arabic language, nor the level of education because the real danger that is facing the educational level of the Algerian people is the extremist ideological wave that fights the Arabic language, and not the colloquial dialect which was, is and will always be by the Arabic language's side.

Question Six: In your point of view, what are the other consequences of including the Algerian colloquial in writing; for instance, novel?

This last question is considered to be a platform for literature teachers to freely express the other potential consequences that they view are possible to entail from this phenomenon of the inclusion and employment of Daridja in writing such as in novels.

In similar context, all literature teachers involved in this interview, without any exception, strongly stated that little amount of dialectal insertion within very narrow limits in narration is not considered a defect at all; in the contrary it adds some kind of credibility and realism during the characters' dialogue in which their educational level as well as their social status are taken into consideration; for example: the speech of grandparents, peasant, shepherd, or a small child with the specific accent. That is why, few lines written by the use of Daridja is technically acceptable and holds an aesthetic and realistic touch. Furthermore, literature teachers announced that the total replacement of narration's language from MSA into Daridja is a harmful linguistic deed and a blatant attack on both literature and language together, for the simple reason that the Algerian vernacular is completely excluded to be fully inserted and employed in novels since MSA is considered to be one of the main components of Arabic novels' world.

3.3. Discussion on the Investigation's Main Findings

After the process of conducting this research study and the journey of collecting the needed data, it is the high time to present the main findings and discuss the major results that our investigation has reached out to in which this central and salient part of the whole study will serve to the approving or the disapproving of the hypotheses that have been set up earlier for the investigation's main research questions.

First and foremost, it has been shown throughout the path of gathering data the lack of recognition and awareness towards this investigation's core case study; the Algerian book of "Dubai Khirlek" by Moussa Madagh from both specialized and non-specialized respondents participated in this inquiry whom are represented in the Algerian readers and professionals in the fields of linguistics and literature at Belhadj Bouchaib University Centre. Subsequently, this research study finds out during the interpretation and the analysis of the obtained information that Moussa Madagh's predetermined decision behind the whole employment of Daridja in writing his book entitled "Dubai Khirlek" instead of using the vogue style of MSA is highlighted in his

desire of expanding the readers' category in which it will not be limited only to the educated individuals but even to enfold those who have a less educational status, for the simple reason of facilitating the reading process in order to at least experience it once. In a same context, the previously-mentioned outcome comes to be approved to some extent just as it was expected in the first hypothesis where it was assumed that Moussa Madagh's usage of the Algerian colloquial is for the sake of encouraging the whole Algerian population, particularly youngsters to read after their negligence shown towards the books written in MSA and this is what the results have come up to since many youth nowadays do not have a high level of education..

Furthermore, while checking the validity and reliability of the investigation's second hypothesis represented in the linguistic as well as the literary consequences that are possible to entail from such a phenomenon of neglecting MSA and writing completely in Daridja, it has revealed that our given assumption makes sense in parallel with the acquired results. First of all, it is proved that the status of MSA can be negatively affected in case writing by Daridja is becoming widely used in Algeria wherein MSA will be in risk of gradual loss of worth, holiness and then usage among Algerian who will no longer be unified by their Arabic identity. Secondly, this phenomenon, on the one hand, contributes in leaving an unpleasant literary trace as well on both Arabic Algerian literature and the intellectual level of its readers in which this investigation's main findings indicate that in order to maintain the former's current position or even the fact of ameliorating it, writing must remain by the use of MSA otherwise written works by Daridja will not achieve the same success, popularity and appreciation as those in MSA. On the other hand, it strongly deteriorates the intellectual level of the Algerian readers since they will no longer possess a linguistic Arabic stock that is obtained by encountering MSA only as the fact of being a beautiful language with formal words, standard expressions and structuralized style after ever getting used to works written by the Algerian colloquial.

3.4. Suggestions and Recommendations

The main interest behind conducting the current research study was to explore the reasons that push Moussa Madagh to the use of the Algerian vernacular in his book. Furthermore, our investigation sought to pick out the consequences of this bold step on the position of Arabic Algerian literature, the linguistic level of the Algerian readers and the status of MSA as well as the Arabic literary heritage in case this phenomenon of relying on vernacular Arabic will be adopted by more authors.

Hence, through the analysis of the data collected of this actual investigation and based on the main findings obtained, a list of suggestions and recommendations can be pointed out in order to preserve our Arabic language and its literary heritage from loss, make an attempt in changing the Algerian perspective towards this sacred language as well as to ameliorate the position of literature in Algeria and the intellectual level its readers.

- First of all, the phenomenon of writing in “Daridja” has come out to affect MSA negatively since this latter is totally known and preserved by its literary heritage. Thus, if authors will hugely start adopting this writing style, it will drive MSA to the complete strip of worth, appreciation and elegance as well as the Algerians’ attachment towards it in which MSA will no longer be valued or used especially among teenagers where they found themselves unable to distinguish between the two linguistic codes and their appropriate usage. In this context, the presented findings strongly urge to the importance of protecting MSA through inviting authors to keep writing using this Standard Language in which they will contribute in encouraging the Algerian population to read by MSA that this latter was, is and will always symbolizes their culture, identity and unity.
- Second, in the light of what has been already explored; it has shown that authors are not sociolinguistically permitted to use the Algerian vernacular in their writings though it remains a personal freedom. Still, this personal liberty is unfortunately viewed as a linguistic harmful deed due to the informal, broken, mis-grasped expressions that give an unpleasant feedback about the Arabic Algerian literature in which the only language that seems to enrich and add

beauty as well as charm to writing, providing its literary heritage with strength and value is MSA.

- Third, the intellectual level of the Algerian readers is influenced as well, both the elite and lay ones. On the one hand, the elite category will get disturbed in case this wave will be adopted by many writers in which the main results of this research paper have urged them to the complete override of this genre of writing. On the other hand, the lay readers who prefer reading such books are obtaining neither a progress to their knowledge nor to their mother language competence, in other words the consequential benefits behind reading those books are too low and superficial.

At the end, we will be glade if other researchers take the current work into consideration and make a further investigation on it since there is only one book written entirely in colloquial Arabic in Algeria which needs to be more explored.

3.5. Conclusion

As a conclusion, this questionnaire's last chapter has tackled the practical scope of the presented investigation where it has clarified the steps of how the gathered data were collected and analysed via the two various instruments; The first tool was an online questionnaire designated to the Algerian readers on Facebook whereas the second one was specifically dedicated for interviewing the Arabic linguistics and literature teachers of Belhadj Bouchaib University Centre.

In addition, it is essential to mention that the major aim of this chapter is represented in shedding light on the main reasons that led Moussa Madagh write using the Algerian vernacular instead of MSA besides the fact of seeking to reveal the unpleasant consequences of this phenomenon and how it can influence the Arabic Algerian literature as well as the level of the Algerian readers.

Therefore, this chapter tries to test firstly the validity of the potential hypotheses which were designed for the research questions in which it demonstrates how the main findings of the investigation are interpreted and it secondly explains the results that the investigation has reached out to.

General Conclusion

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When comparing and closely examining the aspects of literature by its all kinds throughout time, a set of noticeable modifications and changes have been added to this artistic domain, one of them is represented in the use of vernacular language that is used and still seems to be adopted by many authors all over the world as is the case of Algeria. Nevertheless, writing specific words and expressions in colloquial Algerian Arabic next to MSA cannot be considered as an aesthetic flaw that would contribute in worsening and defacing the Algerian Arabic literature, but it is rather regarded as a support that the Algerian authors rely on for depicting as well as putting the reader in the image of a real-life reflection to the characters where the social, personal and local identity of those latter are clearly shown and beautifully presented.

However, the whole alteration of the language of narration from being MSA to the Non-Standard Algerian dialect in a rhetoric field such as literature that is mainly built on certain writing norms and specific literary perspectives is a matter that must be carefully scrutinize from both literary as well as sociolinguistic angles. Consequently, the whole use of Daridja in writing is not only contributing in changing the privilege of writing that is mainly concerned with MSA and considered to be its main criteria, but it rather seeks to compete this latter in its literary heritage and own properties .

As it is mentioned above, this phenomenon of writing i.e; using vernaculars instead of the Standard Languages has been acquired in almost all countries; hence Algeria as well faced this wave recently in 2017 where an Algerian book has been fully written for the first time by Moussa Madagh in colloquial Algerian Arabic under the title of “Dubai Khirlek”. In this context, the major interest behind conducting such a research paper is to investigate the possible intention that has led Moussa Madagh to the choice of writing by Daridja instead of MSA. Moreover, it aims as well at figuring out the consequences of this phenomenon mainly on the status of MSA in Algeria, the Algerian literature and the intellectual level of its readers in case more Algerian authors will follow Moussa Madagh’s same path.

Furthermore, this presented study has been accomplished through the use of two different research methods by which the needed data were collected and the appropriate

General Conclusion

findings were achieved. The first instrument is an online questionnaire designated to Algerian educated readers found on two Facebook groups namely: "I am an Algerian Bookworm DZ" and "Algerian Readers Club" whereas the other research method is an email structured interview specifically distributed to Arabic teachers of linguistics and literature of Belhadj Bouchaib University Centre for the sake that the former's knowledge of MSA, its vernaculars and their suitable scopes and the latter's familiarity with Arabic literary domains.

Additionally, this research study is made up of three chapters in which each of them addresses a different and specific purpose. Thus, the first chapter tackles the literature review in which all the theoretical aspects that is mainly based the literary heritage as far as this investigation is concerned have been provided from a linguistic, sociolinguistic and literary side. Moreover, the second chapter is concerned with the research methodology as well as the appropriate chosen research tools that are used for the process of data collection. Then, the third chapter covers the practical part of this search where it has been solely devoted to the analysis of the collected quantitative qualitative data and their interpretations. In addition, this last chapter is mainly allocated with the exhibition of the investigation's main results that serve our research questions as well as the validity of the hypotheses that had been proposed. Thus, the major core of this extended essay is highlighted in exploring Moussa Madagh's reasonable reason behind putting MSA aside and depending entirely on Daridja while writing, in addition to looking out for the consequences that can entail from such a phenomenon on MSA, Algerian Arabic literature and their position in Algeria as well as the Algerians' intellectual level.

At last, the investigation has ended up with a conclusion that Moussa Madagh's genuine intention behind writing in the Algerian vernacular is represented in his consideration to the Algerian readers' level of literacy besides his desire to reach a larger audience especially those uneducated population for the sake of well-transmitting the book's content and giving them the chance to experience reading. However, it is assured that if ever this phenomenon has an effect, it would surely be negative and harmful by driving to the loss of both MSA and the Arabic identity within Algeria besides the deterioration that will touch the Algerian Arabic literature and its readers.

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Appendices

Appendix A

The Algerian Readers' Online Questionnaire

This questionnaire is made specifically for you, bookworms, in order to investigate the new so-called phenomenon in literature represented in writing using “Daridja”, taking as a study area the first setup Algerian book in vernacular entitled “Dubai Khirlek” “دبي خير لك” by Moussa Madagh. So, it would be nice from your part if you cooperate and answer these following questions.

1. Which age group do you belong to?

20 and under 21-29 30-39 40-49 More than 50

2. What is your educational level?

Primary school Middle school Secondary school University

3. How long have you been reading?

4. Which literature genre are you interested in? (You can tick more than one).

Prose Poetry Drama Non-Fiction Media

5. Do you consider yourself as?

*A monolingual reader (reading only in one language)

*A bilingual reader (reading in two different languages)

*A multilingual reader (reading in more than two different languages)

6. In which language do you read the most? (You can tick more than one).

Modern Standard Arabic French English

7. In case of not reading in MSA, it is because you have difficulty in: (You can tick more than one).

*Understanding hard vocabularies

*Grasping proverbs' meaning

*Complex grammar and sentence structure

Others.....

8. In case of reading in Arabic (or even the fact of being accustomed to another language), are you aware of the existence of books written in Daridja (Arabic vernaculars)

Yes No

9. Do you think that those books are widely spread all over the world for? (You can tick more than one)

*A sympathetic and human aspect: to facilitate reading to people especially those who are illiterate.

*A financial aspect: publishing houses' gain for printing such books even if they contain abusive words.

*An instructional aspect: to show that dialect is as important as language and it can be used in writing too.

10. Have you read before the Algerian book "Dubai Khirlek" "دبي خير لك" by Moussa Madagh? If yes, how did you find it?

.....

11. If not, can you devote some of your time to read such a book? In other words, do you think that it is worth reading? And why?

.....

12. In the case of Algeria, for which reason do you think that Moussa Madagh decide to write using "Daridja" instead of MSA?

.....

Thank you

Appendix B

The Linguistics Teachers' Interview (The Arabic Version)

* من فضلك ما هو تخصصك و كم خبرتك في هذا المجال؟

.....

1- على حسب تخصصك, ما هو تعريفك للغة و اللهجة على حد سواء ؟ و هل هناك أي نقاط مشتركة بينهما ؟
.....

2- ما هي المجالات و النطاقات التي تستدعي استخدام اللغة و كذلك اللهجة؟
.....

3- في أي من الحالات استعمال اللغة و أيضا اللهجة يكون مستبعدا تماما؟
.....

4- هل أنت على دراية أن هناك كتاب شامل مكتوب بالدارجة الجزائرية تحت عنوان دبي خير لك من طرف موسى مداغ؟
.....

5- على ضوء ما قلته , هل ترى أن موسى مداغ وفق أم لم يوفق في اختياره اللغة و المجال الأنسب لها؟
.....

6- في حالة نقشي هذه الظاهرة و إذا ما تبناها المزيد من الكتاب كيف ترى مكانة اللغة العربية في الجزائر؟
.....

شكرا جزيلاً

Appendix C

The Literature Teachers' Interview (The Arabic Version)

* من فضلك ما هو تخصصك و كم خبرتك في هذا المجال ؟

.....

1- على حسب تخصصك ما هي المؤهلات التي تجعل من الكاتب روائيا ؟

.....

.....

2- هل أنت على دراية أن هناك كتاب شامل مكتوب بالدارجة الجزائرية تحت عنوان دبي خير لك من طرف موسى مداغ؟

.....

3- تحت أي اسم يندرج موسى مداغ(كاتب أو روائي أم ماذا ؟) من بعد كتابته بالدارجة الجزائرية؟

.....

.....

4- في أي وضع ترى الأدب الجزائري في حالة تبني المزيد من الكتاب لهذه الظاهرة (الكتابة بالدارجة الجزائرية بدل من اللغة العربية) ؟

.....

.....

5- هل تساهم هذه الظاهرة في تدني مستوى القارئ الجزائري، وكيف ذلك؟

.....

.....

6- في رأيك، ما هي النتائج الأخرى المترتبة عن إدراج العامية الجزائرية في الكتابة؛ الرواية على سبيل المثال ؟

.....

.....

شكرا جزيلا

Appendix D

The Linguistics' Teachers Interview (The English Version)

*Could you please tell us about your speciality and your experience in this scope?

.....

1-Depending on your speciality, how can you define language as well as dialect and are there any common points between the two?.....

.....

2-What are the fields and areas that require the use of language and dialect?.....

.....

3-In which case, the use of language or dialect is definitely excluded?.....

.....

4-Are you aware that there is an Algerian book which is fully written in Daridja entitled "Dubai Khirlek" by Moussa MADAGH?.....

.....

5-In the light of what you said, do you think that Moussa MADAGH succeeded in choosing the appropriate language and its suitable scope or not?

.....

6-In case this phenomenon increases where more authors start adopting it, how do you see the status of Modern Standard Arabic in Algeria?

.....

Thank you

Appendix E

The Literature Teachers' Interview (The English Version)

*Could you please tell us about your speciality and your experience in this scope?

.....

1-According to your speciality, what are the qualifications that make the writer a novelist?.....

.....

2-Are you aware that there is an Algerian book which is fully written in “Daridja” entitled “Dubai Khirlek” by Moussa MADAGH?.....

.....

3-Under which position is Moussa MADAGH classified (novelist, writer...) after that he wrote using the Algerian dialect?.....

.....

4-In which situation do you see the Arabic Algerian literature in case more writers adopt this phenomenon (writing in the Algerian dialect instead of MSA)?

.....

.....

5-Does this phenomenon contribute in decreasing the intellectual level of the Algerian readers, and how is that?.....

.....

6-In your point of view; what are the other consequences of including the Algerian colloquial in writing; for instance, novel?

.....

Thank you

ملخص

على الرغم من أن اللغة العامية تلعب دورًا مهمًا في بعض الكتابات مثل تلك التي تتطلب تجسيد هوية الشخصيات المحلية ، إلا إن الاستبدال الكامل للغة العربية الفصحى الحديثة باللهجة كما فعل موسى مداغ عند كتابته أول كتاب جزائري بها في 2017 ، قد يؤدي إلى فقدان قيمة اللغة العربية المعاصرة وتهديد مكانتها . علاوة على ذلك، فرضا أن المؤلفين الجزائريين الآخرين سيتبنون هذه الظاهرة، فقد يتأثر الأدب الجزائري سلبيًا بذلك، في حين أن القراء الجزائريين على حد سواء قد يجدون أنفسهم ضائعين عند المقارنة بين اللغة العربية الفصحى واللهجة. بما أن هذه الأخيرة تهدف إلى منافسة اللغة الفصحى في أغلب مجالاتها و من بينها ميراثها الأدبي. ونتيجة لذلك، يركز هذا البحث على استكشاف العوامل التي دفعت موسى مداغ إلى تفضيل الكتابة بالدارجة بدلاً من اللغة الفصحى ، وتهدف إلى معرفة نتيجة هذه الظاهرة على مكانة اللغة الفصحى الحديثة ،الأدب ،الجزائري ومستوى القراء أيضا.

الكلمات المفتاحية: اللغة العربية المعاصرة - اللغة العامية - الأدب الجزائري- القراء الجزائريين- مكانة اللغة العربية المعاصرة- اللهجة.

Résumé

Bien que la langue vernaculaire joue un rôle important dans des écrits particuliers comme ceux qui nécessitent d'incarner l'identité des personnages locaux, le remplacement complet de l'arabe standard moderne par le dialecte comme l'a fait Moussa Madagh lors de l'écriture du premier livre algérien à Daridja en 2017, peut conduire à la perte de la valeur de la langue arabe standard moderne et la mettre en danger. De plus, en supposant que d'autres auteurs algériens adopteront ce phénomène, la littérature algérienne pourrait alors être affectée négativement par cela. Alors que les lecteurs algériens pourraient se retrouver perdus dans la comparaison entre les deux codes puisque le dialecte a tendance à concurrencer le la langue arabe standard moderne dans presque tous ses domaines, entre autre son héritage littéraire. Par conséquent, cette thèse se concentre sur l'exploration des facteurs qui ont poussé Moussa Madagh à préférer écrire en Arabe dialectal ('Daridja') plutôt qu'en la langue arabe standard moderne ; Elle vise également à découvrir le statut de l'arabe standard moderne et de la littérature algérienne ainsi que le niveau des lecteurs.

Mots Clés : l'arabe standard moderne- langue vernaculaire - la littérature algérienne - les lecteurs algériens- le statu de l'arabe standard moderne- le dialecte.

Summary

Though the vernacular language plays an important role in particular writings like the ones that require the embodiment of local characters' identity, however the complete replacement of Modern Standard Arabic by the Algerian dialect as Moussa Madagh did when writing the first Algerian book in Darija in 2017, may lead MSA to the loss of its value and putting it in a threatened situation. Moreover, supposing other Algerian authors will adopt this phenomenon, the Algerian literature then may be affected negatively in which Algerian readers may find themselves lost in comparing between the two codes since the Algerian dialect tends to compete MSA in approximately all its fields, among them the literary heritage . Consequently, this research focuses on exploring the factors that drove Moussa Madagh prefer writing in colloquial Arabic ('Daridja') rather than MSA; It also aims at finding out the status of MSA and of the Algerian literature, and the level of the readers as well.

Key words: Modern Standard Arabic-the vernacular language– Algerian literature- Algerian readers- the status of Modern Standard Arabic – dialect.