



**An-Najah National University**

**Faculty of Graduate Studies**

**RELIGIOUS CODE SWITCHING IN ARABIC  
LYRICS: TYPES, FUNCTIONS AND  
TRANSLATION CHALLENGES**

**By**

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## **Dedication**

To all those who encouraged me to fly toward my dreams.

To every single person in my life, regardless of their names and titles, who had great faith in me throughout my education journey, especially my doctors, lovely family and dear friends.

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First and foremost, praise is to Allah for the support and blessing that gave me the strength which enabled me to accomplish this work.

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Last but not least, I would like to extend my thanks to my younger sister, Saba, and my friends who supported me through my path to Master's Degree.

## Declaration

I, the undersigned, declare that I submitted the thesis entitled:

### **RELIGIOUS CODE SWITCHING IN ARABIC LYRICS: TYPES, FUNCTIONS AND TRANSLATION CHALLENGES**

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's work, and has not been submitted elsewhere for any other degree or qualification.

**Student's Name:** Iba'a Tayseer Jadah

**Signature:** \_\_\_\_\_

**Date:** 00/00/2023

## Table of Contents

Dedication.....	III
Acknowledgments .....	IV
Declaration.....	V
Table of Contents.....	VI
List of Tables .....	VIII
List of Appendices .....	IX
Abstract.....	X
Chapter one: Introduction .....	1
1.1 Background.....	1
1.2 Lyrics and linguistics .....	3
1.3 Reasons for Code Switching.....	4
1.4 Code Switching and Identity.....	5
1.5 Code Switching and Translation.....	6
1.6 Code Switching in Songs .....	7
1.7 Problem Statement.....	8
1.8 The Questions of The Study .....	8
1.9 Objectives of The Study .....	8
1.10 Significance of The Study.....	8
1.11 Method.....	9
1.12 Limitations of the Study .....	9
Chapter Two: Literature Review .....	10
2.1 Language and Culture Differences .....	10
2.2 Language Contact .....	12
2.3 Diglossia .....	14
2.4 Code Switching and Code Mixing.....	15
2.5 Types of Code Switching.....	16
2.6 Influencing Factors for Code Switching.....	18
2.7 Religious Music Code Switching .....	19
2.8 Religion and Language .....	22
2.9 Previous Studies.....	23
Chapter Three: Methodology.....	29
3.1 Data Selected .....	29
3.2 Data Analysis.....	30

Chapter Four: Analysis and Discussion.....	31
4.1 Sami Yusuf Songs.....	31
4.1.1 Al-Mu'allim.....	31
4.1.2 My Ummah.....	34
4.2 Maher Zain Songs.....	37
4.1.3 Baraka Allahu Lakuma.....	37
4.1.4 Anta Alsalam.....	41
4.3 Raef Haggag Songs.....	43
4.1.5 The bright moon (Thala' Albadru).....	43
4.1.6 Southern Salawat Song (Salatu Allah, Salamu Allah).....	47
4.4 Hamzah Roberston Songs.....	48
4.4.1 He is one.....	48
4.4.2 O Allah.....	50
4.5 Discussion.....	51
Chapter Five: Conclusion.....	60
5.1 Recommendations.....	61
References.....	62
Appendices.....	68
الملخص.....	ب

## **List of Tables**

Table (1): the exact places of CS in the Al-Mu'allim song's lyrics, English writing, suggested translation and some comments on the function of CS.....	31
Table (2): contains the exact places of CS in My Ummah song's lyrics, English writing, suggested translation and some comments on the function of CS.....	35
Table (3): the exact places of CS in Baraka Allahu Lakuma song's lyrics, English writing, suggested translation and some comments on the function of CS.....	37
Table (4): the exact places of CS in the Anta Alsalam song's lyrics, English writing, suggested translation and some comments on the function of CS.....	41
Table (5): the exact places of CS in the The bright moon song's lyrics, English writing, suggested translation and some comments on the function of CS.....	44
Table (6): the exact places of CS in the Southern Salawat song's lyrics, English writing, suggested translation and some comments on the function of CS.....	47
Table (7): the exact places of CS in the He is one song's lyrics, English writing, suggested translation and some comments on the function of CS .....	49
Table (8): the exact places of CS in the O Allah song's lyrics, English writing, suggested translation and some comments on the function of CS .....	50

## List of Appendices

Appendix (A): Songs.....	68
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# **RELIGIOUS CODE SWITCHING IN ARABIC LYRICS: TYPES, FUNCTIONS AND TRANSLATION CHALLENGES**

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## **Abstract**

Language as a system of customary spoken, signed, or written symbols is considered a tool through which humans express themselves as members of a social group and contributors to its culture. People who desire to contribute to cultural diversity and openness benefit from multilingualism. Code Switching (CS) and mixing are beneficial and dynamic phenomena that allow speakers to employ two languages simultaneously. When translating multilingual texts, a translator may encounter various aspects if obligated to transfer embedded foreign codes from a language other than the dominant language of the source text (ST) into the target text (TT), especially when the translator deals with a religious text. This thesis investigates how CS and translation are utilised in Arabic lyrics, highlighting some distinctions between how they are used in these songs and how they are used elsewhere. This descriptive, analytical thesis will look at a selection of songs of Sami Yusuf, Maher Zain, Raef Haggag, and Hamzah Robertson's works. The study concludes that a deeper understanding of CS terminology in terms of linguistic and creative features is required to translate multilingual song lyrics better. Some difficulties related to the transfer of instances of CS into the target texts are discussed in terms of the CS strategies' typology. The strategies include the use of translation to substitute or reduplicate the source material, rewriting with varying levels of difference from the original, juxtaposing components from different languages, and composing directly in a CS variety.

**Keywords:** Code switching, types, functions, translation challenges.

## **Chapter one**

### **Introduction**

#### **1.1 Background**

This thesis constitutes a relatively new area that has emerged from understanding the challenges faced by translators. Multilingual people often utilise a specific code in both verbal and nonverbal communication. Even within extremely brief utterances or a short-written line, bilingual or multilingual people may transfer from one code to another or combine codes. This is called CS or language alternation (Wardhaugh & Fuller, 2015).

Humans can communicate their thoughts, emotions, and points of view to others. On the other hand, language communicates who we are and can also influence our self-concept and sense of belonging. When one language cannot explain itself effectively, especially in bilingual settings, two or more languages can improve the deficiency (Apple & Muysken, 1987).

One feature of such bilingual cultures is cultural assimilation, which results in bilingual speakers who use CS between languages as a distinctive, figurative, and common means of communication (Weinreich, 1953). Switching languages or linguistic variations within the same communication, also known as CS, is a rapidly rising phenomenon, according to Finlayson and Slabbert (2002), as contact between speakers of diverse languages expands around the world (Finlayson & Slabbert, 2002).

CS is defined as the simultaneous employment of two language kinds in a speech by Myers & Scotton (2006). They continue by saying that the speaker's social identity and level of education have a role in shaping the code they use. CS is more common among bilingual and multilingual speakers, as implied by the definitions (Myers-Scotton, 2006).

Conversational CS differs significantly from musical CS. According to Bentahila and Davies (2006), CS does not occur spontaneously or intimately in song lyrics. Furthermore, unlike in conversation, it is not addressed to a single speaker or a specific group known to the speaker personally, which clarifies the singer's intention to relate himself to international society in a local context, and thus CS aims to deliver rhetorical and aesthetic effects in the song's lyrics (Bentahila & Davies, 2006). According to Bentahila and Davies (2006), vocalists and song composers who plan, create, and ponder

lyrics before their songs are published use CS in lyrics as a purposeful language transition. Singers in music are conscious of the possibility that their words will be misunderstood by people who do not utilise language the same way they do.

CS can also reflect a poetic function, albeit one that is purposefully crafted rather than random. As a result, CS that occurs organically in speech differs from CS in lyrics. Singers and songwriters who have planned, composed, and represented lyrics prior to the release of their music employ CS in lyrics as a deliberate language alteration (Bentahila & Davies, 2006).

Some translators believe that multilingual TT accurately represents multilingual ST, but most translators struggle with texts that include CS between languages. This assumes that features of the ST, such as CS should be conveyed to the TT. The ST becomes more homogenized when CS is ignored or filtered throughout the translation process. This technique prevents TT receivers from actively discovering the otherness in the ST evoked by the text translation (Arica, 2012).

CS is an indicator of cultural norms and comprises key components of the speaker's message. Many translators find it difficult to translate songs' lyrics that contain some examples of CS. The key reason for this is that the use of CS in an ST reflects linguistic and sociolinguistic aspects and conveys an artistic and literary message to the reader. As a result, when translating such texts, the translator must work on multiple parameters simultaneously (Picone, 2002).

To this end, the translator must focus on different parameters simultaneously when translating such texts. One point is to consider the stylistic features associated with using CS in song lyrics. The second is to consider the type of CS used in the song. The third is to identify the function of the CS used in the song, identity of the performer and the audience, and determine the specific content and theme of the song. Then the translator can determine the most suitable translation strategy for translating CS.

For example, when a translator wants to translate some of Sami Yusuf's "Al-Mualim" song lyrics, the translator uses "Abal Qasim," that is largely known to Muslim listeners. This represents a sort of intra-sentential switching in which the translator utilises a single word from another language. The translator must apply the best technique, transliteration, to translate it as "Al-Qasim's Father" in this case.

Based on the short review above, the current thesis differs from others in that it focuses on CS in songs that combine both Arabic and English. Other researchers have demonstrated some CS regardless of the genre of lyrics. However, this thesis concentrates on CS and mixing in songs in a specific genre, religious songs. This study deals with CS and highlights its significant role in making more sense for Islamic songs. In this case, CS made the messages of writer understood more clearly for the translator and audience as Arabic words were inserted to emphasise the original message of writer. It considers the translation of these CS cases, then analyses them and studies their types and functions from a religious point of view. It also focuses on the challenges translators face when analysing the function of CS in relation to the song's context. Other studies such as “Code switching as a poetic device: Examples from rai lyrics” by (Davies & Bentahila, 2008) and “Code Switching and Code Mixing as Stylistic Devices in Selected Gospel Songs of Mercy Chinwo” by (Chinelo, 2021) demonstrates how CS is used as a stylistic device that can contribute to the poetic effect of song lyrics. This study tries to analyse CS and code-mixing from the singer's and translator's perspectives and how they intend to use them.

## **1.2 Lyrics and linguistics**

A quick look at songs as a universal language genre with interrelated religious and linguistic meanings shows that the religious component arrangement and its impact on the linguistic form are still in their beginnings (Thomason & Kaufman, 1988).

Because lyrics are examples of written communication, questions arise about the suitability of such texts for linguistic analysis and the overall connection between linguistics and any written literature, which is any human expression through writing such as poems (Romaine, 1995).

Lyrics are not only the set of words in the sentences but also the artist's emotions, such as passion to communicate certain intentions, as fighting, problem solving, jealousy, peace, and so forth. In song lyrics, the artist or composer conveys messages to the listener based on a specific situation or context (Romaine, 1995). Along with its recursive nature and comprehensive cultural and linguistic information, music is an important resource for language comprehension.

### 1.3 Reasons for Code Switching

According to Hermans if a speaker thinks he will lose some of his messages while using the first code, he may try to convey it using another code, not because the first code does not satisfy the linguistic conditions, but for other reasons (Hermans, 2011, cited in (Alzabidi, 2017)). For example, people CS to ensure successful communication and that others understand them. In various places throughout the world like in India, the name Wi-Fi (/wai-fai/) is pronounced 'wee-fee' (/wi-fi/). When travelling in particular countries, a person who is aware of this may adjust their pronunciation, for example, by switching from one linguistic code to another to ensure they are understood. Also, Flâner is a French verb that implies to walk aimlessly with no particular objective in mind. Because there is no direct English translation for Flâner, a French person speaking English may CS and utilise it rather than explain its meaning in English.

Salazar (2011) states that there are three main causes of CS: (a) trouble expressing oneself in L2, (b) difficulty translating L1 to L2, and (c) a restricted lexicon or vocabulary in L2. However, there may be additional motivations for the changeover if both speakers are fluent in the codes used during the transition (during the dialogue) (Salazar, 2011).

A person fluent in two languages may choose to CS between them because one term sounds better or even more serious in one language while expressing the same idea in the other language. When CS is widely used in a society, it becomes an identifying trait of the language spoken by its members. People frequently CS to act or speak more like others around them, both intentionally and unconsciously.

Based on the short review above, a person might CS only to be accepted by their peers. Switching languages may efficiently express one's individuality, strengthen social bonds, and appeal to a sense of collective duty among members of the same ethnic community. Conversely, some individuals use CS to alienate and elevate them. Using several codes for identity verification is a very reliable method (Tatsioka, 2010).

Whether members of the in-group or the out-group are in positions of authority is a major factor in determining one's membership, a point emphasised by LaBelle (2011 as cited in (Alzabidi, 2017)), accordingly, one may employ CS to alienate or integrate members into a group. A speaker may use CS to enhance communication and comprehension, reduce

the likelihood of misunderstanding, and emphasise points that could otherwise be overlooked.

Some phrases and vocabulary commonly used may evolve due to the concepts explored in a certain problem. CS was first identified by Nortier (2011) as a method of communication used by certain bilingual speakers when discussing sensitive topics such as religion, education, and cursing (Nortier, 2011).

However, Khan (2009) argues that the speaker may change not for reasons of skill or the topic itself but rather owing to the speaker's relationship with the other partner in the communication event (Khan, 2009 as cited in (Alzabidi, 2017).

As summarised by (Soden & Mooney, 2011) there are a variety of situations in which a speaker could CS, consciously or unconsciously. It might be relevant to the subject or occur if someone who only speaks a certain code or dialect enters the discussion. Therefore, CS may also represent coherence and inclusion, as well as distance and exclusion.

Analyzing the linguistic levels alone will not help you interpret and judge the reasons for the switch. There is a need to perform in-depth research on conversation's psychological and social impacts.

#### **1.4 Code Switching and Identity**

In recent decades, the most prominent theme in sociolinguistic research has been identity construction and social practices. Linguists believe that social classifications such as ethnicity, class, or gender should not be taken for granted. The main impetus for this shift has come from the social constructionist paradigm, which has dominated most sociolinguistic and discourse-analytic research on identity (Chambers, 2009).

Identity studies have proved that groups and individuals construct and project images of themselves that are not separate from and do not pre-exist from the social practices in which they are displayed and negotiated. Participants in social activities "do" identity work, aligning with or disassociating themselves from social categories of belonging based on the local context of interaction and their insertion into the larger social world (Meyerhoff, 2011).

Visible identity claims are linked to social activities and respond to complex interactions between local and global factors. Researchers have systematically argued that neither identity classes nor their social meanings can be accepted as fact and that researchers still have a lot to learn about the types of identities that are suitable for people in different social contexts, as well as the strategies they use to claim them.

Identity analysis revolves around when, why, and how people are considered members of specific groups. Understanding identity as a self-category that establishes boundaries helps develop an analysis of the dynamics that shape CS. When people talk about their experiences, they usually, if not always, display their identity (Myers-Scotton, 1993).

### **1.5 Code Switching and Translation**

Many translators such as Nortier and Myers-Scotton find it difficult to translate texts containing some CS instances. The main reason is that CS in a ST reflects linguistic and sociolinguistic elements and conveys an aesthetic and literary message to the reader (Auer, 1998).

When translating such texts, the translator must work across multiple criteria simultaneously. One point to consider is the stylistic characteristics associated with using CS in literary texts. Another reason is the singularity of bilingual literary texts, in which authorial creativity is influenced by the singular practices of bilingualism (Chan, 2002).

CS indexes social values, attitudes, and key elements of the speaker's message. As a result, it is used appropriately due to the message's primary importance allowing the recipient to interact with the message's actual intent (Albirini, 2016).

According to Jan-Petter and Gumperz (2007), the social meaning of the variables in the CS may be impacted by the speakers' variations in local values, background, and social contexts. Thus, they state that "the context where one of a set of possibilities is commonly used becomes a component of its meaning, such that whenever this form is employed in a context in which it is uncommon, it incorporates some of the original setting," (Jan-Petter & Gumperz, 2007).

Because of this, the ST's usage of idioms, fixed expressions, and even certain sentences from another code gives the message an additional layer of nuance that the TT needs to

understand. A translator or mediator must be able to pick up on and express this distinct flavour (Backus, 2010).

Although some translators see multilingual TT as the perfect illustration of multilingual ST, most of them have trouble with texts that combine voices from various systems with CS. CS is assumed to be included in whatever signifies multilingualism in the ST and transferred to the TT. “Translators betray their own instructions by reacting to their own customary preconceptions,” (Arica, 2012). Translators should stick to the ST in order to produce a TT that is not influenced by the translator’s background; nevertheless, this is not always the case because translators are influenced by their background and traditional preconceptions.

A flattened version of the ST is produced when CS is ignored or filtered out altogether during translation. Therefore, it is crucial to have a plan that achieves the speaker’s aims, evokes his message, and does not flatten or compromise the TT. According to Arcia (2012), the TT must be translated with intent, and the foreign language's qualities must be preserved (Arica, 2012). This provides strong evidence that, in reality, CS is possible in TT. The interactions, in terms of CS, resemble song lyrics. There may be a personal touch, and the CS may connect to the immediate consequence of the encounter or highlight the issue by providing a specific social connotation of privacy and secrecy to the dialogue.

## **1.6 Code Switching in Songs**

The study of language mixing in songs or CS has frequently been limited to conversations in bilingual communities, where members use more than one language in the same conversation (Gumperz, 1970).

The study of public use of CS in mass-audience discourse is a relatively new phenomenon. In addition to being a helpful tool for the bilingual in daily communication with other speakers of other languages, CS also have a poetic function, contributing to the artistic and rhetorical impact of discourse that is not unexpected but carefully designed (Davies & Bentahila, 2008).

As a result, CS in natural conversation is markedly different from CS in songs’ lyrics. Speakers can use CS in a natural context in conversation, and they are commonly

unconscious of the way that they are switching between the two languages. Whereas the CS within the song's lyrics is fully conscious, the words are predetermined and typically composed and edited to serve specific purposes (Alzabidi, 2017).

### **1.7 Problem Statement**

Language is important in social life because everyone uses it to communicate. Song, as one of the modes of communication, is a means of expressing oneself. From a sociolinguistics point of view, CS has been studied as an important strategy for establishing social relationships. It has been clarified that it is used as a personal communication tool to enhance discourse. To globalise and hybridise popular music, CS serves as both a localizing and a globalizing device. It can be described as a poetic tool. This thesis examines how translation and CS can be used to create multilingual song lyrics, highlighting some distinctions between the functions they perform in such songs and how they are utilised in other contexts.

### **1.8 The Questions of The Study**

The following questions will be addressed in this thesis:

1. Should the TL (Arabic) translator use CS?
2. What is the best way for translators to employ CS effectively in Arabic lyrics?
3. What are the different forms and functions of CS in light of translation of lyrics?
4. What challenges do translators experience while using CS in Arabic lyrics?

### **1.9 Objectives of The Study**

This thesis aims to:

1. Describe how to use CS in Arabic lyrics.
2. Explain how CS can be used to form Arabic lyrics.
3. Clarify the types of CS and their functions.
4. Investigate the difficulties that translators face when using CS in Arabic lyrics.

### **1.10 Significance of The Study**

In a bilingual and multilingual culture, CS is a common occurrence. People use CS in a wide range of interactions for a variety of reasons and purposes. Utilising CS in music differs from using it in conversation. Additionally, in writing, CS make texts more

conversational and approachable by employing informal language, rhetorical devices, and narrative structures that resemble natural conversation. Thus, this thesis will describe how CS differs in music, how translators use it, the types of CS and their functions, and the challenges of translation in relation to CS.

The current study is important as it highlights the necessity of CS in religious songs to attract a larger audience and reflect on all the challenges and difficulties that the translator might face when translating code-switched utterances from one language to another. Moreover, it emphasises the translator's role in conveying the intended message as required based on knowledge, culture, and religion sometimes. This paper also focused on the CS function and its linguistic effectiveness in a multilingual context.

This study is also a work on Islamic texts; it focuses on CS functions and translation challenges. It is a unique study in the linguistic field as it combines CS, code-mixing, and translation challenges. As a result, it combines the linguistic field, translation, and music.

### **1.11 Method**

Purposive sampling is adopted to collect data in this study. Purposive sampling is defined by (Lopez & Whitehead, 2012) as a sampling strategy that allows the researcher to select a sample of songs linked with the phenomena and research problems being examined. The researcher used a descriptive-analytical method, describing the types and functions of CS in these songs, and analyzing their translations in light of their functions and the translation challenges that face translators of such songs.

CS is a tool for expressing one's sense of belonging to a group. This study will make a substantial addition to the study of CS in other contexts, such as music and lyrics. It will explain that CS in lyrics serves a variety of purposes, including discussing specific concerns, lexical needs and availability, being persuasive, exhibiting group identity, simplifying words and idioms, and conveying powerful deep feelings.

### **1.12 Limitations of the Study**

**Selected sample limitation:** This study is limited to translating Arabic lyrics for Sami Yusuf's Al-Mualim and My Ummah. Maher Zain's Barka Allah Lakuma and Anta Asalam, Raef Haggag's The bright moon and Southern Salawat and Hamzah Robertson's He is one and O Allah.

## **Chapter Two**

### **Literature Review**

#### **2.1 Language and Culture Differences**

Many social theorists and cultural scholars are concerned with the interrelationship between language, identity, and cultural differences. Language, identity, and cultural differences are all intertwined and influence each other, as is widely recognized. (Alshammari, 2018). When individuals in the same social, historical, and geographical location have the same way of seeing the world, it is called culture. This includes understanding what others are saying, similarly recognizing events and objects, judging whether particular actions are acceptable, and producing texts, objects, and discourses that have significance for the rest of the group (Gibbs, 2006).

There are several ways in which culture and language are connected. Many subfields within linguistics deal with the obvious cultural and linguistic connections between, for example, proverbs, politeness, linguistic relativity, the cooperative principle, metaphor, metonymy, context, semantic change, discourse, ideology, print culture, oral culture, literacy, sociolinguistics, speech acts, and so on. Several subfields within the study of languages have sought to analyse and make sense of the intricate connections between these two key elements (Foley, 1997).

If it is considered that the purpose of both cultures and languages is to convey meaning, then it can be seen how the two are connected. Consistent with Geertz's theory, "Man is an animal trapped in webs of significance he has spun" (Geertz, 1973,27). This perspective on culture emphasises the importance of the individual.

The concept of a "cultural circuit" introduced by (Zou, 2012) is about the connection between meaning, language, identity, and cultural difference. According to Hall (1997,17), "The question of meaning arises concerning all the different moments or practices in our "cultural circuit" – in the construction of identity and the marking of difference, in production and consumption, as well as in the regulation of social conduct," and language is the "privileged medium." This concept of a "circuit" utilises the web's participatory aspect in producing meaning (Hall, 1997).

Meaning-making occurs not just in the sense of producing and comprehending language (Glick, 1974, as cited in Cole & Scribner, 2006), but also in the sense of correctly identifying things, determining what behaviour is acceptable or unacceptable, following a conversation, generating meaningful objects and behaviours for others in the group, and so on.

Meaning-making is a collaborative activity (linguistic or otherwise) that takes place in various situations (from the immediate to the background) and to varying degrees of success. Successful participants in this process of meaning-making are considered culturally homogeneous (Kovecses, 2006).

Language comprises linguistic signals, which are combinations of form and meaning (which can range from simple morphemes to complex syntactic constructions). Learning a language entails being familiar with certain linguistic symbols. As a result, language can be considered a repository of culturally shared meanings held in the form of linguistic signs. This gives the language historical significance in cultural stabilization and preservation. This function is particularly significant in the case of endangered languages, and it frequently explains why minorities want linguistic rights (Gumperz, 1996).

Members of a culture interact with one another for certain reasons. They develop specific discourses to achieve their goals. Such discourses are assemblages of meanings related to specific topics of discussion Charteris-Black (2004). Discourses can be considered ideologies when they provide a conceptual framework within which key subject issues are debated in a society and when they operate as hidden rules of conduct. Discourse, in this sense, is another mean of producing meaning in civilizations. Making meaning in a culture is an important aspect of socialization (Charteris-Black, 2004).

Culture is the basic element in building a society, which is very important in understanding civilization. As a result of this research, understanding the culture of the TT makes it easier to produce a decent language that takes all the cultural concepts into consideration. Moreover, socialization is important in building a civilization, and it's the same in translation, in which you need to understand and contact before you move and translate.

## **2.2 Language Contact**

When two or more speakers of the same language interact, or when two or more languages or varieties interact, this is called language contact. In linguistics, language is described as a living organism that lives, grows, and dies. A language connects with the people who speak it, and language speakers give the language new life (Gardner-Chloros, 2020).

Language contact manifests itself in a variety of ways, including language merging, borrowing, and relexification. Pidgin, creoles, CS, and mixed languages are the most common products of language contact. Other hybrid languages, such as English, do not fall neatly into one of these categories. The interaction of two languages can result in substituting one for the other, known as a “language shift.” This is most common when one language has a higher social status than another (prestige), which can sometimes result in the extinction or destruction of a language (Romaine, 1995).

There is no doubt that any community that has contact with another will have an exchange of languages between them. This exchange is called bilingualism. It is defined as using two languages by a person or a group of speakers, such as the repetitive language of a specific region or nation (Sumarsih et al., 2014).

Bilingualism is a common occurrence in any linguistic community; it is monolinguals that is rare. Bilingualism arises from language contact and cannot be studied apart from the study of speakers. Different languages and speakers interact (language contact) for a variety of reasons, resulting in bilingualism (Fishman, 1970).

A person who can interact in at least two languages is called a bilingual person. A bilingual is usually defined as someone who can speak, interact, read, or understand two languages equally well (this is known as a balanced bilingual), a bilingual person usually knows one language better than the other. Multilingualism refers to the use of more than two languages by an individual, a country, a community, a nation, and so forth. Multilingualism and bilingualism are common terms used interchangeably to describe people who speak more than one language (Fromkin et al., 2007).

Bloomfield categorized bilingualism as a native-like command of two languages. Bilingualism is a feature of language use, not a concept of language. It is a feature of the

message rather than the code. It does not belong to the domain of langue but rather to the domain of parole (Bloomfield, 1933).

Haugen added that it is “The ability to produce complete, meaningful speech in another language” (Haugen, 1953, p.7). It is now suggested that the idea be broadened to include not just passive knowledge of the written language but also any engagement with potential models in a second language, as well as the ability to employ these in the original language community (Haugen, 1953).

If language is a group property, then bilingualism is the personal property of the speaker. The use of two languages by an individual implies the integration of different distinct language communities, but that does not mean the existence of a bilingual community. The bilingual community can only be categorized as a dependent group of bilingual people for various purposes. The most popular feature of bilingualism is the use of CS. It includes using two languages or linguistic varieties within the same conversation or speech (Grosjean, 1982).

According to Maftoon & Shakibafar (2011,82) bilingualism is a habit of mutually modifying linguistic practices that vary in degree, function, alternation, and interference. Bilingualism can be defined in terms of these four inherent characteristics (Maftoon & Shakibafar, 2011,82).

1. **Degree:** The extent of bilingualism of a bilingual person can only be determined by their fluency in each transitional language. This is accomplished by administering a proficiency test on speaking, listening, writing, and reading skills to determine the bilingual’s mastery of the phonology (or graphics), grammar, vocabulary, semantics, and stylistics of each language.
2. **Function:** it is further subdivided into external and internal functions. The number of interactions with other speakers determines the bilinguals' external functions. The frequency, duration, and contact limit of these contacts can vary, and the areas of contact include all media through which the languages were acquired (home, neighbourhood, playgroup, and school). Internal functions are non-communicative uses of language, such as internal speech (monologue, soliloquy), competence, and so on (personal ability). Sex, age, intelligence, memory, language, attitude, and motivation can all influence competence.

3. **Alternation:** The frequency with which a bilingual switches from language A to language B, as well as the condition or situation in which this occurs, is of interest here. The degree of alternation is determined by the functions of each language in its overall behaviour, and the degree to which a bilingual masters the language is determined by its alternation. The subject of conversation, the individual being talked to, and the tension are the three factors involved in the conditions for switching from one language to another.
4. **Interference:** It occurs when one language's features are used while speaking or writing in another. It differs from borrowing in that interference is a characteristic of performance, whereas borrowing is a characteristic of competence. Interference is also personal, whereas borrowing is systematic and communal.

In the current research, the aforementioned concepts such as degree, function, alternation, and interference are clear and consistent. As any research should be consistent, this research takes such concepts into consideration to deliver the intended message as clearly as possible. Further, the degree of fluency is obvious in songs and their translations, and the function appears in the number of interactions that occurred between the singer and his audience, along with the alternation that occurs when the singer switches from one language to another. Furthermore, interference occurs when the language features of a language are used in another language, and that was clear in using the Arabic terms and features in an English context.

### **2.3 Diglossia**

Hudson (2002) defines diglossia as a sustainable language situation in which a highly codified, superimposed variety is learned through formal instruction for formal transactions in addition to the primary dialect. As a result, diglossia refers to specialized linguistic functions or varieties (Hudson, 2002).

A diglossic situation arises in a community when two distinct codes have clear functional separation; one is used in one set of circumstances and the other in another (Hoffman, 1991).

Ferguson (1959) describes diglossia as a language situation in a multilingual community in which one language is considered more prestigious and socially important than the others (Ferguson, 1959 as cited in (Hudson, 2002)).

Fishman (1967) proposed that diglossia could be extended to situations found in many communities where forms of two genetically unconnected (or at least historically distant) languages dominate higher and lower norms, such that one of the languages (e.g. Latin in Medieval Europe) is used for religious, educational, literacy, and other highly regarded domains, while another language is only used for more informal, primarily linguistic domains (Fishman, 1967 as cited in (Hudson, 2002)).

Some aspects and situations in a diglossic situation are also probably more suited to using one language over another. Fishman asserts that a domain-specific CS model in which bilinguals select which code to use based on where they are and what they are discussing is necessary. A bilingual Spanish-English speaker, for example, may speak Spanish at home and English in class but Spanish at recess (Fishman, 1970).

Arabic is a diglossic language, and diglossia is considered a language situation in a multilingual community in which one language is considered more prestigious and socially important than the others. Further, in this research, Arabic is a decent and prestigious language, and that appears in the Arabic terms used to connect the two languages and deliver the message.

#### **2.4 Code Switching and Code Mixing**

Since diglossia is a phenomenon that depends on comparing two languages to see which one is more prestigious and socially important than the other, it's important to understand the difference between CS and code mixing. A code is a variety or a style of language. It is a form of specific language variation, particularly for the various verbal planning strategies. A code is a rule in communications that converts a piece of information (for example, a letter, word, or phrase) into another form or representation that is not necessarily of the same type. Some linguistic scholars use the terms "code mixing" and "CS" interchangeably, especially in informal contexts of syntax, morphology, etc. Both terms refer to speeches drawn from components of two or more grammatical systems (Eldin, 2014).

According to Victoria and Rodman (1998), CS is a linguistic concept that means conversing in more than one language or dialect. Language contact phenomena such as loan translation, borrowing, pidgins and creoles, and transfer or interference can be differentiated from CS (Fromkin & Rodman, 1998).

Code mixing is another concept that is closely related to CS. Code mixing occurs when a conversant uses both languages concurrently to the point where they CS from one to the other during a single utterance. This means that code mixing occurs without a topic shift and can involve different language levels, such as morphology and lexical items (Wardhaugh, 1986). According to Muysken (2000), code mixing occurs when a speaker uses vocabulary and grammar from more than one language in a single conversation. Code mixing is a linguistic and social phenomenon of a bilingual or multilingual society. Bilingual or multilingual speakers simultaneously use two or more languages, thereby representing two or more cultures, and this cannot be isolated from their language usage (Muysken, 2000).

Though some linguistic scholars use the terms “code mixing” and “CS” interchangeably, code mixing, as opposed to CS, proposes a hybrid form that borrows from several grammatical systems and is used by multilingual. And the difference between code mixing and CS may be summed up as follows: the former is concerned with linguistic competence and grammatical correctness, while the latter is concerned with linguistic performance. The practice of code mixing, which simultaneously utilises competency in two languages, suggests that these skills are neither stored nor processed separately (Wardhaugh & Fuller, 2015)

## **2.5 Types of Code Switching**

Because language is used in social contexts, bilingual and multilingual speakers frequently CS from one language to another when interacting. It is a cognitive process that includes several unique CS examples. CS is the process of inserting the embedded language into the matrix language of an utterance. Linguists have divided CS into two categories based on the variety of language shifts: grammatical and sociolinguistic (Myers-Scotton, 1993).

Poplak (1980) distinguished three types of CS (intra-sentential, inter-sentential, and tag switching) from a grammatical standpoint. Similarly, sociolinguistics has metaphorical and situational CS (Poplack, 1980). According to Hoffman (1991:112), there are six types of code mixing and CS:

1. Emblematic: In this CS category, a specific set of phrases and tags from one language are embedded into an otherwise foreign language utterance. That includes tag phrases, interjections, conjunctions, fillers, and idiomatic expressions. Such as, in English, “you know,” “I mean,” and “right.”

First Example: - ok كلميني اليوم

- ‘Call me today, ok.’(Alkhawaldeh, 2019)

Second Example: - He was Muhammad صلى الله عليه وسلم (Al-Mu’allim)

- He was Muhammad (PBUH)
2. Intra-sentential CS: This type of switching takes place within a clause or sentence boundary.

First Example: -cup holder ال أعطيني please mug حار ال

- The mug is hot; please, give me a cup holder.

Second Example:- Let’s raise our hands and make Du’a (Baraka Allahu Lakuma)

- “Let’s raise our hands and make Du’a” is an example of intra-sentential CS. In this term, “Du’a” is an Arabic term for supplication, and it is inserted within an English sentence.
3. Inter-sentential CS occurs at a clause or sentence boundary, in which each clause or sentence is in one language or another.

First Example: - “I have to finish the homework قبل نهاية الأسبوع”

- “I have to finish the homework before the weekend.”

Second Example: - “My Ummah, my Ummah

He will say

Rasulullah on that day

Even though we've strayed from him and his way"

In these lines, the expression "My Ummah, my Ummah" is an Arabic term written in English, while the subsequent sentences "He will say" and "Rasulullah on that day" are in English. This CS between English and Arabic within different sentences is an example of inter-sentential CS.

4. Intra-lexical code mixing: This type of mixing occurs within a word boundary.

First Example: - bonus assignment لازم أعمل ال still جيدة mid ال مع إن علامتي في ال

- "Though my grade in the mid-exam was good still I have to do the bonus assignment."

Second Example: - "يا حبيبي يا محمد، أبا القاسم، you're the light of my life, my beloved Muhammad"

- Aba Al-Qasim, you're the light of my life, my beloved Muhammad

5. Continuing the conversation with the previous speaker: this type of CS arises to proceed from the previous speaker's utterance.

6. Involving a change in pronunciation: This type of CS or code mixing occurs at the phonological level.

Thus, a CS is an inter-sentential transition from one language or dialect to another. A language's CS occurs at the sentence or clause level. On the other hand, code mixing is an intra-sentential change in which elements of one language are incorporated into another. It can be found at a language's word, phrase, expression, and particle levels.

## **2.6 Influencing Factors for Code Switching**

Some restrictions on CS have been stated in the literature; it has been stated that shifts between languages are only possible in certain places and not just about anywhere. According to Hymes (1986), eight factors influence the occurrence of code choice (setting, participants, ends, act sequence, key, instrumentalities, norm of interaction, and

genre). Most intriguingly, these factors combine to form the acronym SPEAKING (Gumperz & Hymes, 1986).

## **2.7 Religious Music Code Switching**

Music, as a language and way of communicating, sometimes necessitates using verbalized words (language) and dance to communicate its ideals and meanings to its listeners effectively. The age-old relationship between language and music has rendered the two inseparable entities. Although music is a nonverbal method of communication, one technique to improve musical expression is to use the appropriate linguistic features (Picone, 2002).

Of course, CS in speech differs significantly from CS within lyrics and other forms of literature. The former is a well-thought-out tactic, and its accompanying conversation is well-documented and archived (Muysken, 1990). Moreover, although CS in speech is often reserved for interlocutors who are proficient in both languages and so capable of fully comprehending the message, song lyrics represent a more public form of discourse whose audience might include those who are not fluent in one of the languages spoken (Muysken, 1990).

As a result, it appears unwise to draw inferences about conversational CS using data from literature or other prepared discourse, though some researchers appear to have done so. Indeed, Picone (2002, p.193) states, "I judge not only that there may be, but that there must be, significant differences between literary CS and real-life CS." (Picone, 2002).

However, while the CS in the lyrics occur to conform to the rules of conversational CS in the society where they originate, appearing in syntactic configurations well confirmed from spontaneous speech, the lyrics are not simply conversations set to music. On the contrary, they have a distinct poetic quality and are meticulously constructed, with the kinds of regularity and repetitive patterns found in other popular songs (Romaine, 1989). While composers of lyrics in any language can use the resources provided by that language to accomplish a variety of aesthetic effects, those who set out to compose songs in two languages have not only the separate resources of each language at their disposal but also a further range of effects that can be achieved through the contact of elements from the two languages (Romaine, 1989).

Unlike conversational CS, religious music CS pushes the boundaries of the art forms in ways closely tied to the constraints and complexities of the art forms themselves. Code choices, for example, are imposed rather than negotiated informally by conversation participants (Picone, 2002). Furthermore, because creative CS is fixed in text, it invites a deeper metalinguistic inspection and such an examination is required in some circumstances to achieve its goals. It has been demonstrated that religious CS is more than a passing craze according to Picone (2002). CS expands the artist's palette of options for painting the nuanced shadings of identity, and thus it can be used to serve creative expression very well. As a result, it provides a compelling new set of motivations for CS as well as fertile ground for further linguistic investigation (Picone, 2002)

The conscious and creative employment of different languages or linguistic varieties within a religious work, such as religious music, is referred to as religious CS. The concept of religious CS can be applied to this research by examining how various languages and styles are used within the songs to produce certain religious effects. In “Al-Mu’allim,” song by Sami Yusuf, there is CS between English and Arabic, with certain sentences and words wholly in one language and others a blend of the two. The song’s use of English and Arabic is not random, but is carefully chosen to achieve specific religious effects. For example, the use of English in the song makes it more accessible to a wider audience, yet the inclusion of Arabic gives an emotional and spiritual dimension to the song. Similarly, in “My Ummah,” song by Sami Yusuf employs religious CS. It is employed to create a unique religious effect. The song is written in English and Arabic, reflecting the diversity of the Muslim community and emphasising the solidarity that can be found across diverse languages and cultures. The usage of different languages also contributes to the song's emotional impact, with each language adding to a different component of the overall message.

In the case of Maher Zain’s songs “Baraka Allah Lakuma” and “Anta Asalam”, religious CS is used to communicate a message of cultural and linguistic diversity while also reaching to a wider audience. The lyrics in “Baraka Allah Lakuma” CS from English and Arabic, sometimes within the same line or expression. This CS is used to convey the notion of unity among people from various cultures and languages. The alternating use of languages improves the song’s musical flow while stressing the concept of common values and experiences across cultures. In Anta Alsalam, the use of CS in this song

emphasises the universality of spirituality and faith while also allowing the music to reach a wider audience.

The Bright Moon is a mix of traditional Arabic music and contemporary pop, with lyrics in both Arabic and English. Religious CS in this song enhances the emotional effect of the lyrics while also creating a sense of cultural and linguistic diversity. Through the use of religious CS in this song is able to reach a wider audience and generate a more universal message of love and unity by mixing Arabic and English in the song. The Southern Salawat Song, similarly, is a mix of Arabic and Southern American musical styles, with lyrics that CS between Arabic and English. This song blends traditional Islamic devotional music with elements of country and blues to create a one-of-a-kind and intense musical experience. The use of CS in this song highlights the Islamic world's cultural and linguistic diversity while also bridging numerous musical traditions and genres. Through the use of religious CS, it is able to interact with audiences on a deeper level and create a sense of cultural and linguistic diversity that is both uplifting and motivating by merging different musical styles and languages.

In “He is One,” Hamza Robert expresses Allah’s oneness in English and Arabic. The use of CS in this song emphasises the universality of the message while simultaneously bridging multiple linguistic and cultural contexts. The song combines traditional Islamic and Western musical elements, including nasheed and hip hop. The overall result is a one-of-a-kind and inspiring musical experience that connects to a broad audience. Similarly, in “O Allah,” Hamza Robert expresses Allah’s beauty and majesty in English and Arabic. The use of CS in this song offers a one-of-a-kind musical experience that merges several languages and cultural situations. The song incorporates traditional Islamic and Western musical influences, including nasheed and R&B. As a result, a strong and emotive musical experience is created that is accessible to a broad audience.

Overall, the use of religious CS in these songs highlights music’s ability to overcome cultural boundaries and bring people together. The songs’ use of several languages promotes a message of inclusiveness and understanding while also adding to the creative and emotional impact of the music.

## 2.8 Religion and Language

According to Little & McGivern “Religion is a system of beliefs, values, and practices concerning what a person holds sacred or considers to be spiritually significant” (484, 2014). Religion encompasses spiritual beliefs, rituals, ethics, and the search for meaning in life. Every religion has a culture, which refers to the collective expressions and social practices that emerge from religious beliefs within a society. It includes rituals, symbols, art, music, literature, festivals, and ethical values that shape the identity and social dynamics of a society (Little, W., & McGivern, 2014). In addition, religious use language within its cultural context to deepen the religious belief.

The connection of language and religion is an important topic explored in sociolinguistics since religion has a significant influence on society. It is impossible to overlook this relationship because language impacts society, reflects religion, and plays an important role in societies. In fact, language has always been used to portray religion. This is shown in the fact that for a religion to survive among future generations, it must be transmitted, and here is where language is crucial. When language and religion come together, they form a religious language, such as Arabic, which is a distinct method of communication used in certain circumstances (Davis, 2015).

As classical Arabic is Qur’anic Arabic, and the Qur’an is the major source of Islamic religion, it is a source of the laws and provisions (Salahuddin Mohd. Shamsuddin & Siti Sara Binti Hj. Ahmad, 2017), classical Arabic speakers were regarded to be far more religious than speakers of any other variety. The primary language used in all required Islamic religious rites is Arabic. However, not all religious acts must be conducted in Arabic. Du’a, for instance, is a type of prayer or supplication that can be performed in Arabic or any other language the performer chooses. Muslims hold that no matter what race or language someone speaks, Allah is all-knowing. (Davis, 2015) In this instance, it does not deal with a community or any other social environment. However, it is important to consider the person's ethnic heritage and other pertinent social factors to comprehend this.

The majority of research on spiritual topics has been done in the fields of sociology, health communication, and religion. However, language choice, mixing, and CS studies mostly concentrate on social domains. In the case of spiritual communication addressed to the

“intangible” recipient, this area calls for concentration from a different angle. The topics of function, formality, distance, and linguistic proficiency are the credible criteria to be carefully considered in choosing one’s language or code in du’a (Davis, 2015).

## **2.9 Previous Studies**

The following studies supports the researcher’s current work in that they investigate and analyse the topic of CS. The studies of Rachid Sliouat (2013), Adenugba Funmilayo (2016), Eirlys Davies and AbdelâliBentahila (2008), Rahmawaty Kadir (2021), Ridwan Nova Ria (2016), Teeratorn Likhithongsathorn and Pattama Sappapan (2013), Hala El Saj and Charles Sarraf (2018), and Eliza Jocelin, TryanaTryana (2019) and (Babalola & Taiwo, 2009) all examine language use and attitudes in the context of popular music. Sliouat’s study looks into Moroccan university students’ views toward Arabic and French, whereas Funmilayo (2016) investigates CS and code-mixing in Nigerian secular songs. Davies and Bentahila (2006) concentrate on translation and CS in bilingual popular song lyrics, while Kadir investigates CS in Indonesian popular songs and its implications for English language instruction. Ridwan Nova Ria’s research centres on CS and code mixing in Bondan Prakoso Featuring Fade 2 Black lyrics, whereas Teeratorn Likhithongsathorn and Pattama Sappapan investigate English code mixing and CS in Thai pop songs. The study by Hala El Saj and Charles Sarraf explores the role of language mixing in religious songs, while the study by Eliza Jocelin and TryanaTryana investigates code-mixing and CS in Korean song lyrics. (Babalola & Taiwo, 2009) study analysed the nature of the phenomena of CS, the reasons for CS, the stylistic impacts of this trend, and the implications of this practice for communication through music. Furthermore, Thawabteh’s (2011) study highlighted the challenges of English-Arabic subtitling, aiming to identify the linguistic, cultural, and technical difficulties faced by subtitling students. Thawabteh (2016) study discusses the topic of subtitling the Qur’an through audiovisual translation (hereafter AVT) and its ideological implications. This is by analysing AVT of the Qur’an in six TV channels, finding both translations into other languages and within the same language (Arabic). However, the study argues that the principles of AVT are not considered in translation due to ideological reasons related to the Qur’an’s sanctity, which are considered more significant than the technical aspects of AVT (Thawabteh, 2016).

These works emphasise the complexities of language use and attitudes in popular music genres such as Algerian French rai, English and Bahasa Indonesia, and English and Korean Pop music. They also highlight the significance of studying popular culture for understanding language variation and change. However, in this study, we analyse the complexities of language use in religious Arabic and English lyrics, particularly CS and code mixing. This focus sets our study apart from others in the field.

Sliouat's (2013) study examines the usage of CS between colloquial Arabic and French in a collection of rai music song lyrics from Algeria and Morocco. The numerous examples provided demonstrate how switching is expertly employed to improve the argumentative and aesthetic impact of the lyrics. CS patterns interact with lyric structure features, including rhyme, line divisions, and stanzas, reinforcing linkages and divisions and increasing various sorts of patterning. Switching can also contribute semantically to a lyric's message, such as when it is used to incorporate specific lexis or diction characteristic of the genre, to emphasise semantic oppositions or similarities or achieve parallelism, or when it is used to focus primarily on certain lexical terms (Sliouat, 2013).

Adenugba Funmilayo's (2016) study investigates the nature of CS as a linguistic phenomenon in communication, the stylistic effect of the trend, the implication of the communication practice, and the strategies used by Nigerian artistes to carry this out effectively. CS is a rule-governed action among bilinguals motivated by linguistic and socio-psychological reasons rather than a symptom of mental disorientation. These variables may differ between code switched varieties. Previous CS researchers discovered that the Igbo have a higher rate of CS than the other two most populous linguistic groups, Hausa and Yoruba. According to observations, Igbo-English bilinguals have a socio-psychological reason for CS (Funmilayo, 2016).

Davies and AbdelâliBentahila's (2008) research looked into how translation and CS can be utilised to create multilingual song lyrics and compared the functions they serve in such songs with how they are employed elsewhere. The discussion is based on examples from various sources, such as Western pop and North African rai music. Among the tactics mentioned are translation to substitute or reduplicate the source material, intending to rewrite with variable degrees of divergence from the original, juxtaposing components from different languages, and composing directly in a CS variation. It is believed that

code flipping and translation frequently have comparable effects in such lyrics (Davies, Eirlys Bentahila, 2008).

Kadir's (2021) descriptive, qualitative study investigates the many types and functions of CS in song lyrics between English and Bahasa Indonesia. Between 2009 and 2019, fifteen Indonesian songs were researched. The content analysis reveals four types of CS in popular Indonesian song lyrics: Inter-sentential CS, intra-sentential CS, CS with changes in pronunciation, and iconic CS are all examples of CS. It goes on to demonstrate that the functions of CS in songs range from discussing specific issues, lexical needs and availability, empathy, conveying group identity, simplifying words and phrases, and conveying a strong emotion/gaining attention (Kadir, 2021)

Ria's (2016) study sought to identify the form of CS and code-mixing in Bondan Prakoso's songs featuring Fade 2 Black's lyrics. This research aimed to investigate the many sorts of CS and code-mixing that occur in the lyrics of Bondan Prakoso featuring Fade 2 Black tracks, as well as why the song's authors alter or mix their words. In the study, the descriptive-qualitative method was used, and the data were written lyrics. The researcher collects information by scanning the internet for lyrics. Hoffman's theory of CS and code-mixing types and reasons is used to analyse the data. According to the findings, the most prevalent motivation for employing CS and code-mixing is to explain the speech content to the interlocutor (34%) (Ria, 2016).

Likhitphongsathorn and Sappapan's (2013) study intended to fill that gap by researching and describing the recent phenomena of English code mixing and CS in Thai pop songs. Thai pop songs use English codes differently than other forms of communication because they are creatively exploited to achieve rhetorical and aesthetic effects. The study investigated which English units and nativized English characteristics were employed as song writing strategies. Simple phrases were revealed to be the most often appearing things at the CS level, with English words being the most common code-mixing parts. When it came to nativization, reduplication was widely used (Likhitphongsathorn et al., 2013)

El Saj and Sarraf's (2018) study looked into the communication functions of language mixing in religious songs, particularly those of Sami Yusuf. "The data indicate that the merging of two languages, English and Arabic, occurred primarily for two reasons," says

Sami Yusuf. The first purpose is to reach out to a varied audience with a variety of language origins. The second reason is to catch the attention of the listeners. In the lyrics of these songs, the English and Modern Standard Arabic (MSA) languages are displayed beside each other. (Saj & Sarraf, 2018)

Jocelin and TryanaTryana (2019) study's goals are as follows: to recognize code-mixing and CS in each lyric of Red Velvet's song Taste and to categorize the types of code-mixing and CS found in each lyric of Red Velvet's song Taste. This descriptive and qualitative study discusses the significance of code-mixing and CS in Red Velvet's song Taste. According to the conclusions of this study, the Korean song "Taste by Red Velvet" contains 9 code-mixing and 11 code shifts. There are two types of code-mixing: intra-sentential mixing and one that involves a change in pronunciation (Jocelin & Tryana, 2019).

The study by (Babalola & Taiwo, 2009) intends to analyse the nature of the phenomena of CS, the reasons for CS, the stylistic impacts of this trend, and the implications of this practice for communication through music. Our data show that, whereas most CS occurs in three languages—English, Nigerian Pidgin, and Yoruba—Yoruba plays a significant role. As a result, the language serves as a vehicle for developing topics inside the songs. This study used a descriptive-qualitative data collection strategy, including documentation and content analysis. Miles and Huberman's interactive model was used for the data analysis, including data collection, reduction, data display, and conclusion.

Sarkar and Winer (2006) study intends to build a framework for comprehending 'CS' in Quebec Hip-Hop, which may include languages rappers do not profess to fully understand and for which they have no ethnic 'claim' Lyrics were examined in terms of pragmatics (rapper signature, vocative, and discourse-marking), poetics (facilitating internal rhyming), and acting numerous personas. The analysis was done by lexical item origin, CS' types (lexical, morphological, syntactic, phonological), and discourse function (getting attention, rhyming). CS and language selection are both involved in making language choices. Switching strategies serve both "globalization" and "localization" roles and are used in various ways by individuals, but they are fundamentally related by the presentation of multilingualism as a natural and desirable condition. This is the first study investigating hip-hop CS in the post-Bill-101 Quebec linguistic-sociopolitical milieu. It

reveals a new approach for Québécois adolescents to question official definitions of ethnic and linguistic communities (Sarkar & Winer, 2006).

In mode-mixing strategies in Blackpink's album study (2021), the researchers sought to determine the sorts of code-mixing featured in numerous songs from Blackpink's album and to characterize the functionality of respective expressions that employ code-mixing in their study "code-mixing strategies in Blackpink's album." This study used a descriptive-qualitative approach, with data collected through documentation and content analysis. The findings revealed 37 data points categorized as intra sentential mixing, intra lexical mixing, and change of pronunciation. The most prevalent type of data was intra-sentential mixing; code-mixing features represented numerous functions such as quotation, addressee designation, repetition, interjection, message qualifying, personalization and objectivization, and personal expression. According to the analysis, the top three most prominent functions of code mixing were personalization and objectivization, addressee definition, and message qualifying.(Mulyati1 et al., 2021)

However, each of these works approaches the issue from a distinctive angle. Rachid Sliouat's (2013) study "Language Attitudes Among Sidi Mohammed Ben Abdellah University Students" like the current thesis, addresses the use of CS in song lyrics, but it demonstrates how switching is skillfully employed to enhance the rhetorical and aesthetic effect of the lyrics. Similarly, Adenugba Funmilayo's (2016) study "Code Switching and Code Mixing in the Lyrics of Selected Nigerian Secular Songs" explored the nature of CS as a linguistic phenomenon in communication, the stylistic effect of the trend, the meaning of the communication practice, and the tactics utilised by Nigerian artists to carry it out effectively. It is related to the research of Eirlys E. Davies and AbdelâliBentahila, who investigated how translation and CS can be used to create multilingual song lyrics and made some distinctions between the roles they serve in such songs and how they are used elsewhere.

Kadir (2021) study indicated that the functions of CS in songs include discussing specific concerns, lexical needs and availability, empathy, conveying group identification, simplifying words and phrases, and conveying a strong emotion/gaining attention. It is similar to Ria's (2016) study "Code Switching and Code Mixing in the Lyrics of BondanPrakoso Featuring Fade 2 Black's Songs" study, which looked at the many types

and purposes of CS in song lyrics and discovered that the most common reason for using CS and code-mixing is to clarify the speech content to the interlocutor.

Thawabteh's (2011) study sheds light on the challenges in English-Arabic subtitling. The research focused on analysing an interview clip featuring Mr. Galloway from Sky News TV and involved MA translation students as the study sample. The study aimed to identify linguistic, cultural, and technical difficulties encountered by subtitling students, emphasizing the necessity for pedagogical interventions. The paper explored the preferences between subtitling and dubbing in the Arab world, highlighting potential impacts on the local film industry. Additionally, it stressed the limited recognition of audiovisual translation as a distinct discipline in the region. The methodology employed a sample group and utilized Subtitle Workshop software to categorize the difficulties into linguistic, cultural, and technical dimensions, providing illustrative examples.

Thawabteh's (2016) study discusses the topic of subtitling the Qur'an through audiovisual translation (AVT) and its ideological implications. AVT has been a focus for translation theorists and practitioners, focusing on linguistic and technical aspects while neglecting semiotics and the relationship between ideology and translation. The study analyses AVT of the Qur'an in six TV channels, finding both translations into other languages and within the same language (Arabic). However, the study argues that the principles of AVT are not considered in translation due to ideological reasons related to the Qur'an's sanctity, which are considered more significant than the technical aspects of AVT.

To summarize, all previous studies focused on CS, seeking to demonstrate the many types and applications of CS in general and in song lyrics in particular, despite disparities in the genres of these songs. Previous studies are often well constructed, the issues are evident, and the wording is concise and argumentative. Their literature review is extensive. The researchers successfully demonstrated the importance of their research from both a theoretical and an applied perspective. The literature review produces and supports suitable research topics and hypotheses for the planned investigation.

## Chapter Three

### Methodology

#### 3.1 Data Selected

Purposive sampling was used in this study to target specific data that helps achieve the intended message by analysing specific data that gives the audience the ideal image of the analysis.

The data selected to achieve the purpose of this thesis are eight songs; two songs by Sami Yusuf (Al-Mu'allim) and (My Ummah), two songs by Maher Zain (Baraka Allhu Lakuma) and (Anta Alsalam), two songs by Raef Haggag (The Bright Moon "Thala'al Badru") and (Southern Salawat) and two songs by Hamzah Robertson (He is one) and (O Allah).

The first song is "Al-Mu'allim" by Sami Yusuf. In Arabic, Al-Mu'allim means "The Teacher." Sami Yusuf's debut studio album was titled after this song. In 2003, the album was released. The prophet Muhammad's teachings are the subject of this song (PBUH).

Sami Yusuf's second album, "My Ummah," was published in 2005 and was also titled "My Community of Believers." The message of this song is to encourage fellow Muslims to strive, labour, and pray in order to make themselves helpful to the global Muslim community.

On January 20, 2012, one of the Islamic songs in Arabic and English, "Baraka Allahu Lakuma", sung by the Swedish Lebanese singer Maher Zain was heard for the first time and released on the Awakening Records channel on YouTube.

Maher Zain's song "You are Peace" is also a new song released in Ramadan in 2020. Its Islamic words address Allah Almighty.

The first song on Raef Haggag's album is (the Path), released in 2014 which is (the Bright Moon), also known as (Thala'al Badru) in Arabic. It is an Islamic song chanted when the prophet Muhammad and his fellows moved from Makkah to Madina (Hijra). Muslims at Madinah chanted this song 1444 years ago to welcome him when he came to Madinah to convey and publish his message of Islam. Raef, who made a cover of this song in 2014, tried to sing it in English and Arabic to make a universal message to all people, as Arabic

is the language of Qura'an and English is a lingua franca language that people all over the world speak and understand.

The second song on Raef's album is (Mercy) released in 2019 and is called (Southern Salawat)- (Salatu Allah, Salamu Allah). It is an Islamic song that aims to pray for Allah and encourage Muslims to thank and glorify Allah for all of the mercy bestowed upon us.

The last two songs are from Hamza Robertson's album (Something About Life), released in 2017. One is (He is one) and the other is (O Allah). The first conveys the holy message of Islam that Allah, the one, and that Allah is with us all the time to protect and guide us in the right way. The second (O Allah) aims to thank and praise Allah for all his kindness and mercy on us, along with the countless blessings he has given us.

The main causes of the success of these songs are the straightforward message that the songwriter wishes to express, as well as the musical tones that seem to invite listeners to open their hearts.

### **3.2 Data Analysis**

This thesis adopted a descriptive qualitative method. The data that is used in this thesis consists of eight songs; two songs by Sami Yusuf "Al-Mu'allim" and "My Ummah", two songs by Maher Zain "Barak Allah Lakuma" and "Anta Alsalam", two songs by Raef Haggag (the bright moon) and (the southern salawat), and two songs by Hamza Robertson (He is one) and (O Allah). In this thesis, there is an analysis of the CS lyrics and transcriptions of utterances, showing the translation challenges that face English-Arabic CS lyrics. The lyrics served as a helpful example of the ease with which English and Arabic codes may be switched. Only transcribed instances of CS occurrences within the lyrics are included in this sample.

The current study aims to determine the role of CS, the challenges of translating CS songs' lyrics, and how to convey the intended messages and overcome translation difficulties by analysing the lyrics.

## Chapter Four

### Analysis and Discussion

In this chapter, the researcher analyses the research data and show the role of CS in delivering the message, comparing the ST with the TT to show the differences and the main points of dealing with CS in songs, especially Islamic songs. It appears that Islamic songs need CS sometimes to deliver the exact meaning of the song lyrics. There is an analysis of song lyrics and their translations and comments in the following tables.

#### 4.1 Sami Yusuf Songs

##### 4.1.1 Al-Mu'allim

This song contains several places of CS from English to Arabic, the following table contains the exact places of CS in the song's lyrics, English writing, suggested translation and some comments on the function of CS:

**Table (1)**

*the exact places of CS in the Al-Mu'allim song's lyrics, English writing, suggested translation and some comments on the function of CS*

Song Lyric	English Writing	Translation	Function
(أبا القاسم)	Aba Al-Qasim	Al-Qasim's Father One of the names of the Prophet Muhammad	This is a well-known name of the prophet that every Muslim knows. Here it functions to address a larger audience, which is characterized as an interlocution motivational aspect.
(يا حبيبي يا محمد)	Ya Habibi Ya Muhammad	My Beloved O Muhammad	In "Ya Habibi Ya Muhammad", the singer chose to call the prophet (PBUH) to show emotions and attitude toward him. Thus, the communicative function here is of semantic significance.
(يا شفيعي يا محمد)	Ya Shafi'i Ya Muhammad	My intercessor Muhammad	In this call to the prophet, the writer used an inherited adjective, which is intercession, to convey the concept of seeking the Prophet's intercession out of love and as a means of requesting the prophet's intercession. Thus, the communicative function here is to address a larger audience to attract their attention and motivation.
(خير خلق الله محمد)	Khayru khalqi allahi Muhammad	The best of Allah's creation is Muhammad	The writer here wants to emphasise that Muhammad is the best creature. The communicative function here is to emphasise a point and to address the audience more.
(يا مصطفى يا إمام المرسلين)	Ya Mustafa ya Imamal Mursalina	O Chosen One, O Imam of the Messengers	The writer here emphasised that the Prophet is the last of the Messengers and the leader of all of them.
(يا مصطفى يا شفيع العالمين)	Ya Mustafa ya Shafi'al' Alamina	O Chosen One, O intercessor of the worlds	The writer here emphasised that the prophet is the intercessor for all the world to address a larger audience.

## **Analysis**

The Al-Mu'allim song's performer, as seen, reminds the audience of the Prophet Muhammad's teachings, which many have forgotten. Arabic lyrics convey the singer's loyalty to the prophet (PBUH).

The performer opened with one of the Prophet's names, "Aba Al- Qasim," which Muslim listeners are familiar with. In the following verses, the performer displays the affection for the Prophet Muhammad (PBUH). This love and affection are reflected in the Arabic lyrics. This acts as a reminder to Muslims not to lose faith in the Prophet (PBUH). Modern Standard Arabic is used by song writers to write Arabic terminology.

In all of these cases, the target language (hereafter TL) is English, and the CS is to a standard variation of Arabic. CS grabs the listeners' attention by boosting their desire to carefully scrutinize the message presented. Once the audience's attention is captured, the artist can better achieve the song's aim and transmit a message.

Because the MSA has the same morphology and syntax as the ancient Qur'anic language and Islamic canonical literature, it is accessible to Muslims of various backgrounds. Muslims have unrestricted access to the Qur'an. This includes knowing how to read the Qur'an, whether or not the person's first language is Arabic. It also covers, most importantly, understanding the language of the Qur'an and the significance of what students read. Listeners can understand the lyrical songs utilised in Arabic because the lyrics are drawn from the Qur'an.

The lyrics convey prophet Muhammad's kindness, compassion, worldwide benevolence and concern, self-sacrifice, and world-changing legacy. This is one of the reasons why the writer chooses to write the lyrics in English. That is, to reach a broader audience and introduce those teachings to audiences or listeners from non-Muslim countries. These lyrics are also appropriate for bilingual audiences who are fluent in English.

The (Aba Al-Qasim) expression is a well-known name of the prophet that every Muslim knows. Here it functions to address a larger audience, which is characterized as an interlocution motivational aspect. In "Ya Habibi Ya Muhammad", the singer chose to call the prophet (PBUH) to show emotions and attitude towards the prophet. Thus, the

communicative function here is of semantic significance. In “Ya Shafi’I Ya Muhammad”, the writer used an inherited adjective, which is intercession, to convey the concept of seeking the Prophet’s intercession out of love and as a means of requesting the prophet’s intercession. Thus, the communicative function here is to address a larger audience to attract their attention and motivation. The purpose of saying (Khayru khalqillahi Muhammad) is to emphasise that Muhammad is the best creature. The communicative function here is to emphasise the point that Muhammad is the best creature in the world and to address a wider audience. In (Ya Mustafa ya Imam al Mursalina) the writer emphasised that the prophet is the last of the messengers and the leader of all of them. Therefore, the translator must choose the best equivalent with the same connotation and meaning. In (Ya Mustafa ya Shafi’al’ Alamina), the translator emphasised that the prophet is the intercessor for all the world to address a larger audience.

The translation strategy used in the expression “أبا القاسم” is a transliteration strategy. Transliteration is the process of representing words or letters from one alphabet or writing system into another, without translating the meaning of the words. In this case, “أبا القاسم” is transliterated as “Al-Qasim Father.” The Arabic letters are represented using English letters to produce a close approximation of the original sound. Transliteration is often used when there is no direct equivalent for a word or an expression in the TL, or when it is important to preserve the original spelling and pronunciation of a word. In this case, the use of transliteration helps to maintain the Arabic cultural and linguistic identity of the song while making it accessible to an English-speaking audience. The translation strategy used in the sentence “يا حبيبي يا محمد” is a modified literal translation strategy. In this case, the translation “My beloved O Muhammad” is a modified version of a literal translation, which would be “O my beloved, O Muhammad.” The translation has been changed by rearranging the words “my beloved” and “O Muhammad” to create a more natural and culturally appropriate expression in English. Because the literal translation “O my beloved, O Muhammad” may not be used in English, the translator rearranged the words to create a more natural and meaningful expression. The sentence “يا شفيعي يا محمد” is also a modified literal translation. The translation “my intercessor Muhammad” is a modified version of a literal translation, which would be “O my intercessor, O

Muhammad.” The translation has been changed by rearranging the words “my intercessor” and “Muhammad” to create a more natural and culturally acceptable expression in English. Because the literal translation “O my intercessor, O Muhammad” may not be used in English, the translator rearranged the words to create a more natural and meaningful expression. The translation strategy used in the sentence “خير خلق الله محمد” is a literal translation strategy where the translator translated the ST word-for-word, without any regard for idiomatic expressions or cultural nuances. In this case, the translation “the best of Allah’s creation is Muhammad” is a literal translation of the Arabic phrase “خير خلق الله محمد”. The translation strategy used in the phrase “يا مصطفى يا إمام المرسلين” is a modified literal translation strategy while the word Imam is translated using transliteration. The translation “O chosen one, O Imam of the messengers” is a modified version of a literal translation, which would be “O Mustafa, O Imam of the messengers.” The modification in the translation is the translation of the name “Mustafa” as “chosen one”, which is a common translation of the name in Islamic tradition. Additionally, the phrase “إمام المرسلين” is translated as “Imam of the messengers” to convey the same meaning as the original Arabic text.

The CS type used in the phrase Aba Al-Qasim is intra-sentential CS which occurs mid-sentence, without interruption. Whereas the CS that occurs in the rest of the sentence (يا حبيبي يا محمد) (يا شفيعي يا محمد) (خير خلق الله محمد) (يا مصطفى يا إمام المرسلين) (يا مصطفى يا شفيع العالمين) is inter-sentential switching as it occurs at a clause or sentence boundary, in which each clause or sentence is in one language or another.

#### 4.1.2 My Ummah

The terms and expressions listed below are current da’wa (calling for) practice and are in line with Islam’s role, the following table contains the exact places of CS in this song lyrics, English writing, suggested translation and some comments on the function of CS:

**Table (2)**

*contains the exact places of CS in My Ummah song's lyrics, English writing, suggested translation and some comments on the function of CS*

The Lyric	English Writing	Translation	Function
My Ummah, My Ummah	My Ummah, My Ummah	My Ummah, My Ummah	The purpose of CS is to enrich the songs' cultural and linguistic richness. "Ummah" is an Arabic term that means "community" or "nation," and by including it in the song's title is to emphasises the global unity of the Muslim community. In addition to increase inclusivity and connect with audiences who are acquainted with Arabic and Islamic traditions.
(يا الله يا رب العالمين)	Ya Allah yarabbal'alamin	O Allah Lord of the Worlds	This is a well-known calling of Allah that every Muslim knows. Here, it addresses Allah to accept our prayers and to show non-Muslims how to seek Allah help.
(يا رحمان يا رحيم)	Ya Rahmanu ya Rahim	O Merciful and Beneficent	In "Ya Rahmanu ya Rahim", the writer chose to call Allah by name, exalting Allah by expressing deep emotions and a reverential attitude. Thus, the communicative function here is of semantic significance.
(يا ربي)	Ya rabbi	O My Lord	The writer used an inherited adjective to call Allah, which is "My Lord", out of love and a request for divine mercy. Thus, the communicative function here is to address a larger audience to attract their attention and motivation.

### Analysis

The process of using two or more languages or language variations alternatively in a conversation or in a written text is referred to as CS. It is a prevalent phenomenon in multilingual society and can be employed for a variety of purposes, including expressing identity, establishing social bonds, and conveying meaning.

Sami Yusuf's song "My Ummah" is an example of CS because it contains lyrics in both English and Arabic. One example is the CS in the Chorus. The song "Ummah" has a totally Arabic chorus that is repeated numerous times throughout the song. The word "My Ummah" is translated using transliteration as for the CS is intra-sentential switching. The CS type in the expressions (يا الله يا رب العالمين) (يا رحمان يا رحيم) (يا ربي) is inter-sentential CS where a complete sentence or utterance is expressed in one language, followed by a sentence or utterance in another language. For example, in the opening lines of the song, the first line "My Ummah, My Ummah,". is an example of how intra-sentential CS can be used to stress a given message and connect with a specific audience. Sami Yusuf is communicating directly to Arabic-speaking listeners and establishing a sense of cultural

oneness by singing the chorus in Arabic. The use of Arabic in this expression may be intended to target primarily the Arabic-speaking members of the Ummah, or Muslim community.

In (Ya Allah yarabbal'alam), the writer aims to confirm the doctrine of monotheism and that Allah is the Lord of all this universe, which is characterized as an interlocutional motivational aspect. In (Ya Rahmanu ya Rahim), the writer calls Allah by name for glorification. The writer used an inherited adjective in this call to Allah, which is "Ya Rahmanu," out of love and a request for divine mercy. Thus, the communicative function here is to address a larger audience to attract their attention and motivation.

In the second stanza the shifts from English to Arabic in the middle of the verse is to stress the expression "Ya Rab" which translated as (Oh Lord). This is an example of CS used for emphasis where Sami Yusuf adds emotional weight to the expression and creates a sense of seriousness by switching to Arabic. This application of CS also demonstrates how a certain language can convey emotions and feelings that cannot be appropriately stated in another language.

When translating these words with a code switch, finding an equivalent of both established and rooted when translating from Arabic to English was challenging. However, the researcher was able to come up with terms that were both suitable and acceptable. The translation strategy used for translating "يا الله يا رب العالمين" to "O Allah Lord of the Worlds" in Sami Yusuf's "My Ummah" song is a mix of literal translation and cultural adaptation. The process of translating each word in the source language (hereafter SL) to the matching word in the TL is referred to as direct translation. In this instance, the sentence "يا الله يا رب العالمين" has been translated directly as "O Allah, Lord of the Worlds." Cultural adaptation, on the other hand, refers to the process of revising a translation to make it more understandable and culturally suitable for the intended audience. The translation has been adapted to English in this instance by using the title "O Allah, Lord of the Worlds," which is a common English translation for this sentence used by English-speaking Muslims. The same strategy is used to translate يا رحمن يا رحيم and يا ربي. A code is used in the above terms as a neutral term that can denote a language of Islam and Al-Qur'an that must be familiar to all Muslims.

In conclusion, the song's lyrics writer intended to address a global and maybe multinational audience. The singer apparently recognizes that monolingual non-Arabic speakers are distinguished by their ability to comprehend words connected to or derived from the Qur'an. Similarly, the goal of employing English poems is to address monolingual English speakers first and multilingual speakers second. As a result, CS is done on purpose in these verses, allowing the writer to reach a wider audience with varied language origins. For example, CS in "Ummah" serves several purposes, including highlighting key expressions, fostering cultural unity, and communicating with a larger audience. The use of CS by Sami Yusuf in this song is a great illustration of how language can be utilised to generate meaning and bridge cultural barriers. It aims to convey inclusivity while also speaking to a varied audience of English and Arabic speakers. It also emphasises the significance of language and identity within the Muslim community.

## 4.2 Maher Zain Songs

### 4.1.3 Baraka Allahu Lakuma

The following table contains the exact places of CS in this song lyrics, English writing, suggested translation and some comments on the function of CS:

**Table (3)**

*the exact places of CS in Baraka Allahu Lakuma song's lyrics, English writing, suggested translation and some comments on the function of CS*

The Lyric	English Writing	Translation	Function
بارك الله لكما وبارك عليكما	Baraka Allahu Lakuma wa Baraka alikuma	May Allah bless you	The writer used an Islamic Arabic expression to congratulate a wedding, so the communicative function is to attract the audience's attention to hope for the success and happiness of the wedding.
وجمع بينكما في خير	Wa jamaah bainakuma fii khair	May Allah bring you together in the good	The function here is to hope for success, happiness, and good.
الله، بارك لهما	Allah, Barik Lahoma	O Allah, give them your blessing	The communicative function is to attract the audience's attention to hope for success and happiness.
أدم حبهما	Allah Adim hubahuma	May their love last	It is a call for Allah to make their love last, in which the writer requests Muslims to pray for their happiness.
الله، صلي وسلم على رسول الله	Allah Sali wasalim 'ala rasulillah	O Allah, peace and blessings upon the Prophet Muhammad	Here the writer adds this expression to make the listener glorify and pray for Muhammad.
الله، تب علينا	Allah Tub 'Alayna	O Allah, forgive us	
الله، ارض عنا	Allah Iradha 'anna	O Allah, be pleased with us	
الله، اهدي خطانا على سنة نبينا	Allah Ihdikhotana Ala sunnat Nabina	Allah Guide our steps On the way of our Prophet	

## Analysis

Through the analysis of the research data, it appears that translating Islamic songs is not an easy process that entails the translator using CS to have an appropriate message. Almost all Arabic lyrics were translated accurately in order to maintain the same theme and rhythm of the songs.

Maher Zain's song CS improved listeners' comprehension of the song's content. The songs' lyrics were used in two languages to make the messages more understandable to the listeners. Zain used CS to capture the listeners' attention.

In Maher Zain's first song, (Baraka Allahu Lakuma wa Baraka alikuma), the writer uses an Islamic Arabic expression to congratulate a wedding. This is because marriage is done according to the Sunnah of Allah and the Prophet, so the writer asks Allah to bless them. Here, the function of the song's lyrics is to remind the listener or hearer of the song's message in an unforgettable conversational way throughout the song. In (Wa jamaah bainakuma fii khair), the function is to hope for success, happiness, and goodness.

In translating the lyrics of Maher Zain's songs, the researcher tried to get the best equivalent meaning that gives the same degree of depth of the meaning and carries the same semantic, religious, and cultural meaning.

The song's lyrics that have CS are almost Arabic terms that are always used in celebrating a wedding to express happiness and kindness emotions. It carries a deep meaning; thus, the translator must find the nearer equivalent in English that almost carries the same emotions and connotations. The researcher used the dynamic equivalence in which the relationship between the receptor and message should be sustainably the same as between the original receptors and the message.

The translation strategy used in the sentence “بارك الله لكما و بارك عليكما” is a free translation strategy. A free translation strategy allows the translator to convey the general meaning and sentiment of the ST in a way that is culturally and linguistically appropriate for the target audience. In this case, the translator chose to use the phrase “May Allah bless you” as a general translation for both “بارك الله لكما” and “بارك عليكما”, which captures the essence of the original Arabic expression without necessarily translating it word-for-word. It's

important to note that free translation strategies are often used in religious works like religious songs, where the translator has more creative freedom to adapt the ST to fit the religious vision and style of the song.

The translation strategy used in the sentence “جمعاً بينكما في خير” is a literal translation strategy. A literal translation strategy translates the ST word-for-word, without any alteration to the structure, grammar or syntax of the original language. The sentence “جمعاً بينكما في خير” is translated as “May Allah bring you together in the good,” which reflects the literal meaning of the original Arabic text. While literal translation can sometimes lead to awkward or stilted translations, in this case, the translation accurately conveys the meaning of the original sentence while also sounding natural in English.

The translation strategy used in the expression “اللهم بارك لهما” is a modified literal translation strategy. A modified literal translation strategy seeks to maintain the original meaning and structure of the ST while also making some adjustments to ensure that the translation sounds natural and culturally appropriate in the TL. In this case, the translation “O Allah give them your blessing” is a modified version of a literal translation, which would be “Allah bless them.” The addition of “O” and “your” in the translation makes it more natural and culturally appropriate in English. While the original Arabic expression lacks the word “give,” which is added in the translation, the meaning of the expression remains the same. The translator has made some modifications to the literal translation in order to convey the same sentiment in a more natural and culturally appropriate way for the target audience.

The translation strategy used in the sentence “ادم حبهما” is a free translation strategy. A free translation strategy allows the translator to take some liberties with the ST and convey its meaning in a way that is culturally and linguistically appropriate for the target audience. In this case, the translator chose to translate “ادم حبهما” as “May their love last,” which captures the sentiment and meaning of the original sentence without translating it word-for-word. The literal translation of “ادم حبهما” is “may their love continue,” but the translator has opted for a more natural and expressive translation to convey the idea that

the couple's love should last forever. This translation strategy allows for more creative freedom and flexibility in adapting the ST to fit the religious and cultural context of the song.

The translation strategy used in the sentence “الله صلي و سلم على رسول الله” is a modified literal translation strategy. A modified literal translation strategy intends to maintain the original meaning and structure of the ST while making some adjustments to ensure that the translation sounds natural and culturally appropriate in the TL. In this case, the translation “O Allah, peace and blessings upon the Prophet Muhammad” is a modified version of a literal translation, which would be “Allah, send peace and blessings upon the Prophet Muhammad.” The addition of “O” and the shift to “peace and blessings” instead of just “send peace and blessings” is a modification of the literal translation, which makes it sound more natural and culturally appropriate in English. While the original Arabic sentence lacks the words “upon the Prophet Muhammad,” which is added in the translation, the meaning of the sentence remains the same. The translator has made some modifications to the literal translation in order to convey the same sentiment in a more natural and culturally appropriate way for the target audience.

The same strategy is used to translate “الله، تب علينا” to “O Allah, forgive us “ and الله ارض عنا” to “O Allah, be pleased with us” and الله، اهدي خطانا على سنة نبينا to “Allah guide our steps on the way of our prophet. The translator has made some modifications to the literal translation in order to convey the same sentiment in a more natural and culturally appropriate way for the target audience.

The CS type used in the sentence “بارك الله لكما و بارك عليكما و جمع بينكما في خير” (Baraka Allahu Lakuma Wa Baraka Alaykuma Wa Jammaa Baynakuma Fi Khayr) is called “Inter-sentential CS.” Inter-sentential CS involves the use of more than one language or language variety between sentences or clauses. In this case, the sentence contains three Arabic expressions, and Maher Zain CS to English in the following line. The phrase “Baraka Allahu Lakuma Wa Baraka Alaykuma Wa Jammaa Baynakuma Fi Khayr” is a common Islamic blessing given to newlyweds or people who have achieved a significant accomplishment. Inter-sentential CS is commonly used in multilingual contexts, where speakers CS between languages based on different communicative functions or social

situations. In the case of Maher Zain’s song, the use of Arabic and English languages reflects the cultural and linguistic diversity of the artist and the audience. The same inter-sentential CS type is used in rest of the song such as

اللّٰه، تب علينا، اللّٰه، ارض عنا، اللّٰه، اهدي خطانا على سنة نبينا.

#### 4.1.4 Anta Alsalam

The following table contains the exact places of CS in this song lyrics, English writing, suggested translation and some comments on the function of CS:

**Table (4)**

*the exact places of CS in the Anta Alsalam song’s lyrics, English writing, suggested translation and some comments on the function of CS*

<b>Song Lyric</b>	<b>English Writing</b>	<b>Translation</b>	<b>Function</b>
أنت السلام ومنك السلام	Anta Alsalam Wa mink assalam	You are peace, and from you is peace	In this expression, the writer supplicates to Allah Almighty and shows the constant need for Allah.
تباركت يا ذا الجلال والإكرام	Tabarakta yaThal Jalali wal Ikram	Blessed be You, O One of Majesty and Honor	Here the writer glorifies Allah.

#### Analysis

“Anta Al Salam” is a song written and performed by Maher Zain, a Swedish-Lebanese singer, composer, and music producer well known for his Islamic music. The song includes CS between Arabic and English, which is frequent in multilingual cultures.

Arabic is employed for the most of the lyrics in the song, but also English expressions and words are incorporated. In the chorus, for example, the singer sings in Arabic, “You’re the peace, and from you is peace,” while the rest of the lyrics are in English to show that the feeling of peace comes from Allah and the Islamic religion which replies to all the singer’s questions and doubt in the rest of the lyrics.

In music, CS is frequently used to reach a wider audience and express meaning that may not be easily translated from one language to another. The usage of English in “Anta Al Salam” may enable non-Arabic speakers connect with the song’s message, while the Arabic adds cultural and linguistic depth. CS can be an effective method for bridging linguistic and cultural boundaries and reaching a varied audience.

The translation “You are peace and from you is peace” accurately conveys the meaning of the Arabic expression “أنت السلام و منك السلام” used in the song “Anta Al Salam” by Maher Zain. This translation can be considered a literal translation, as it translates each word in the Arabic expression into its corresponding word in English without deviating from the original sentence structure. The word “أنت” (anta) means “you,” “السلام” (alsalam) means “peace,” and “منك” (mink) means “from you.” The translation strategy used here is a faithful and accurate translation that captures the intended meaning of the original Arabic expression.

The translation “blessed be you O one of majesty and honor” accurately conveys the meaning of the Arabic sentence “تباركت يا ذا الجلال و الإكرام”. This translation can be considered a free translation as it doesn't follow the word-for-word translation of the original Arabic sentence. Instead, it captures the intended meaning of the sentence while conveying it in a natural and understandable way in English. The word “تباركت” (tabaraka) means “blessed be,” “يا” (ya) means “o,” “ذا” (tha) means “one of,” “الجلال” (aljalaal) means “majesty,” and “الإكرام” (alikraam) means “honor.” The translation strategy used here is a faithful and accurate translation that captures the intended meaning of the original Arabic expression while conveying it in a natural and understandable way in English.

The CS type used in the sentence “أنت السلام و منك السلام تباركت يا ذا الجلال و الإكرام” is inter-sentential CS as it occurs at a clause or sentence boundary, in which each clause or sentence is in one language or another.

The sentence “تباركت يا ذا الجلال و الإكرام” represents an example of intra-sentential CS between Arabic and Classical Arabic or Fusha. In this expression , “تباركت” (tabaraka) is in the Classical Arabic form, while “يا ذا الجلال والإكرام” (ya dha aljalal walikram) is in the more colloquial form of Arabic. This type of CS involves the use of two different varieties

of the same language within a single sentence or expression. The use of intra-sentential CS in this expression reflects the cultural and religious traditions associated with Islamic music and poetry, which often draw from both formal and informal registers of Arabic to create a rich and expressive linguistic style.

In “Tabarakta ya Thal Jalali wal Ikram” the use of CS adds a sense of solemnity and grandeur to the song’s lyrics and relate to a wider audience, allowing to connect with listeners on a more personal level. Furthermore, the use of CS in this song reinforces the religious themes and references found throughout the lyrics. Maher Zain promotes a sense of unity and inclusivity among his listeners by employing religious vocabulary and expressions from Arabic. Also, the usage of CS in the song adds depth and complexity to the song, as well as the ability to successfully transmit the message to a broad audience.

The lyrics of the song are mostly considered a soliloquy and appeal to Allah Almighty, in which the writer of the song’s lyrics used Islamic and religious language that Muslims use to honour and pray to Allah. As a result, when translating such expressions, the translator must seek the best equivalent with the same formal and profound theological connotation. As a result, the researcher employed formal equivalence, which concentrates attention on the message in both form and content.

### **4.3 Raef Haggag Songs**

#### **4.1.5 The bright moon (Thala’ Albadru)**

This song has multiple CS points from English to Arabic, the following table contains the exact places of CS in this song lyrics, English writing, singer’s translation of the Arabic lyrics and some comments on the function of CS:

**Table (5)**

*the exact places of CS in the The bright moon song's lyrics, English writing, suggested translation and some comments on the function of CS*

Song Lyric	English writing	Translation	Function
طلع البدر علينا من ثنيات الوداع	Thala' albadru 'Alayna Minn tsaniyyatil wada'	Oh the bright moon rose over us From the valley of wada'	The moon was referred to the prophet Muhammad when the singer moved from Makkah to Madina to publish the message of Islam, which enables people to discover the truth of Allah and his prophets, so we called the prophet "the moon," and it over us when he came with the message of Islam. (Minn thaniyyatil wada') it refers to a famous valley in Makkah as the prophet came from Makkah to Madina.
وجب الشكر علينا	Wajab al syukru 'alayna	And we owe it to show all our gratefulness	The writer confirms our duty as Muslims to thank Allah for being our Lord and saviour and that he was sent to us to guide us to the right way of faithfulness and Shari'a. The semantic function of this obligation here is to confirm the blessing of following the prophet Muhammad and the message of Islam.
ما دعا لله داع	Madaa' lillahi daa' Muhammad	When the call is for us all	The writer describes the importance and significance of thanking and glorifying Allah and his prophet Muhammad for all our blessings. So, the writer tries to show the audience the huge amounts and times of thanking Allah for showing us the Islamic path through the prophet Muhammad.
أيها المبعوث لينا	Ayyuha lmab'utsu lina	The prophet was sent to us	The writer confirms the holy role of the prophet Muhammad in conveying the message of Islam to people all over the world to show the right way to worship Allah.
جئت شرفت المدينة	Ji'ta sharraft al Madinah	You have brought to this city nobleness	The writer here tends to welcome the prophet Muhammad and emphasises that when he came with his message, he honored Al Madina.
مرحبا يا خير داع	Marhaban ya khair daa'	Welcome the best caller to the way	

### Analysis

The performer of the bright moon reminds the audience of the Prophet Muhammad's teachings, which many have forgotten. The singer's devotion to the prophet is expressed through Arabic lyrics (PBUH).

The singer started with a famous incident with Muslims 1444 years ago, which is Al-Hijrah, from Makkah to Madinah to find protection and convey their message of Islam. The song began with "the bright moon," which refers to the prophet Muhammad, to reflect that the prophet is like the moon when he comes over with the message of Islam

to guide people to the right way. When the writer said, “the bright moon rose over us,” the writer intended to show that the prophet has a holy place for Muslims.

The writer expressed the love for the Prophet Muhammad when describing him as the moon. The Arabic lyrics reflect this love and affection. This serves as a reminder to Muslims to never lose their love for the Prophet (PBUH). The Arabic terms are written in Modern Standard Arabic.

The CS is between standard Arabic and English. The CS occurred to attract listeners’ attention and focus on listening to and receiving the intended message. This song reminded Muslims of a famous incident in Islam’s history, which is Hijrah. So, the writer showed the happiness and joy of Muslims when they saw the prophet Muhammad coming from the valley of Wada’a (thaniyyatilwada’) from Makkah to Madinah.

In “طلع البدر علينا من ثنيات الوداع”, the translation strategy used by the translator in this sentence is a type of transposition in which the meaning is preserved while shifting from one grammatical category to another. It’s inter-sentential CS because it happens without interruption in the middle of a statement. A speaker who uses this type of CS can move between languages or dialects without pausing. In the expression “وجب الشكر علينا” It’s a literal translation in which the sentence was translated literally. It’s inter-sentential CS as it occurs mid-sentence, without interruption. A speaker engaging in this sort of CS is able to transition between languages or dialects without pause. In “ما دعا الله داع” It’s a functional translation as the translator focused on the message and transferred it. It’s inter-sentential CS as it occurs mid-sentence, without interruption. A speaker engaging in this sort of CS is able to transition between languages or dialects without pause. In the expression “أيها المبعوث فينا” it’s a functional translation that focuses on transferring the message while “جئت شرفت المدينة، مرحبا يا خير داع” it’s a literal translation in which the translator translated the words literally. It’s inter-sentential CS as it occurs mid-sentence, without interruption. A speaker engaging in this sort of CS is able to transition between languages or dialects without pause.

The song aims to reach Muslims all over the world to keep the incident and anniversary of Hijrah alive, as Muslims should remember it. In terms of Hijrah, singing is a kind of *dwa'a* and addresses Allah to protect Muslims and save them.

Furthermore, the writer emphasises the importance of gratitude and praise to Allah for everything, recognizing his presence and blessings in our lives.

The lyrics convey the prophet's kindness, compassion, worldwide benevolence and concern, self-sacrifice, and world-changing legacy. This is one of the reasons why the writer chooses to write the lyrics in English. That is, to reach a broader audience and introduce those teachings to audiences or listeners from non-Muslim countries. These lyrics are also appropriate for bilingual audiences who are fluent in English.

#### 4.1.6 Southern Salawat Song (Salatu Allah, Salamu Allah)

The following table contains terms and expressions of prayers and praises to the prophet Muhammad, as well as Dw'aa (request) to Allah to aid and save us with places of CS in this song lyrics, English writing, suggested translation and some comments on the function of CS:

**Table (6)**

*the exact places of CS in the Southern Salawat song's lyrics, English writing, suggested translation and some comments on the function of CS*

Song Lyric	English Writing	Translation	Function
(صلاة الله) (سلام الله) (على طه) (رسول الله)	Salatu Allah Salamu Allah A'la Taha Rasul Allah	May Allah's peace and salutations be upon Taha, Allah's messenger.	The writer here praises the prophet, Muhammad, as the song's core is the praise of the prophet Muhammad and prayers to Allah to help Muslims stay on the right path. Furthermore, Taha and Yassin are names of the prophets that were mentioned in the Holy Qur'an. Here it functions to address a larger audience of Muslims, which is characterized as an interlocutory motivational aspect.
صلاة الله على ياسين حبيب الله	Salatu Allah A'la Yassin Habib Allah	May Allah's peace and salutations be upon Yassin, Allah's favourite.	In "Salatu Allah A'la Yassin Habib Allah", the writer chose the name of Taha to praise the prophet Muhammad and confirms that he is Allah's favourite messenger, so he deserves all of our prayers and praise. Thus, the communicative function here is to attract a larger audience.
الهي سلم الامة من الافات والنقمة	Alihai salem al umah min alafat wa al naqmeh	O Allah save the nation of believers from all hardship and from deserving your anger.	This is a prayer that the writer calls upon Allah to save and protect us from all hardship and deserve Allah's anger. The writer used "save" to reflect that Islam is the religion of peace. The semantic function here is communicative.
ومن هم ومن غممة	Wmin ham wa min Gham.	And from all worries and grief	This is a prayer to Allah to free us from worries and grief as we follow Islam and it's guiding us to the right way. The semantic function is also communicative.
استجب دعاءنا يا الله	Istajib dwa'ana ya Allah	Accept our prayers, O Allah!	The writer here addresses Allah and calls for accepting all of our prayers. The writer mentioned "Allah" to confirm our closeness in our worship of our Allah. The function here is to attract a larger audience.

#### Analysis

The translator of CS words faced many challenges in not ruining the intended meaning. The translator tried to deliver the message as clearly and precisely as possible. It is not a literal translation if it does not convey the song lyrics' precise meaning. It was challenging to find an equivalent of both established and rooted when translating the above terms

from Arabic to English because the meaning might be changed when using literal translation.

In “صلاة الله على ياسين حبيب الله وصلاة الله سلام الله على طه رسول”، the translation strategy in this sentence is literal translation. It’s inter-sentential CS. The translation strategy used to translate “الهي سلم الأمة من الآفات والنقمة” is “functional equivalence” translation, it is the best choice here because it concentrates on conveying the overall meaning and purpose of the ST rather than translating each word literally. It’s inter-sentential CS. The translator translated the expressions “ومن هم ومن غمة” and “استجب دعاءنا يا الله” using literal translation in which the translator translated the words literally. Both codes are inter-sentential CS.

In other words, as mentioned earlier, the writer of the songs intended to address a larger multinational audience, disregarding their understanding of Arabic as long as they speak English. The singer apparently recognizes that monolingual non-Arabic speakers are distinguished by their ability to comprehend words connected to or derived from the Qur’an. Similarly, the purpose of employing English poems is to address monolingual English speakers first and multilingual speakers second. As a result, CS is done intentionally in these verses to attract people all over the world to the message of Islam.

#### **4.4 Hamzah Roberston Songs**

##### **4.4.1 He is one**

The following table contains the exact places of CS in this song lyrics, English writing, singer’s translation of the Arabic lyrics and some comments on the function of CS:

**Table (7)**

*the exact places of CS in the He is one song's lyrics, English writing, suggested translation and some comments on the function of CS*

<b>Song Lyric</b>	<b>English Writing</b>	<b>Translation</b>	<b>Function</b>
الله الله الله	Allah, Allah, Allah	Allah, Allah, Allah	This is a qur'anic quotation from "Surat Al Ikhlas," as Allah said, "He is Allah, the one and only". The writer here confirms what was mentioned in the Qur'an: Allah is one and only. So, the communicative function is to confirm and emphasise that Allah is one. Using the word Allah three times here is adding cultural or religious meaning, expressing identity and producing a religious impact.
هو الله	Hwa Allah	He is Allah	The function here is to emphasise the oneness of Allah, which was mentioned and confirmed in Islam.
سبحان الله	Subhan Allah	Glory be to Allah	The communicative function is to attract the audience's attention to glorify Allah.

### **Analysis**

Hamzah Robertson's lyrics were used in two languages to make the messages more understandable to the listeners. The song writer used CS to capture the listeners' attention.

The message in "He is one" by Hamzah Robertson, was quoted from the Qur'an as mentioned in "Surat Al Ikhlas" that "He is one and only" to confirm the oneness of Allah. The function of the song's lyrics is to remind the listener or hearer of the song's message in a conversational way that is unforgettable.

The expression "الله الله الله" is translated using transliteration. It contains intra-sentential CS. The translator faced some problems in translating the song, such as finding the best equivalent meaning that gives the same degree of depth to the meaning and carries the same semantic, religious, and cultural meaning whereas the expressions هو الله and سبحان الله are translated using formal equivalent where the translator tried to found the best equivalence to keep the spirit and depth of the ST as closely as possible. They contain inter-sentential CS.

The song glorifies Allah and emphasises its oneness as it refers to Qur'an verses. The CS lyrics are almost an Arabic term that is always used to glorify Allah and thank him for

feeling grateful in our lives. Further, the translating Dwa'a is not easy as the deep meaning should be carried to the target audience without any misunderstandings.

#### 4.4.2 O Allah

The following table contains the exact places of CS in this song lyrics, English writing, singer's translation of the Arabic lyrics and some comments on the function of CS:

**Table (8)**

*the exact places of CS in the O Allah song's lyrics, English writing, suggested translation and some comments on the function of CS*

Song Lyric	English Writing	Translation	Function
يا الهي لك الحمد، الله	Ya Ilahi lakalhamd, Allah	O Allah, all praise be to you, Allah	The writer, in "Ya Ilahi lakalhamd, Allah", wants to thank Allah and feel grateful. The communicative function here is to attract listeners to thank Allah.
يا الهي لك الشكر، الله	Ya Ilahi lak al shuker	O Allah, all thanks be to you, Allah	Here, the writer affirms the necessity of expressing gratitude to Allah for everything, recognizing his presence and blessings in our lives.
ربي يا كريم يا رحيم يا حلیم	Rabi ya karim ya Rahim ya halim	O my lord, the Generous, Merciful, Forbearing Lord	This is a kind of invocation as the writer used some of Allah's names: Generous, Merciful, and Forbearing Lord. These names also indicate some of Allah's adjectives. Allah is generous when he gives us countless blessings and he is merciful and forbearing in that he forgives us when we commit sins. This is a semantic function to attract a larger audience.
الله، الله	Allah, Allah	Allah, Allah	The Almighty word "Allah" was repeated many times to encourage people to keep close to Allah and Islam to feel safe and comfortable.
لا شريك لك	La sharik lak	You have no partners	The writer here confirms what was mentioned above, that Allah is one and has no partners. This is also quoted from the Qur'an and Sunnah (the prophet narratives).

#### Analysis

In Hamzah Robertson's O Allah, the writer appeals to Allah Almighty, in which the writer of the song's lyrics uses Islamic and religious words that are distinctively used when Muslims want to glorify and pray to Allah. The analysis of the previous songs shows that Islamic Arabic terms such as "ya Elahi" and "Allah Allah" need to be converted the same way as they are in Arabic for the message to be delivered as properly as possible.

All the translated expressions and sentences mentioned above in the table are translated using literal translation strategy. All of them contains inter-sentential CS. Dealing with CS contexts, especially in song, is an interesting process that entails all the listener's focus and attention to get the intended message, making it more difficult for the translator to convert such kinds of texts.

#### **4.5 Discussion**

##### **Should CS be used by the TL (Arabic) translator and what is the most effective approach for translators to use CS in Arabic music lyrics?**

The religious translation is one of the most complicated types of translation because it works with specific writings that have their own sanctity. These are holy and sensitive terms since they are associated with Allah and the Prophet.

Religious expressions are strongly embedded in the structure of Arabic language. For example, Sami Yusuf's (Al-Mu'allim) provides religious expressions such as “يا مصطفى يا مصطفى، يا شفيع العالمين، يا إمام المرسلين، يا مصطفى”, which emphasis the prophet Muhammad role as a teacher who brought positive change to the world and guided humanity towards righteousness and compassion. As a result, translators who try to reproduce a crucial religious term that constitutes a complete referential gap in English would be despondent about discovering the correct counterpart of Islamic terms and expressions. If the translator tries to translate the SL into the TL literally (word-for-word), the result will be illogical, resulting in meaningless strings of words and collocational clashes.

The translator must make a concerted effort to find appropriate expressions, at least intending to give a TL translation that is equal in meaning and application to the SL collocations.

As a result, translating such expressions into a TL is quite challenging. On one level, the meaning of the ST or a part of it could be lost. On another level, the ST's translation may be prone to change due to the translator's ideology influencing the translation. This can happen when the translator comes from a foreign religion or culture. From the researcher's point of view, some translators may misinterpret the meaning of the text in

the SL because it is not their first language. It is highly suggested that people interested in or working in religious translation become proficient.

According to the analysis of the first and second songs by Sami Yusuf, it is shown that respecting and honouring Allah and Prophet Muhammad is a part of faith; demonstrating this love in spoken or written discourse reveals the speakers' or writers' religious, cultural, and social ideologies. Thus, when translating on the level of sentences, the researcher shows this in a way that the ordering of ideas remains essentially the same, but the syntax is almost different, given that languages do not correspond to one another in their vocabulary, formulas, and modes of expression. Thus, the researcher assures you that the concept, rather than the word or the expression, is the unit of translation in the conceptual translation of religious utterances.

The linguistic and religious role of the embedded CS in the ST is well reproduced in the TT by keeping the original structure of the CS in the TT in this manner. At the same time, both insider and outsider readers can access the TT.

When Arabic Muslims translate Islamic books written by non-Arabic Muslims, they not only translate them, but they also tend to edit them, adding or omitting information that they believe should be included in the original texts. As a result, they are influenced by Islamic countries' social and discursive practices, such as culture and even politeness methods.

The religious translation is a difficult process because the source texts contain very sacred religious terms, making it more difficult for the translator to deal with. They have their own sanctity and association with Allah and the prophet. Further, the key elements that should be considered when dealing with religious texts are grammatical equivalence, redundancy, and paraphrasing, to have an accurate and precise translation of the ST.

The translator of religious texts should search for a counterpart of the ST in the TT to precisely deliver an appropriate meaning and convey the intended message. Almost always, Islamic terms are strongly embedded in Arabic, which also encourages the translator to look for equivalents that save the text from literal translation (word-for-word) because this will ruin the text and come up with illogical and meaningless strings of words.

The main challenge of translating religious texts is losing a part of the text or even ruining the intended meaning. Moreover, the other challenge is that the translator's understanding of the religion and culture of the ST might affect the translation. On the one hand, if the translator is foreign regarding religion and culture, the ST will not be translated precisely and professionally. On the other hand, if the translator is not fully aware of the religion they are dealing with in translation, this might cause a loss in the meaning.

Through the analysis of Raef Haggag's songs, the songs confirm the oneness of Allah and describe the event of Hijrah, which is a historical transformation in conveying the message of Islam. The song of "the bright moon" described the incident that happened 1444 years ago to the present generation to keep them up with the message of Islam and its regulations. The song aimed to show respect and honor for the prophet Muhammad and his efforts in publishing Islam. While the first song, "the bright moon," describes the moment the prophet entered Madinah, the other song, "southern salawat," aims to praise the prophet and show its holy place for Muslims. Moreover, the two songs emphasised that respecting and honouring Allah and Prophet Muhammad is a part of faith; demonstrating this love in spoken or written discourse reveals the speakers' or writers' religious, cultural, and social ideologies.

Further, the ordering of words remains the same through the translation process, while the syntax is almost different as languages do not correspond in their vocabulary, formulas, and modes of expression. In conceptual translation, the concept is considered the unit of translation in translating religious utterances.

When translating code-switched songs, it is necessary to render the words in the ST as exactly as possible to the TT while keeping the same meaning and avoiding literal translation not to ruin the intended message. Furthermore, the linguistic and religious roles of the ST should be reproduced in the TT in the same way they were before. Furthermore, when Arab Muslims translate works written by non-Arab Muslims, they might add or omit certain things to adapt them to the TT audience's culture and social behaviours. Sometimes cultural differences cause misunderstandings between people of different nationalities and cultures.

### **What are the many forms and roles of CS in the context of lyric translation?**

From a grammatical point of view, there are three types of CS (intra-sentential, inter-sentential, and tag switching). Regarding the expressions above that have CS, the prominent kind of CS used is inter-sentential switching occurs at a clause or sentence boundary, in which each clause or sentence is in one language or another. Approximately it occurs in 36 of the above-mentioned sentences and expressions. Whereas intra-sentential CS occurs in a few of the above detailed sentences and expressions.

Other social characteristics like the participants, the environment, and the topic of the conversation should all be considered when determining the type and frequency of CS.

When determining the function of using CS in the above terms and expressions, it must be remembered that several purposes of CS communicate communicative social meanings, according to Gumperz (1982, pp. 75–80), who identifies six functions of CS that are employed for 1) addressee specification, 2) interjection, 3) quotes, 4) reiteration, 5) message qualification, and 6) personalization vs. objectification, It is deduced that the main function of CS in the above song's lyrics is to related strongly to addressee specification, by which the writer of song's lyrics wants to address more audience by using religious expressions, when defining an addressee as the recipient of a message, or when sending a message to a specific addressee, CS is critical. When the addressee is not immediately involved in the situation. As a result, CS invokes joining the interaction.

Semantic codes used in the above song's lyrics can occasionally convey semantically meaningful information, which is referred to as semantic significance. As CS is a technique for expressing suitable linguistic and social information, listeners understand it as a sign of the speaker's attitude, communication objectives, and emotions. CS is also used to communicate group identity, with the speaker switching to a different language to express unity with a specific ethnic or social group.

In Sami Yusuf's *Aba Al Qasim*, the researcher previously pointed out that this is a well-known name of the prophet that every Muslim knows. Here the function is to address a larger audience, which is characterized as an interlocution motivational aspect. In "Ya Habibi Ya Muhammad", the singer chose to call the prophet (PBUH) to show his emotions and attitude towards him. Thus, the communicative function here is of semantic

significance. In “Ya Shafi’I Ya Muhammad”, the writer used an inherited adjective, which is intercession, to convey the concept of seeking the Prophet’s intercession out of love and as a means of requesting the prophet’s intercession. Thus, the communicative function here is to address a larger audience to attract their attention and motivation. The purpose of this “Khayru khalqillahi Muhammad” is to emphasise that Muhammad is the best creature. The communicative function here is to emphasise the point that Muhammad is the best creature in the world and to address a wider audience. In “Ya Mustafa ya Imam al Mursalina” the writer emphasised here that the Prophet is the last of the Messengers and the leader of all of them. Therefore, the translator must choose the best equivalent with the same connotation and meaning. In “Ya Mustafa ya Shafi’al’ Alamina”, the translator emphasised that the prophet is the intercessor for all the world to address a larger audience. In Sami Yusuf’s Ya Allah ya rabbal ‘alamin, the writer aims to confirm the doctrine of monotheism and that Allah is the Lord of all this universe, which is characterized as an interlocution motivational aspect. In “Ya Rahmanu ya Rahim”, the writer calls Allah by name and glorifies him. The writer used an inherited adjective in this call to Allah, which is “Ya Rahmanu,” out of love and a request for divine mercy. Thus, the communicative function here is to address a larger audience to attract their attention and motivation.

In Maher Zain’s song, Baraka Allahu Lakuma wa Baraka alikuma, the writer used an Islamic Arabic expression to congratulate a wedding. This is because marriage is done according to the Sunnah of Allah and the Prophet, so the writer asks Allah to bless them. In (Wa jamaah bainakuma fii khair), the function here is to hope for success, happiness, and good.

In Raef Haggag’s song, the bright moon, Haggag addresses the whole nation of Muslims and reminds them of the famous Islamic incident that happened 1444 years ago (Hijrah). When the prophet Muhammad and Muslims moved from Makkah to Madinah to publish the message of Islam and escape from the harmful deeds of the non-believers, with joy and happiness, Muslims sang, “the bright moon rose over us.” It shows that the prophet is like the moon whenever he stays, as he came with the true way of faith for Muslims. As a result, Muslims should be grateful for that and thank Allah for sending him to guide them to the true path of paradise. Thus, the communicative function here is of semantic significance when the singer addresses the prophet as “the one who was sent to us.” This

is to confirm the prophet's message of publishing Islam. In the second song, Raef emphasises the holy place of Prophet Muhammad in Islam and highlights the importance of appreciating and praising him.

The author of Southern Salawat, used other names to call the prophet Muhammad, such as (Taha and Yassin), as depicted in the lyrics, "Salatu Allah A'la Taha" and "Salatu Allah A'la Yassin." The author wanted to show them the lovely place of the prophet and show the world how much Muslims belong to their prophet and religion. Hamzah Robertson's (He is one) aims to reflect what was said in the Qur'an that Allah is one, and is over everything. The semantic significance of this song is communicative to attract a larger audience to talk about Allah and the prophet. The song aims to call for Allah and feel gratitude for all the blessings Allah has given us. Hamzah Robertson's O Allah is a kind of soliloquy when the singer talks internally with Allah to help and save him from life's troubles.

The writer of the O Allah used some names of Allah, such as Ya Karim, Ya Rahman, Ya Rahim, which are generous, merciful, and forbearing Lord, to show the closeness to Allah and encourage Muslims to call on their Lord and express gratitude to Allah for everything, recognizing his presence and blessings in our lives. The semantic significance is communicative to attract the attention of the audience.

Considering the examples and the communicative semantic significance of the songs discussed above, which aim to showcase the love and devotion towards Allah and Prophet Muhammad, it raises an interesting question:

When translating bilingual writings, a translator may face difficulties transferring embedded code-switched utterances into another language as they face linguistic, cultural, and formality challenges. **So what are those difficulties that translators have when using CS in Arabic music lyrics?**

The first challenge is conveying the precise meaning of the expression without any loss or unneeded addition. When translating a term that has CS, the translator should pay attention to the linguistic features of the ST and render them as appropriately as possible. With regard to the general meaning of the transferred code into the TT, there is not much change here. However, for stylistic and aesthetic reasons, the message in this code was

not effectively delivered in the TT because Arabic is the language of Islam and religion. One of the most difficult tasks for an Islamic religious translator is deciding which cultural problems should be prioritized: the source language's cultural features, the TL's cultural aspects, or a combination of the two. In some CS cases, a good knowledge of Arabic Islamic terms is required to understand particular words or expressions and avoid the trap of phonetically or orthographically similar terms. Moreover, the current paper claims that the translator should stick to the ST when translating CS expressions to deliver the intended meaning precisely.

The second challenge a translator of religious CS faces is a cultural and religious. Translating Arabic Islamic items into English should have a good knowledge of the Arabic Islamic culture and vice versa. It is crucial to know the culture and religion from a good view to be able to render it into another language correctly. However, deciding which cultural problems should be prioritized: the source language's cultural features, the TL's cultural aspects, or a combination of the two, is another problem a translator of such texts faces.

The third challenge is the rigidity and formality of the Islamic and religious texts. Because of the unique cultural patterns that may not be available in the TL, sometimes the problem lies in the language structures and words, as you might not find equivalents or cultural patterns in the TT that help to reflect the ST intended patterns, translators realize that such items pose severe concerns and hurdles. Due to a limitation of resources, capacity translators must pick the closest similar counterpart that has a similar meaning and connotation.

The researcher in this section presents the results of the thesis. Because it is critical to grasp the concept of culture to deduce the inferences and connotative meaning implicit in culture-specific items, a person must be aware of the cultural items and patterns embedded in CS terms, especially religious terms and expressions. The translator of code-switched texts should stick to the structure of the ST when translating into another language to create a precise and clear TT without any loss or addition.

The process of CS in songs is planned and intended, as it aims to achieve a specific goal, such as attracting more audiences or calling for something. CS can be used naturally, more or less mimicking conversation, or in a more manufactured, extraordinary way.

While CS in speeches might target specific multilingual speakers and deliver the message, in songs, it is more general and cannot be understood if the TT audience isn't fluent in the two languages.

CS in song lyrics is a deliberate and planned approach, and the discourse in which it takes place is edited and documented. Furthermore, while CS in speech is typically reserved for interlocutors whom the speaker knows to be fluent in both languages involved and thus capable of fully processing the message, song lyrics are a more public form of discourse, with an audience that may include people who are not fluent in one or both of the languages involved.

The disagreement between Islamic Arabic items and their English equivalents is a fundamental obstacle that might cause a kind of confusion for the target audience when reading the TT. As a result, a translator should have a good knowledge of the ST culture and religious items if it is a religious translation.

It is worth discussing the cultural items embedded in CS terms, especially religious terms and expressions because understanding the concept of culture is essential for deducing the inferences and connotative meaning latent in culture-specific items.

While songwriters who use a specific language use that language's resources to produce diverse aesthetic effects, it's only natural for those who employ two languages in their lyrics to use CS as a resource. Just as song lyrics can be used naturally, more or less mimicking conversation, or in a more purposeful, structured way, CS can be used naturally, more or less mimicking conversation, or in a more manufactured, extraordinary way.

CS in song lyrics is a deliberate and planned approach, and the discourse in which it takes place is edited and documented. Furthermore, whereas CS in speech is typically reserved for interlocutors whom the speaker knows are fluent in both languages involved and thus capable of fully processing the message, song lyrics are a more public form of discourse, with an audience that may include people who are not fluent in one or both languages involved.

The structural features of the switches found in these lyrics are similar to those found in casual bilingual conversation; what differs is how they are distributed in regular or

symmetrical patterns, the extent to which they are repeated, and, most importantly, the delicate interplay between switches and other stylistic devices found in songs. This thesis implies that CS is an enriching resource in these songs that has been well explored and may contribute significantly to their effectiveness.

The lyrics convey Muhammad's kindness, compassion, worldwide benevolence and concern, self-sacrifice, and world-changing legacy. This is one of the reasons why the writer chooses to write the lyrics in English. That is, to reach a broader audience and introduce those teachings to audiences/listeners outside of Muslim countries. These lyrics are also appropriate for bilingual audiences who are fluent in English, and some are employed to reflect contemporary da'wa (calling for) practice, which aligns with the functionalist interpretation of Islam.

Translation of CS in religious writings or songs has been an important part of spreading the divine word. It was also used to teach new converts about religion and reflect the beauty of faith and morality worldwide. As a powerful instrument for missionary goals, it should be as accurate and precise as possible and be in harmony with sound belief. Translators must be able to understand the ST and accurately, totally, and truthfully translate it into the receptor language (RL) without changing or eliminating any of the original material.

The TL in all of the above instances is English, and the transfer is to a standard variation of Arabic. CS grabs the audience's or listeners' attention, increasing their motivation to examine the material delivered carefully. Once the audience's attention is captured, the performer can better achieve the song's purpose and convey a certain message.

## Chapter Five

### Conclusion

Translating a religious song's lyrics is not a simple task. It requires considering many aspects by which the translator can find the most equivalent meaning that carries the same connotation. This research investigates for main questions: Should CS be used by the TL (Arabic) translator? What is the most effective method for translators to use CS in Arabic lyrics? What are the various forms and purposes of CS in the context of lyric translation? What difficulties do translators face when using CS in Arabic music lyrics? The researcher used a descriptive-analytical method to describe the types and functions of CS in these songs, as well as to analyse their translations in light of their functions and the translation challenges that such songs present to translators. The data used in this thesis is made up of eight songs: "Al-Mu'allim" and "My Ummah," by Sami Yusuf, "Barak Allah Lakuma" and "Anta Alsalam," by Maher Zain, (the bright moon) and (the southern salawat) by Raef Haggag, and (He is one) (O Allah) by Hamza Robertson.

In answering the first two questions the researcher finds that religious translation is one of the most difficult types of translation because it involves specific writings with their own sanctity, and that translating such expressions into a TL is difficult due to the meaning of the ST or a part of it being lost due to the translator's ideology. The most difficult aspect of translating religious writings is losing a portion of the text or distorting the intended meaning. Furthermore, the translator's understanding of the ST's religion and society can influence the translation. When translating CS religious songs, the linguistic and religious responsibilities of the ST should be replicated in the TT in the same manner.

As for the third question, regarding the many forms and roles of CS in the context of lyric translation, the researcher finds that the primary function of CS in the above song's lyrics is deduced to be closely related to the speaker's attitude, communication objectives, and emotions. The songs' communicative functions are the most essential details in the text.

As for the challenges, when translating bilingual writings, translators may face difficulties transferring embedded code-switched utterances into another language due to linguistic, cultural, and formality challenges. The first challenge is conveying the precise meaning

of the expression without any loss or unneeded addition. The second challenge a translator of religious code-switched items faces is a cultural and religious one. It is important to know the culture and religion from a good view to be able to render it into another language correctly. The third challenge is the rigidity and formality of the Islamic and religious texts. The disagreement between Islamic Arabic items and their English equivalents is a fundamental obstacle that can cause confusion for the target audience when reading the TT. The translator of code-switched texts should as much as possible stick to the structure of the ST when translating into another language to create a precise and clear TT without any loss or addition.

Translating religious writings has played a significant role in spreading the message of Allah. It was also used to teach new converts the fundamentals of religion and to reflect the beauty of morality and faith around the world. It should be as accurate and precise as feasible and must be in accordance with sound belief in order to be effective for missionary aims. To do this, translators must comprehend the ST and translate it precisely, faithfully, and completely into the TL, without changing a single word of the original text.

### **5.1 Recommendations**

The researcher suggests the following recommendations:

1. Researchers should study the socio-cultural and linguistic context in which CS happens, and investigate how these factors influence the types and functions of CS in the Arabic lyrics.
2. Researchers should choose another sample of Arabic songs with various kinds of CS and analyse their lyrics using a thorough and systematic methodology.
3. Researchers should conduct a comprehensive review of the existing literature on CS in Arabic lyrics and related fields in order to identify research gaps and possible areas for future research.

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## Appendices

### Appendix (A)

#### Songs

##### 1. Al-Mu'allim

We once had a teacher, the teacher of teachers he changed the world for the better

and made us better creatures

oh Allah we have shamed ourselves we have strayed from Al-Mu'allim

surely we have wronged ourselves what will we say in front of him oh Mu'allim

he was Muhammad صلى الله عليه وسلم

Muhammad, mercy upon mankind

teacher of all mankind Aba Al-Qasim

Muhammad يا حبيبي يا شفيعي يا

Muhammad خير خلق الله

(يا مصطفى يا إمام المرسلين يا مصطفى يا شفيح العالمين)X2

he prayed while other slept while others ate he had fast

while they would laugh he wept until he breathed his last

his only wish was for us to be

among the ones who prosper ya Mu'allim peace be upon you

truly you are our teacher oh Mu'allim

he was Muhammad صلى الله عليه وسلم

Muhammad, mercy upon mankind teacher of all mankind

Muhammad يا حبيبي يا شفيعي يا

يا رسولي يا محمد يا بشيري يا محمد يا نبيي يا محمد

عشق قلبي يا محمد نور عيني يا محمد

he taught us to be just and kind and to feel the poor and hungry  
help the wayfarer and the orphan child and to not be cruel and miserly

his speech was soft and gentle like a mother stroking her child  
his mercy and compassion were most radiant when he smiled

he was Muhammad صلى الله عليه وسلم

Muhammad ,mercy upon mankind teacher of all mankind Aba Al-Qasim

Muhammad يا حبيبي يا شفيعي يا محمد

(خير خلق الله محمد يا مصطفى يا إمام المرسلين يا مصطفى يا شفيع العالمين)

Mualeeeeem

## 2. My Ummah

My Ummah, My Ummah

He will say

on that day رسول الله

Even though we've strayed from him and his way

My brothers, my sisters, in Islam

Let's struggle, work, and pray

If we are to

Bring back the glory of his way

CHORUS:

يا رب العالمين

يا رحمن يا رحيم

يا ربي

Let the Ummah rise again

Let us see daylight again

Once again

Let's become whole again

Proud again

'Cause I swear with firm belief in our hearts

We can bring back the glory of our past

My ummah, my ummah

He will say

on that day رسول الله

Even though we strayed from him and his way

Look at where we were

And look at where we are

And tell me

Is this how he'd want it to be?

Oh no! Let us bring back our glory

يا الله يا رب العالمين

يا رحمن يا رحيم

يا ربي

Let the Ummah rise again

Let us see daylight again

Once again

### **3. Baraka Allahu Lakuma**

We're here on this special day

Our hearts are full of pleasure

A day that brings the two of you

Close together

We're gathered here to celebrate  
A moment you'll always treasure  
We ask Allah to make your love  
Last forever  
Let's raise our hands and make Du'a  
Like the Prophet taught us  
And with one voice  
Let's all say, say, say  
(بارك الله لكما وبارك عليكما وجمع بينكما في خير)X2  
From now you'll share all your joy's  
Through heart-ship to support each other  
Together worshipping Allah  
Seeking His pleasure  
We pray that He will fill your life  
With happiness and blessings  
And grants your kids who make your home  
Filled with laughter  
Let's raise our hands and make Du'a  
Like the Prophet taught us  
And with one voice  
Let's all say, say, say  
بارك الله لكما وبارك عليكما  
وجمع بينكما في خير  
بارك الله لكما وبارك عليكما  
وجمع بينكما في خير  
بارك الله، بارك الله  
بارك الله، بارك الله

بارك الله لكم ولنا

بارك الله لكم ولنا

الله بارك لهما، الله آدم حبهما

الله صلّي وسلّم على رسول الله

الله تب علينا، الله ارض عنا

الله اهدي خطانا

على سنة نبينا

Let's raise our hands and make Du'a

Like the Prophet taught us

And with one voice

Let's all say, say, say

بارك الله لكما وبارك عليكما

وجمع بينكما في خير

بارك الله لكما وبارك عليكما

وجمع بينكما في خير

بارك الله لكما وبارك عليكما

وجمع بينكما في خير

بارك الله لكما وبارك عليكما

وجمع بينكما في خير

#### 4. Anta Alsalam

There's something on my mind, On my mind

I just can't get it right, Can't get it right

It doesn't go away, It doesn't go away

Even though I try to ignore it

I just want peace of mind, I want peace of mind

I feel like breaking down time after time

And it keeps coming back, always coming back

All my life doubting was a part of me

Day and night I fight my insecurities

Asking why, why am I, who am I

I just want some peace of mind

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

O God I need Your peace, I need Your peace

I still believe with hardship comes ease

Make this stress go away, go away

All my life I know You've been guiding me

You're the One, the One who knows my destiny

I'll be alright, I'm sure that You'll look after me

You know what's inside of me

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

All my life I know You've been guiding me

You're the One, the One who knows my destiny

I'll be alright, I'm sure that You'll look after me

You know what's inside of me

All my life I know You've been blessing me

You're the only One, the One who knows my destiny

I'll be alright, I'm sure that You'll look after me

You know what's inside of me

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

أنت السلام

ومنك السلام

تباركت يا

يا ذا الجلال والإكرام

## 5. The bright moon (Raef Haggag)

طلع البدر علينا من ثنيات الوادع

وجب الشكر علينا

(ما دعا الله داع) x2

Oh the bright moon rose over us

from the valley of Wada'

And we owe it to show all our gratefulness

(when the call is for us all!) x2

ايه المبعوث فينا

جئت بالأمر المطاع

جئت شرفت المدينة

(مرحبا يا خير داع) x2

Anta shamsun anta qamarun

Anta nourun 'ala nour

Anta misbahussuduri

Yahabibiya Rasul

طلع البدر علينا

من ثنيات الوادع

You have brought to this city nobleness

Welcome best caller to the way!

## 6. Southern Salawat (Raef Haggag)

A world so lost, a world in pain

A world in need as mercy came

A calming peace, a love like rain  
Our hearts will sing and praise his name

صلاة الله سلام الله

على طه رسول الله

صلاة الله سلام الله

على يس حبيب الله

صلاة الله سلام الله

على يس حبيب الله

A living guide, his light will bring  
The best in us to everything  
O Allah, send Your peace and blessings  
In loving praise his name we'll sing

صلاة الله سلام الله

على طه رسول الله

صلاة الله سلام الله

على يس حبيب الله

صلاة الله سلام الله

على يس حبيب الله

إلهي سلم الأمة

من الآفات والنقمة

ومن همٍ ومن غمة

استجب دعاءنا يا الله

إلهي نجنا واكشف

جميع أذيةٍ واصرف

مكائد العدا والطف

استجب دعاءنا يا الله

[x2]صلاة الله سلام الله

على طه رسول الله

صلاة الله سلام الله

على يس حبيب الله

صلاة الله سلام الله

على يس حبيب الله]

صلاة الله سلام الله

على يس حبيب الله

على يس حبيب الله

الصلاة والسلام

الصلاة والسلام

الصلاة والسلام

## 7. He is one (Hamza Robertson)

Allah Allah Allah (X2)

He Is One

Allah Allah Allah (X2)

He Is One

**CHORUS:**

He's With Us All

Can't You Hear His Call?

هو الله

Don't Go Far At All  
Just Look Inside Your Soul

هو الله

I Feel One With Everything Around Me  
I Look Around And Everything Astounds Me  
With All The Beauty And The Life That Surrounds Me

سبحان الله (X4)

And With This Feeling (X2)  
Time Escapes Me  
With All Your Blessings (X2)  
Your Love Lifts Me  
He's With Us All  
Can't You Hear His Call?

هو الله

Don't Go Far At All  
Just Look Inside Your Soul

هو الله

## 8. O Allah (Hamza Robertson)

يا إلهي لك الحمد ، الله

يا إلهي لك الشكر ، الله

على فضلك و جودك

على فضلك و جودك

الله الله

Oh Allah your blessings are so many  
They're too many to count

الله الله

Oh my Lord as much as I praise you

I can't thank you enough

الله

ربي يا كريم يا رحيم يا حلِيم

ربي يا غفور يا صبور يا شكور

ربي يا رحمن يا مَنَّان يا حَنَّان

ربي يا غفَّار يا قهَّار يا ستَّار

يا الله

In the morning

In the evening

In everything I do

Times of hardship

Times of ease

I only turn to you

الله

Every teardrop

Every breath

I know that it's from you

All my life and even my death

I dedicate to you

الله الله

Oh Allah your blessings are so many

They're too many to count

الله الله

Oh my Lord as much as I praise you

I can't thank you enough

الله

ربي يا كريم يا رحيم يا حلِيم

ربي يا غفور يا صبور يا شكور

ربي يا رحمن يا مَنَّان يا حَنَّان

ربي يا غَفَّار يا قَهَّار يا سَتَّار

يا الله

You are the one

The only one

You have no partners

You have no son

You gave me life

You gave me sight

Lead me from darkness into the light

الله الله

Oh Allah your blessings are so many

They're too many to count

الله الله

Oh my Lord as much as I praise you

I can't thank you enough

الله



جامعة النجاح الوطنية

كلية الدراسات العليا

## التناوب الديني في كلمات الأغاني العربية: بما في ذلك الأنواع والوظائف وتحديات الترجمة

إعداد

اباء تيسير جدعة

إشراف

د. سفيان أبو عرة

قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس - فلسطين.

2023م

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### الملخص

تعد اللغة نظامًا من الرموز العرفية المنطوقة أو المكتوبة أو الموقعة، وتعدّ وسيلة يستخدمها البشر للتعبير عن أنفسهم بمثابة أعضاء في المجتمع ومساهمين في ثقافته. ويستفيد الأشخاص الذين يرغبون في المساهمة في التنوع الثقافي والإفنتاح من التعددية اللغوية. وقد يواجه المترجم جوانب مختلفة عند ترجمة نصوص متعددة اللغات خاصة إذا اضطر إلى نقل رموز أجنبية مدمجة من لغة أخرى غير اللغة السائدة في النص المنقول منه إلى النص المنقول إليه خاصة عندما يتعامل المترجم مع نص ديني. وتهدف هذه الرسالة إلى دراسة كيفية استخدام التناوب اللغوي والترجمة في كلمات أغاني عربية، مع التركيز على بعض الاختلافات بين كيفية استخدامها في هذه الأغاني وكيفية استخدامها في مجالات أخرى. ستعرض هذه الرسالة الوصفية والتحليلية مجموعة من أغاني سامي يوسف وماهر زين وريف حجاج وحمزة روبرستون. وتشير الدراسة أنه يجب أن يكون هناك فهم أعمق للتناوب اللغوي الفني والمصطلحات من حيث السمات اللغوية والإبداعية من أجل ترجمة كلمات الأغاني متعددة اللغات بطريقة مثلى. وتعرض الدراسة الى مناقشة بعض الصعوبات المتعلقة بنقل حالات التناوب اللغوي إلى نصوص اللغة المنقول إليها من حيث تصنيف استراتيجيات التناوب اللغوي. وتتضمن هذه الاستراتيجيات استخدام الترجمة لاستبدال أو تكرار النص المنقول منه وإعادة الكتابة بمستويات مختلفة عن النص المنقول منه وجمع المكونات من اللغات المختلفة والكتابة مباشرة باستخدام التناوب اللغوي.

**الكلمات المفتاحية:** التناوب اللغوي، الانواع، الوظائف، وتحديات الترجمة.