PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

Ministry of Higher Education and Scientific Research

University of Ibn Khaldoun-Tiaret

Faculty of Letters and Languages

Department of English

Linguistic Dynamics in Algerian media: the Diglossic Interaction between Algerian Arabic and Modern Standard Arabic the case study of khalouna positive

A Dissertation Submitted in Partial Fulfilment for the Requirements of Master's Degree in Linguistics

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Academic Year: 2024/2025

Dedications

To our parents and family members;

To our sisters and brothers;

To our friends;

To all those who supported us with their advice, encouragement, and unwavering help throughout our journey.

MEHENNI Hadjira & LABIOD Ahlem

ACKNOWLEDGMENTS

We are grateful to Allah for giving us the strength to pursue our learning path over all these years, and to complete this research. We would like to express our sincere appreciation to our supervisor, **Professor Mohamed HEMAIDIA**, for his guidance, support, patience and enormous help. We consider ourselves very fortunate to have had him, first as a competent and dedicated teacher in phonetics whose high standards and hard work pushed us to improve, and now as our supervisor in this work, and he will forever remain the highest model we aspire to, and we look forward to walking in his footsteps.

Our sincere thanks go to the members of the board of examination, namely **Dr. Ghlamallah HEMAIDIA** and **Dr. Amina ABDELHADI**, for having accepted to read and evaluate our research work.

We also extend our deepest gratitude to all our teachers at the Department of English for their dedication, and continuous support throughout our academic journey. Their impact goes far beyond the classroom, and for that, we are truly grateful to all of them

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LIST OF PHONETIC SYMBOLS

1. Phonetic Symbols of Arabic Sounds

Letter	Name	Symbol	Letter	Name	Symbol
ا	ʔalif	/a/	ص	ṣa:d	/ṣ/
ء	hamza	/ʔ/	ض	ḍa:d	/ḍ/
ب	ba:ʔ	/b/	ط	ṭa:ʔ	/ṭ/
ت	ta:ʔ	/t/	ظ	ẓaaʔ	/ẓ/
ث	θa:ʔ	/θ/	ع	ʕayn	/ʕ/
ج	ǰi:m	/ǰ/	غ	Ɣayn	/γ/
ح	ħa:ʔ	/ħ/	ف	fa:ʔ	/f/
خ	xxaʔ	/x/	ق	qa:f	/q/
د	da:l	/d/	ك	ka:f	/k/
ذ	ða:l	/ð/	ل	la:m	/l/
ر	ra:ʔ	/r/	م	Miim	/m/
ز	za:y	/z/	ن	nu:n	/n/
س	si:n	/s/	ه	haaʔ	/h/
ش	ʃi:n	/ʃ/	و	Waaw	/w/
ي	yaaʔ	/y/			

Abstract

This study investigates the linguistic dynamics in Algerian media, focusing specifically on the TV show 'Khalouna Positive' through the framework of diglossia. It studies the coexistence and functional distribution of Modern Standard Arabic (MSA) as the High variety and Algerian Arabic (AA) as the Low variety. A mixed-method approach is employed: qualitative content analysis of selected episodes highlights instances of diglossia and code-switching, while a questionnaire gathers viewers' attitudes towards language use. The findings reveal a clear functional separation between MSA and AA, with frequent occurrences of code-switching. Respondents express a preference for using AA in entertainment contexts, while MSA is maintained as the preferred language in formal situations. The results provide valuable insights into language practices in Algerian media and suggest potential directions for future research. This study enhances a broader understanding of language ideology in multilingual societies and emphasizes the media's role in reflecting and shaping linguistic norms in contemporary Algeria.

Keywords: Diglossia, Algerian media, code-switching, language attitudes, Khalouna *Positive*,

General Introduction

Language, being a uniquely human trait and fundamental to its existence, has attracted the interest of many scholars and philosophers. Since ancient times, it was initially studied under the framework of philology, which is the humanistic study of language and oral traditions. The modern era marked the emergence of linguistics as a scientific discipline and its various subfields that developed later. Among them is sociolinguistics, which studies the relationship between society and language. From a sociolinguistic perspective, Algeria is regarded as a multilingual nation where many languages come at play, including Arabic with its varieties, Classical Arabic (CA), Modern Standard Arabic (MSA) and Algerian Arabic (AA), in addition to other languages such as Tamazight, and French; This linguistic richness and the contact between the afore mentioned language gave birth to many phenomena, including diglossia which will be the major focus of this thesis. Ferguson (1959), a key figure in the diglossia studies, defined it as the coexistence of a highly prestigious variety of language in formal settings, media being one of them, alongside a low variety used in everyday interactions. In Algeria, MSA is a high variety, which is used in formal communication, such as in the news media, educational system, and religious settings, while Algerian Arabic is the low variety used in everyday speech.

Given the importance of Media, significantly influencing and being influenced by language, makes it a worthy subject of investigation in our case. While diglossia, as defined by Ferguson, is the coexistence of a highly prestigious variety of language in formal settings, media being one of them, alongside a low variety used in everyday interactions. However, in real-life applications, this distinction often blurs, as media frequently blends these varieties.

Furthermore, speakers' attitudes toward language use in media are essential, as they can decide how effectively messages are communicated and perceived, highlighting the dynamic relationship between language and media in society .

The motivation behind conducting this research is related to the unique Algerian diglossic linguistic environment where Modern Standard Arabic (MSA) and Algerian Arabic (AA) coexist. This complex linguistic landscape provides a context for studying language use in media. Another reason behind doing this research is the role of media in society, meaning its role in shaping public opinion and language practices. Understanding how these two varieties of Arabic are used in media can provide valuable insights into language dynamics. Despite some research on diglossia and language use in Algeria, limited attention has been given to the specific interaction between AA and MSA in the media. This study fills that gap.

In order to investigate this subject the following questions are asked:
Main question : How does the diglossic interaction between Algerian Arabic and Modern Standard Arabic manifest in Algerian media?
Sub-Questions : 1_What are the social functions of AA and MSA in different media genres (news, entertainment, and advertising)?
2_ What are media consumers' attitudes toward the use of Algerian Arabic and Modern Standard Arabic in media contexts?

The choice of the methodology and research design was done according to the study's questions and objectives. The research employed the mixed methods approach for the data collection process combining a qualitative and a quantitative approach that will provide valuable insights for studying real-world media practices and the perspectives of media consumers. Therefore, two different methods of investigation are used in this study: content

analysis and a questionnaire, which allows for a more comprehensive understanding of the hypotheses.

Main hypothesis: AA and MSA serve complementary functions in Algerian media, with MSA being used in formal contexts (e.g., news and official programs) and AA used in informal settings (e.g., entertainment and advertising).

Hypothesis 1: Media professionals and audiences switch between AA and MSA based on contextual factors, such as audience type (general public vs. educated professionals) and formality (formal vs. informal settings).

Hypothesis 2: Media consumers in Algeria have more positive attitudes toward the use of Algerian Arabic in entertainment media reflecting a shift towards more localized, accessible communication . while they prefer Modern Standard Arabic in news and formal media contexts.

This research may offer a comprehensive understanding of the functional roles of AA and MSA in Algerian media discourse. It sheds light on how language choice in media affects audience language practices in the Algerian speech community. By investigating how language choice in media relates to Algerian identity and cultural expression, the study can contribute to discussions on language and national unity and to the knowledge on diglossia, and code-switching phenomena in media discourse, particularly within the North African context.

CHAPTER ONE

Literature Review:

Theoretical and Empirical Foundations of Language Choice in Algerian Media

Introduction

The language choice in media is a critical area of sociolinguistics research, particularly in multilingual communities, for understanding the complex sociolinguistics dynamics that shape public discourse. Algeria's linguistic landscape as a multilingual country is shaped by its colonial past, language policies, and the constant negotiation of local and formal forms. This is a context where Modern Standard Arabic, Algerian Arabic, Berber varieties, French and increasingly English coexist in a dynamic hierarchy, each serving a distinct function and carrying specific cultural, political, and social connotations. Media is a powerful tool for communication that offers a rich source to observe language attitudes, how these language varieties are employed to convey messages, construct identities, and engage different audiences.

Among various forms of media, television is chosen for its wide reach and its ability to reflect everyday interactions. Khalouna Positive TV show, a popular Algerian TV show, is selected as the case study. The TV program has a wide viewership as it blends humour, moral discourse, and public awareness to discuss topics that reflect societal concerns. The program's deliberate interplay between MSA and AA and the use of code-switching provides valuable insights into how media producers navigate Algeria's linguistic diversity to connect with audiences, negotiate identity, and convey meaning.

This chapter sets the foundation for the entire thesis by reviewing key theoretical frameworks that discuss diglossia, the main focus of the study, as well as other relevant phenomena, like code switching, also by discussing studies on language use in Arabic-speaking countries and especially in Algerian media. Lastly, by establishing the theoretical lens through which both the linguistic data collected from Khalouna Positive Show and the responses from the questionnaire will be interpreted and analysed. This chapter provides the

theoretical tools needed to understand and study the linguistic dynamics of Algerian varieties used in media.

1.1. Theoretical Framework

1.1.1. The Concept of Diglossia:

Diglossia, as a term, was first used by the German linguist Karl Krumbacher (1902), but the American sociolinguist Charles Ferguson was the one who developed it as a sociolinguistic concept in the mid-20th century (as cited in Gkaragkouni, 2009, p.28). On the other hand, as a phenomenon, it dates back to ancient civilisations, where different language varieties were used for specific functions or domains of communication. For example, in ancient Egypt, hieroglyphs were used for religious texts and monumental inscriptions, while hieratic script was employed for administrative and daily activities.Similarly, in ancient Mesopotamia, cuneiform script was used for monumental inscriptions and official documents, whereas a simplified version known as Old Babylonian was used for everyday communication .

However, diglossia originated in the context of the Greek language situation. Sayahi (2014) says that, in Greece, up to 1976, two varieties of Greek were in use. Demotic was the spoken variety that evolved from classical Greek. It was used by all native speakers. Katharevousa, on the other hand, was artificially developed in the nineteenth century from classical Greek. Katharevousa was declared the official language in 1834. Then, it became the language used in education and administration until Demotic, which had gone through a process of standardisation and was recognised as the new national language. Therefore, the diglossic situation ended in 1976 (pp.1-2).

1.1.1.2 Ferguson's Model of Diglossia

Charles Ferguson introduced diglossia as a linguistic model in his 1959 article named "Diglossia ", where he defines it as:

> A relatively stable situation in which, in addition to the primary dialects of the language (which may include standard or regional standards), there is a very divergent highly codified (often more grammatically complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation.

<div align="right">Ferguson (1959:336)</div>

This definition paved the way to understand the linguistic landscape within a speech community in which one language variety is the High — the standardised, prestigious and sophisticated variety — used in formal contexts, in contrast, the other variety is the Low, a less prestigious reserve for informal contexts. According to Ferguson's view, diglossia is the coexistence of two forms of the same language: the high (H) variety and the low (L) in each specific context. In other words, H and L are in a complementary distribution (p.340).

Ferguson's classical model of diglossia is multifaceted as it takes into consideration different characteristics.

Examples of different situations where each variety is used:

Different possible situations	H	L
Sermons in mosques or churches	✖	
Speech in parliament, political speech	✖	
University lecture	✖	
Conversation with family, friends, colleagues		✖

News broadcasts	✘	
Folk literature		✘
Poetry	✘	
Instructions to servants, waiters, and workmen		✘
caption on political cartoon		✘

Table 1: Ferguson's possible situations of H and L variety use

Holmes (2013) supports Ferguson's perception of diglossia by highlighting the vocabulary differences between the high (H) and low (L) varieties. According to Holmes, the H variety often includes technical and formal terms, while the L variety contains words for everyday objects (p.28). She illustrates this with an example from classical Arabic, where the H variety is considered the language of the Qur'an and used in formal conversations. In contrast, the L variety serves as the colloquial dialect used as the mother tongue by Arab people (pp.27-28).

Ferguson (1959) proposes that diglossia exhibits several key features:

1. Function: It is the most important feature of diglossia. It is the specialisation of function for H and L. In a certain situation, only H is appropriate and in others only L.

2. Prestige: Speakers regard H as superior to L. In other words, H is the variety that is used by rich people since they think that H is beautiful and better to express their thoughts.

3. Literary heritage: according to Ferguson, H is for written literature. Most writers use the standard variety; therefore, their production is considered to be a legitimate practice.

4. Acquisition: Adults use L when they speak to children, and children speak L when they speak to one another. Thus, L could be considered as the mother tongue. In addition to that, a speaker uses L at home easily because the acquisition of L is acquired implicitly; whereas, the

speaker comes to learn H at school with rules and norms.

5. Standardisation: H shows specialised grammar, dictionaries, as well as treaties on pronunciation and style.

6. Stability: Diglossia is always the use of H and L. It can never be the use of one language, and borrowing some lexical items from H to L does not mean that diglossia tends to be stable.

7. Grammar: H has grammatical structures that cannot be found in L

8. Lexicon: H includes in its total lexicon technical terms and learned expressions which have no regular L equivalents. Also, L includes in its total lexicon popular expressions and the names of very homely objects or objects of localised distribution which have no regular H equivalents. To illustrate this point, the vocabulary of H cannot be found in L.

9) Phonology: H and L phonologies may be quite close in the sense that L phonology is the divergent features of H. For instance, Syrian and Egyptian Arabic frequently use /s/ for / θ/ in oral use of classical Arabic (pp.335-338).

1.1.1.3 Fishman's Model of Diglossia

Joshua Fishman (1967) expanded the concept of diglossia from the traditional view of the use of one language and its dialect to a more general definition where it is the coexistence of two genetically unrelated languages, referred to as the **H** language and the other as the **L** language. In this regard, speakers need to be bilingual and proficient in both languages. Fishman illustrates this type of diglossia with the example of Paraguay, where people speak Spanish for education, religion, and politics, but use Guarani at home (p.31).

Additionally, Fishman (1967) states''…since Ferguson (1959) first advanced it, the term diglossia has not only become widely accepted by sociolinguists and sociologists of language, but it has been further extended and refined'' (Fishman 1967: p.29)

In other words, it can be said that Fishman's view of diglossia is just a continuation of

what Ferguson said about diglossia. To further support this point, Stępkowska (2012) declares that Fishman's contribution can be considered as a continuation of, and at the same time a criticism of, Ferguson's definition of diglossia (p.204). From this view, Cumperz says that Diglossia is also the use of separate dialects, registers or whatever kind (as cited in Fishman, 1967, p.75). Although Fishman's view of diglossia is mainly restricted to bilingualism, he advances the view that diglossia can stand without bilingualism and bilingualism can stand without diglossia, and sometimes neither diglossia nor bilingualism is in a community. It is crucial to understand that Fishman's contributions to the concept of diglossia were strongly motivated by his desire to protect indigenous and minority languages. As in the 1950s and 1960s, when linguistic standardisation was highly promoted despite its harmful effects on minority languages and local dialects. At the same time, linguistic hierarchies were imposed by colonisations that were detrimental to indigenous languages. With decolonisation came opportunities for language planning that could support indigenous languages, although the coloniser's language remained the prestigious H variety. Fishman proposed that if each language were assigned a specific domain of use, "its own space, in which it and it alone is normatively expected," it could help preserve the language's vitality and the L in particular.

1.1.1.4 Diglossia in the Algerian context:

The Algerian linguistic landscape is rich and diverse, with many languages including Modern Standard Arabic (MSA), Algerian Arabic (AA), Berber (Tamazight) and its varieties, and French. This mixture reflects a linguistic phenomenon known as multilingualism within the Algerian speech communities. Each language is used in specific domains and contexts: MSA in schools, AA at home and day-to-day conversation, French for science and technology. Multilingualism is a complex phenomenon rooted in the country's history and culture, referring to the coexistence of more than two different languages within the same speech community. In addition to multilingualism, there is another sociolinguistic phenomenon that exists in the Algerian context known as DIGLOSSIA. The term Diglossia was first introduced by the linguist Charles Ferguson, who defines it as the coexistence of

two different language varieties of the same language, in which Modern Standard Arabic is the high variety (H) and Algerian Dialectal Arabic is the low (L) variety, each one serving a specific function and used in a particular context. Communication among Algerian speakers involves a mixture of codes, meaning speakers often switch from one language to another within the same conversation. For instance, an Algerian speaker can start his/ her conversation in Arabic and end it with French or Berber. This code switching reflects the flexibility and the productivity of the Algerian speaker.
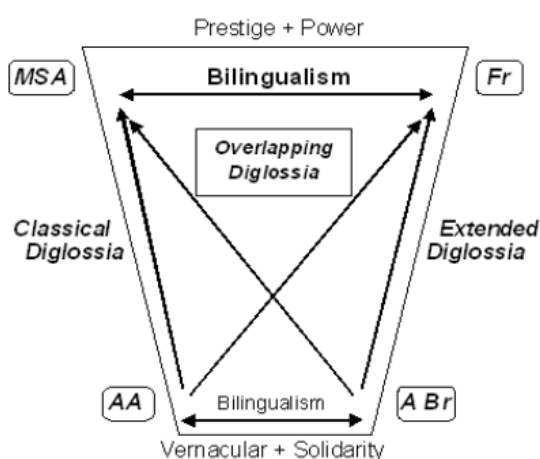
Figure 2: Language relations in Algerian society (Source: Z. Dendane, 2014).

1.1.2. Language Variation and Functional Distribution

"The most important feature of diglossia is the establishment of rigid and complementary sets of exclusive functions where (H) occurs only in situations where it is not appropriate for (L) to occur" (Mamouri, 1998 : p 32)

1.1.2.1. Distribution of MSA and AA According to Context and Formality

Modern Standard Arabic (MSA), the High variety, and Algerian Arabic (AA), the Low variety, exhibit different patterns of use based on the level of formality and the context in which they are used. MSA, on one hand, is never used in informal interaction; it is used only in formal contexts such as official ceremonies, news broadcasts, education, legal proceedings,

and serving as the national and official language of the state. AA, on the other hand, is used in informal contexts only, for example, in entertainment programs, everyday conversations and family gatherings. In formal settings, such as education, Modern Standard Arabic is a suitable language due to its characteristics, mainly its formal register, standardised grammatical structure and vocabulary, and its high prestige. While Algerian Arabic is preferred in casual conversations where speakers feel more relaxed in expressing their emotions, for example, Code-switching between these two distinct varieties is observed among speakers in the Algerian speech communities, in which they switch between MSA and AA depending on the level of formality and the context. Code-switching is acceptable in semi-formal contexts such as sports debate discourse in the media.

1.1.2.2. Functional Roles of Language Varieties in Formal vs. Informal Settings:

The distribution of Modern Standard Arabic and Algerian Arabic is shaped by the functions each variety carries and the context. MSA is primarily used when the communicative goal is to inform, instruct and persuade for the professionalism and neutrality that it holds. Therefore, it is often employed in formal contexts such as in education, political and religious discourse, and news reports to maintain clarity and unity. As Mamouri denote that "The (H) variety is used in formal schooling as the language of instruction and as content for literature, poetry and prose, civics, history, lectures in tertiary education, religious sermons, formal political speeches, newspaper articles and editorials, and news broadcasts." Mamouri (1998: p.32)

On the other hand, AA is used to entertain, engage emotionally and reflect everyday speech; therefore, it is used in informal settings as daily gatherings, talk shows and sitcoms. In this regard, Mamouri states that "The (L) variety is used in conversation with friends and family at home, at the marketplace and most everywhere outside of the school environment." Mamouri (1998: p.32)

The implications of this functional distribution are particularly evident in media discourse. In semi-formal media environments such as talk shows or cultural programs, people often alternate between MSA and AA based on the communicative intent, topic and targeted audience. This alternation reflects not only the functional complementarity distribution of the two varieties but also how language is used to achieve linguistic and social functions.

1.1.2.3. Application to Media Discourse and Communicative Intent:

Language is the means by which information is conveyed. Two different language varieties are used in Algerian media discourse, mainly Modern Standard Arabic (MSA) and Algerian Arabic (AA), reflecting the complex dynamics between language choice and communicative intent. MSA is often used in formal media discourse such as documentaries, educational programmes, and news broadcasts due to its standardised grammar and vocabulary. This language variety allows for conveying the information in a formal and sophisticated way. Conversely, AA is preferred in informal media discourse such as entertainment TV shows, social media content. The purpose behind choosing this variety in this context is to create a direct relationship with the audience.

The interchangeable use of these two different varieties in media discourse offers a dynamic interaction with the audience, where Modern Standard Arabic helps in educating and informing, while Algerian Arabic is used for entertainment and fostering connection. As Dendane writes, **"**What is interesting to note here is that the different 'ways of speaking' are characterized by a sort of fluid mixture of all three codes, particularly in urban and recently urbanized areas, and understood perfectly well by a large majority of people as a result of language contact situations."Dendane (2007: p.97)**.** This dichotomy reflects both the societal norms surrounding language use and the important role of media in shaping and forming

cultural identity and public discourse.

1.1.3. Code-Switching and Contextual Language Use:

Code switching is a widely spread phenomenon in multilingual communities that have been extensively studied in sociolinguistics, primarily in diglossic and bilingual contexts,i.e. in everyday communication, bilingual people rely on mixing their mother tongue with another language. Thus, these results in the appearance of this complex phenomenon termed code-switching. As Myres noted, "codeswitching is the term used to identify alternations of linguistic varieties within the same conversation " (1993, p.1). CS emerges as a communicative strategy in Algeria, where MSA and AA varieties coexist alongside foreign languages like French. Myres' **markedness model** offers a theoretical framework through which CS is explained as a rational and intentional act based on social considerations, where speakers make strategic language choices shifting between the marked and unmarked language choices depending on the context. In other words, the topic and the speaker specified whether certain linguistic behaviour was seen as marked or unmarked. Similarly, Auer (1998) focuses on the **conversational structure** of CS, where he emphasises the role of sequential environment and speaker intention. In both frameworks, code-switching is not random but highly affected by the context, driven by the audience, purpose, and setting.

1.1.3.1. Influence of audience, genre, and purpose on language shifts in media.

Language in media is not static, for it is always changing with the genres, audience demands and the purpose that each media format is willing to achieve. These factors shape how language shifts occur, influencing how the content is made and received. Media producers often specify their language to fit the audience's preferences and their linguistic backgrounds. For example, the younger generation-targeted programmes use a hybrid

language, considering that most of their young audience is generally bilingual or multilingual. They use AA and code-switch to English and French, while implementing trendy language to engage and keep them entertained. In addition, for each media genre, there are some specific linguistic norms. Formal media types such as documentaries and academic genres will use MSA the high variety, and maintain controlled language shifts to ensure clarity and credibility. Meanwhile, entertainment and comedy genres will most likely use AA and linguistic shifts extensively to keep the audience engaged and create humorous segments through unexpected language alternations. Lastly, the underlying communicative intentions affect the language choices. Where persuasive media opt for code-switching to appeal to different audiences, as in advertisements, entertainment media usually use CS for the emotional effect, while educational media use it to improve comprehension and simplify complex concepts. Understanding and applying these dynamics provides insights into how language acts as a powerful tool for connection and engagement in media settings.

1.1.3.2 Code-switching as a tool for accessibility, identity, and audience alignment

Code-switching is not just a language contact outcome that is used deliberately by bilinguals to show their linguistic competence; in fact, it is much more a strategic communicative tool that enhances accessibility, facilitates the negotiation of identity and helps in audience alignment when speaking about its use in media.

Among its most significant advantages is its role in linguistic accessibility. According to scholars such as Myres Scotton and Auer, CS is often influenced by strategic decisions that speakers make to align with interlocutors or navigate social roles. For instance, a journalist may code-switch between MSA and AA or other varieties to clarify meaning and ensure understanding, thus inviting a larger audience by making it accessible. This aligns with Blom and Gumperz's (1972) distinction between **situational** and **metaphorical code-switching**: the

former is about switching according to the situation or the participants, as in media talk shows where the host accommodates to his guests' linguistic preferences, while the latter is to discuss a topic that falls under a different domain, as in healthcare programmes. Moreover, language choices reflect the speaker's linguistic repertoire and background, which makes them tied to identity. Code-switching enables people to navigate cultural boundaries while maintaining their multiple identities and to signal their social groups for solidarity and familiarity. Bassiouny (2006) emphasises that code switching enables speakers to express their group membership and therefore their identity. In media formats such as entertainment or talk shows, CS is mostly relevant where hosts switch from MSA to AA to minimise the social distance with guests, and to English in youth programmes to enhance relatability. Finally, one of the motivations of using CS in media is the alignment with audience expectations. It is achieved through dynamic language shifts to create humour, intimacy or authority. Therefore, in multilingual communities, code-switching is not just a linguistic phenomenon but a strategic communicative tool that maintains accessibility, affirms identity, and facilitates audience alignment.

1.2. Language and Identity in Media:

1.2.1. Relationship between language choice and identity construction:

Beyond the important role of language in communication, it also plays a crucial role in strengthening the sense of belonging, as Fasold notes:

"When people use language, they do more than just try to get another person to understand the speaker's thoughts and feelings. At the same time, both people are using language in subtle ways to define their relationship with each other, to identify themselves as part of a social group, and to establish the kind of speech event they are in (As quoted in Benyelles, 2011: p.23)

Language choice is an important aspect in identity construction, particularly in the context of media in which different language varieties exist, mainly Modern Standard Arabic (MSA) and Algerian Arabic (AA). The use of AA often reflects a connection to Algerian local culture and identity; in contrast, MSA shows authority and prestige. Additionally, code choice also reflects social identities; younger generations, for example, may opt for Algerian Arabic due to its ease and familiarity to navigate their needs in a more relaxed way, while older generations may use the formal language variety, Modern Standard Arabic, to maintain tradition and respectability. Furthermore, Code-switching is highly noticeable in Algerian media in which presenters often navigate between the two codes, allowing for connecting with both younger and older generations. This CS serves as a mirror of their diverse identities and fosters connection, allowing them to engage more effectively with viewers. Overall, language choice and identity construction are interrelated, in which the code is the means by which individuals express their cultures and identities, particularly in multicultural societies.

1.2.2 Media as a site of negotiation between linguistic norms and cultural representation:

Linguistic norms and cultural representation are frequently negotiated throughout media; this negotiation can manifest in various ways, including how Modern Standard Arabic (MSA) and Algerian Arabic (AA) are represented in media discourse, and how cultural attitudes are presented. Media presenters may favour one language variety over another. For example, if they use MSA in all types of media while neglecting AA, this can result in marginalizing the latter. Using each variety in its appropriate context will guarantee the inclusive representation of both languages, in which MSA is restricted to formal media discourse such as news broadcasts and documentaries, while AA for informal contexts such as entertainment programs, discussion about youth culture or music. Media also serves as a space

where culture is presented and cultural awareness is enhanced, in which the traditions, the norms, and the heritage of the country are reflected in this space mainly through advertisement, storytelling, and TV series. Moreover, the media's role is not restricted to only cultural representation, but it also has an effect on social attitudes toward language itself. When Modern Standard Arabic became frequently used by media outlets in some contexts, they unintentionally convey that it is the correct and suitable code for prestigious and sophisticated communication, leading to the reinforcement of social hierarchies. In contrast, when they opt for Algerian Arabic in specific media discourse, as in comedy shows and entertainment programs, this use can empower the users of the dialect and reinforce their cultural identity.

1.3. Audience Perception and Language Preferences:

Language is a powerful tool of communication and even more a symbol of identity that reflects power dynamics. Given this importance, its usage in media is not only shaped by the media creators, but the audience that receives this language plays a huge part in linguistic selections. In Algeria, as a diglossic country, the reception of MSA and AA in media platforms is affected by how the audience interprets and perceives these varieties.

1.3.1. Audience perceptions and choice in Media:

In communities where multiple languages exist, like Algeria, the language choice in media plays a crucial role in reflecting the community, which is why it is hugely shaped by the audience's perception. Modern Standard Arabic, the prestigious high variety, is viewed as the language of authority and formal topics. It continues to be used in formal media formats as news, religious and academic topics; however, it may be seen sometimes detached from everyday life. On the other hand, Algerian Arabic, the mother tongue of most viewers, is highly preferred in genres like talk shows, entertainment programmes, for it is perceived as

more relatable and authentic.

In recent years, there has been a growing preference for AA, especially by young people who believe that it is emotionally and culturally expressive. In this regard, Benrabah argued that "Algerian Arabic meets more and more Arabophones' demands for both 'authenticity' and 'modernity (2005)." (Cited in Benrabah 2007,p240) .Therefore, media that use relatable varieties such as AA evoke a sense of authenticity and intimacy that formal H lacks. At the same time, the prestige that is historically associated with MSA cannot be ignored. From many Algerians' perspective, MSA is the only variety that is a symbol of professionalism and authority. According to a study done by Berabah, M 2007 about language attitudes, students chose MSA by 51.6 % when asked "The language that allows me to understand the past " and by 80 % for " The language of religious and moral values ", which highlights the importance and weight that MSA holds. The varying preferences of both MSA and AA according to media genres make the choices that media creators often take strategic choices to align with their audience and communicative goals.

1.4. Studies on Language Use in Algerian Media:

The study of language practices in media has often attracted the attention of scholars and academic researchers due to Algeria's complex linguistic landscape with the existence of multiple languages like Arabic, French and other varieties. Research has primarily focused on printed media, news broadcasting and television programs, and recently it has become increasingly interested in social media language. Several studies investigated the use of MSA, AA and French in media. For instance, Achouri (2021) examined how code-switching is a pervasive practice in traditional media TV/Radio, where she highlighted the presence of French, although it is no longer an official language, and after decades of Arabisation it is still rooted in Algerian speech, where speakers often use it to fill lexical gaps. As Miliani (2001) notes that "it is apparent; therefore, that the French language is no more that language of the

enemy, but simply a linguistic tool". (Cited in Achouri 2021: p.672)

This perspective reflects the role of the French language in media, emphasising its functional and practical role rather than its historical implications. Another study was conducted by Zahaf (2024), who discussed the role of social media in shaping linguistic identity, where she found that a large number of students opt for using short text messages, emojis and symbols for their conversation in social media to guarantee ease and speed. This trend shows that the language of the younger generation is special and different from the traditional language that is governed by grammar rules, in which nearly all participants (except one) said that they are using a mix of Arabic and Latin scripts while writing on social media. Diglossia and language shift: Belmakshouf TV show is also another study that tackled the diglossic situation in an Algerian TV show, meaning the interplay between the High variety, Modern Standard Arabic, and the Low variety, Algerian Arabic, in this show. The findings of this study show that the (H) variety is used in formal media discourse, while the (L) variety is used in informal contexts such as entertainment programs and sports debates. Another Phd thesis done by Fatima Dahou in 2017, titled " Modern Standard Arabic in Algerian Newspapers: Shuruq and El Khabar ", provides valuable insights about MSA in printed media, given the fact that it is variety used for official purposes in newspapers. She found that the use of MSA is defective due to the huge number of errors found in both selected magazines, from grammatical to stylistic and even the absence of the right punctuation that she concluded " The correct use and power position of MSA are therefore shaken at its homeland and by its people "(p.335)

Despite these valuable studies, there is still a research gap investigating interactive entertainment shows. While extensive research investigated traditional media formats, few studies focused on the language shifts and patterns in entertainment shows. This gap highlights the need to study how these shows contribute to the linguistic norms and audience

perception of intimacy, authority and modernity. Thus, this study aims to fill the gap by investigating and analysing the functional interplay between MSA and AA in Khalouna Positive TV show, an entertainment, educative youth youth-oriented one.

1.5. Relevance of the Literature to the Current Study:

The literature reviewed and the studies that were discussed provide a theoretical and empirical grounding that supports the hypotheses that were suggested for this study.

1.5.1. The Functional Distribution Hypothesis:

The Functional distribution hypothesis, which was opted to answer the main question of this study which is: " AA and MSA serve complementary functions in Algerian media, with MSA is being used in formal contexts (e.g., news and official programs) and AA is used in informal settings (e.g., entertainment and advertising)" . This aligns with Bassioumy (2009), who emphasised the institutionalised role of MSA in formal, scripted media such as news broadcasting, documentaries. Similarly, Mamouri (1998, p.10) asserts "the assignment of different functions to different languages or varieties of a language in a community has become part of modern nation-building." He noticed that AA is generally used in informal settings such as entertainment and talk shows, reflecting the spontaneity and how these media formats are emotionally charged. These studies support the idea that both MSA and AA are used in media, each serving a distinct function and appearing in specific genres. In the context of the case study '*Khalouna Positive* TV show ', this hypothesis provides a framework to analyse how MSA is used to assert authority and neutrality while AA is used to create intimacy and humour.

1.5.2. The Contextual Code-Switching Hypothesis

The contextual code-switching hypotheses 'Media professionals and audiences switch

between AA and MSA based on contextual factors, such as audience type (general public vs. educated professionals) and formality (formal vs. informal settings)'. It argues that language choice in media is not fixed but changes according to the contextual variables such as topic, audience, formality, etc. The literature reviewed aligns with this idea, such as Myres Scottone's 1993 Markedness model, which explains how speakers use language, particularly when code-switching, using their intrinsic markedness evaluator to assess which codes are marked (less common, unfamiliar) and which are unmarked (more common, excepted) in a given interaction. This model suggests that speakers switch to fit with expected norms and convey their social identity. Applying these insights to the Algerian media sphere shows how media creators alternate between MSA and AA depending on the contextual cues to achieve their communicative goals. Therefore, these findings reinforce that language choices in the selected TV show are context-driven and strategically highlight the contrasting use of MSA as a powerful, authoritative variety and AA as an emotional, authentic code.

1.5.3. The Audience Preference Hypothesis:

The audience preference hypothesis suggests that audiences favour Algerian Arabic AA over Modern Standard Arabic MSA. This hypothesis shows a notable shift toward a more relatable and localised language in Algerian media. The study by M. Benrabah (2005) supports this hypothesis by discussing the reasons behind this preference. The first reason is the relatability and emotional connection, which means that AA has an effect on the audience at a personal and emotional level, because it is the language used in everyday conversation, allowing viewers to relate more to the media content. The second reason is cultural representation and engagement, which means that the preference of AA is related to its role in cultural representation. When media presenters use AA, they often use humour, idioms and discuss social issues that reflect the Algerian culture in an authentic way, resulting in fostering the connection with the audience who favour and use AA. The last reason is accessibility and

local identity, meaning that Algerian Arabic makes the media content more accessible to a larger audience. While Modern Standard Arabic is the highly standardised variety that is used in formal contexts, it can be harder for certain audiences to understand, particularly for individuals with limited formal education. Algerian Arabic is still the easy variety spoken in the home and on the street that is understood by all people. This accessibility strengthens local identity when audiences see their dialect and culture in the media.

In addition to the literature review that is relevant to the study and aligns with its hypothesis, it justifies the mixed approach design used in Chapter 03. The latter combines qualitative content analysis data with quantitative audience questionnaire data. This combination provided the study with valuable insights about the language practices in the entertainment programme selected and the audience perception and preferences, as recommended in previous studies.

Finally, many studies covered the phenomenon of diglossia in Arab media and Algerian in specific. Little focus was given to youth-oriented programmes and entertainment media. Therefore, Khalouna Positive TV show was selected as a case study to fill in this research gap and contribute to the literature by exploring this genre and demographic.

Conclusion

This chapter explores the dynamics of language choice in Algerian media, specifically focusing on diglossia as a sociolinguistic phenomenon within the Algerian speech community. It delves into this phenomenon through the perspectives of various scholars, including Ferguson and Fishman. In the Algerian context, diglossia is characterized by the coexistence of two distinct varieties of the same language: Modern Standard Arabic (MSA) and Algerian Arabic (AA). Each variety serves a specific function and has a complementary role. MSA is usually employed in formal contexts, such as news broadcasts and educational programs,

while AA is used in informal settings, including entertainment shows and programs aimed at younger audiences. This functional distribution emphasizes the importance of context and communicative purpose in language choice, illustrating how media outlets strategically select the appropriate code to match the content and achieve specific communicative goals.

The chapter also addresses code-switching as a common communicative strategy in Algerian media. Media presenters often switch between Arabic and foreign languages, such as French or English, particularly when discussing topics related to modernity and globalization. This strategy aims to enhance relatability and increase audience engagement across diverse viewer groups.

Despite valuable findings from earlier studies, there are still research gaps, especially concerning media that target teenagers and entertainment. Previous research has largely focused on traditional, formal media, often overlooking informal content, such as the Khalouna Positive TV show. This gap underscores the need to investigate how such programs influence language choice and shape audience perceptions. Overall, the literature supports the research hypotheses regarding the interplay between the High variety (MSA) and the Low variety (AA), the role of code-switching, and the impact of audience preferences. This justifies the use of a mixed-methods approach in this study.

CHAPTER TWO

Linguistic Practices and Diglossic Tendencies in Algerian Media

Introduction

Algeria's linguistic diversity is reflected in its media, where linguistic practices are shaped and reflected. Television in particular offers an ideal space to examine and observe how speakers navigate between codes and their linguistic behaviours. The chapter aims to explore the linguistic environment of Algerian media and how both Algerian Arabic (AA) and Modern Standard Arabic (MSA) are manifested. These two varieties serve different functions, reflecting sociolinguistic norms and influencing public perceptions of formality and authenticity.

As a multilingual country, that encompasses many linguistic phenomena, including diglossia, which is the main focus of this research. Which is a sociolinguistic situation marked by the presence of two varieties used in different contexts. In the Algerian context, Modern Standard Arabic is a high variety that is used in formal contexts (e.g official ceremonies, news broadcasts). Conversely, Algerian Arabic, the low variety, is used in informal contexts (e.g family gatherings, entertainment programs). Code-switching between the two language varieties is acceptable in a semi-formal context (e.g sport debates).

Furthermore, the important role of new digital media has presented new dynamics in the Algerian linguistic landscape. The emergence of different social media platforms paved the way for more original and spontaneous expressions of Algerian culture and identity through the medium of language. This change pushed the younger generation to engage with their linguistic heritage in creative ways.

2.1 Overview of the Algerian Media Landscape

The media landscape in Algeria is diverse and multilingual, reflecting the country's complex sociolinguistic makeup. It features a combination of state-run and private outlets

across various platforms, including television, radio, print, and digital media. Arabic, in both its Modern Standard and Algerian dialects, predominantly shapes the media content, while French also holds a significant presence, especially in written and broadcast journalism. In recent years, entertainment and youth-oriented programs have become increasingly popular, influencing language practices and audience preferences.

2.1.1 Historical development of Algerian media (post-independence to present)

Media can be defined as the channels or tools that are used to store and deliver data, as well as the institutions and organisations that produce information or entertainment for the public. The focus will be on TV channels, as it aligns with the selected case study.

In Algeria, the development of the media is related to the country's political evolution, especially in the post-independence period, in 1962, from France. The media freedom was restricted due to the state's adoption of a one-party system. Due to media influence and importance, the country tried to spread national awareness and unity and the state's ideology. Therefore, Algerian satellite channels, ENTV, owned by the government, started to broadcast news and even foreign entertainment shows.

The number of TV channels and radio stations kept decreasing to keep up with the world's changes, many other channels appeared later to reach 9 ENTV channels, such as TV5 for the holy Quran, TV4 for Tamazight, and TV6 for youth. For printed media, the colonial press became nationalised, and the country initiated its own publications: *El Chaab*, an Arabic-language newspaper, on December 11, 1962; *Le Peuple*, a French-language newspaper, on December 19, 1962; and *El Moudjahid* on July 5, 1965.

The Algerian media remained monolithic in the 1970s and 80s. The content of newspapers, television broadcasts, and radio programming was still heavily monitored by the government. Since the media was used as an instrument to spread the state ideology, MSA was considered the sole legitimate language for formal media to restore national identity and

eliminate the French influence as part of the Arabization policies. However, with the introduction of political pluralism in the 1990s, the media started to experience freedom. Later in the 2000s, a significant change took place with the expansion of private newspapers and TV channels and eventually digital platforms

2.1.2 Types of media

The media landscape is a multifaceted and continuously changing environment that affects public perception and the transmission of information. Understanding the types of media is important for effectively navigating this landscape. Media can be classified in different ways, more precisely, public or private, as well as print, broadcast, or digital. Each type has its own features and role in society.

2.1.2.1 Public vs Private Media

Public media, on one hand, refers to the media that is owned and funded by the government or the public authorities. Public media are responsible for delivering information to the public and serving their interest. In addition, public media are usually controlled by authorities. Private media, on the other hand, refers to the media that are owned and operated by private individuals or corporations. It is usually funded by the owners and usually serves the needs of the profit for the owners, and subsequently, the public.

Examples of Algerian public and private channels

Public Channels	Private Channels
ENTV (Programme National / Télévision Algérienne)	Echorouk TV , Echorouk News
	Ennahar TV , El Bilad TV
Canal Algérie	Numidia News , Dzair news
A3 (Algérie 3)	Beur TV , El Djazairia
TV4 (Tamazight TV)	Samira TV , El Hayat TV
TV5 (Coran TV)	Hoggar TV
TV6 (El Chababiya)	El Heddaf TV
TV7 (El Maarifa)	Lina TV
TV8 (EL Dakira)	KBC (Khabar Broadcasting Corporation)
TV9 (El Barlamaniya)	Berbere TV

Table 1: Algerian channels examples

2.1.2.2 Print vs. Broadcasts vs. Digital media:

Media can also be categorised according to their format: print, broadcast, and digital. Firstly, print media includes newspapers, magazines, books… which is considered one of the important mediums of delivering information to the public due to its credibility and reliability. Throughout history, print media has been a cornerstone of information, simply because it offers a deeper analysis and realistic reading experience. Secondly, broadcast media, including Television and Radio, are responsible for delivering real-time information such as entertainment programmes, news broadcasts… These media can be seen as old school compared to digital media, but still have their own effect on the public, particularly Television, which can reach a huge number of audiences through auditory and visual content, which makes it suitable for real-time news, live event broadcasting, and impactful narratives. Thirdly, digital media refers to the media that use digital technology and networks as the medium for creating and delivering information. Some examples of digital media are: social

media, mobile phones... this media is one of the recent and advanced forms of media that have a large number of users due to its advantages from connectivity, personalization, and participation, even TV channels stream on these social mediums to keep up with technological advancements using platforms such youtube and facebook to connect with larger public who prefer to navigate the news in their phones.

2.1.3 Media language policy and regulation

In any modern society, the media plays a critical role in shaping and influencing public opinion and societal values. For this reason, it is called the fourth authority alongside legislative, executive, and judicial authorities. Given this power and importance, policies and regulations are necessary to guide media content. In Algeria, legal reforms have evolved in response to changing political and historical contexts.

According to Zebda (2022), Algeria's media was strictly controlled by the government during the post-independence era, where it was used for the Arabization policies, ideological unification to achieve nation-building. It was not until the 1988 October riots that the system changed into political and media pluralism, setting the stage to liberalise the press. Major legal reforms followed, starting with the **90-07 law** in 1990 that marked the establishment of the Supreme Media Council and outlined rules for journalism. Later, **Organic Law 12-15** in 2012, promoted journalists' rights by repealing prison penalties for media offences, while the **2014 Audiovisual Law** regulated private broadcasting. The media freedom and access to information were further guaranteed with **the 2016 Amendment.** Despite all these regulations, Zebda (2022) highlights that the media still faces challenges from ambiguous legal language and political pressure, calling for clearer frameworks and ethical standards.

2.2 Diglossia in the Algerian Linguistic Context:

The concept of diglossia, as first defined by the linguist Charles Ferguson (1959),

serves as a framework for understanding the Algerian linguistic landscape. Ferguson defines diglossia as the coexistence of two different varieties of the same language within the same speech community, one is called the High variety (H) and the other is the Low variety (L) each used in a specific context and for a specific purpose.

Being a part of the Arab world, Algeria is characterised by a diglossic situation in which Modern Standard Arabic (MSA) is the High variety (H), and the Colloquial forms, such as Algerian Arabic, Berber varieties hold the status of the Low variety (L). The former is used in formal context such as official ceremonies, education and news broadcasts … and the latter is used in informal contexts such as family gatherings, entertainment programs, and everyday conversations.

Joshwa fishman (1967) expands and broadens the concept diglossia in which his definition expands to cover situations in which forms of two genetically interrelated or historically distinct languages occupied the H and L varieties. Taking the Algerian speech community as an example where Algerian Arabic (AA) reserved for a more relaxed everyday setting, while the French language maintains a role in higher education and business, these two different languages serve distinct functions in different contexts which align with Fishman's extended diglossia.

The social roles of Modern Standard Arabic and Algerian Arabic are closely tied to concepts of education, prestige and identity. Modern Standard Arabic, the High variety, is generally viewed as prestigious, and related to higher social class and educational achievement. It is characterised by its formal structure and historical or cultural value. In addition, the H variety often represents a shared identity linked to cultural heritage and social unity. It is associated with national identity. In contrast, Algerian Arabic, the Low variety, is seen as more accessible and informal, associated with daily life communication, but it may lack prestige and formality attributed to the H variety. It tends to be a marker of local identity.

The use of the L variety in formal or public setting may be associated with stigma, simply because using this variety in these settings may be seen as unprofessional or a sign of insufficient education or it can be perceived as inappropriate or disrespectful, as it does not convey the same level of formality or respect expected in official environment.

2.3 Modern Standard Arabic in Algerian Media:

Language is the medium that connects media organisations to their public and allows them to engage with societal issues. There is also "a near relationship in meaning between the concepts of media and language, both concern an instrument to convey a message to an individual or to a group of people" (Van-Mol, 2010, p. 65).

2.3.1. Typical Domains and Formats Where MSA is Dominant:

In the Algerian context, Modern Standard Arabic (MSA) serves as the language of conveying information to the audience, especially in formal and official settings. This language variety is used widely in different Television programs in which everything related to religion or culture is presented in Modern Standard Arabic. In addition, national news broadcasts are also presented in MSA because it is the formal and standardised form that allows for presenting the information in an authoritative and professional tone. Furthermore, it is widely common that major newspapers and journals are written in MSA that aligns with the journalistic standards and target the Algerian reader. Documentaries are another area where Modern Standard Arabic is used, particularly those that discuss themes related to Algerian history, culture, or identity, in which MSA is the right choice for narration and conducting interviews with experts.

2.3.2. Rhetorical and stylistic features of MSA in media discourse

Language is powerful; it makes some discourses more powerful than others. This is determined by the way it is used and to what level it is mastered. MSA is not the media's formal language only for its official status but for its rhetorical strength and stylistic and symbolic value. Besides, MSA being necessary for topics that require professionalism, credibility and lexical precision, it goes beyond this to influencing people and shaping identities by the use of stylistic devices, from metaphors and allusions to antithesis, to emphasise meaning. For instance, حفروا اسم الجزائر من ذهب) they engraved Algeria's name with gold) to evoke national pride. The use of MSA in media contributes literary devices, rhyming and phonological qualities that leave an enduring impact on the hearer.

2.4 Algerian Arabic in Algerian Media:

Algerian Arabic (AA) plays an important role in informal media content, especially in entertainment programs, talk shows, and youth-oriented broadcasts. It is a relatable and accessible language that resonates with the everyday speech of the general population. Media producers frequently use AA to create a sense of authenticity, cultural connection, and emotional engagement with their audience. Its widespread use in television and radio underscores its significance as a tool for audience interaction, despite lacking official status.

2.4.1 Increasing visibility and use of Algerian Arabic across platforms

While MSA is essential in formal settings, there are other contexts where Algerian Arabic is more appropriate and effective. In recent days, there has been an increasing shift toward using AA in national media, where once it was reserved for informal settings and casual conversations; now it is used in sitcoms, talk shows, entertainment programmes, radio call-ins, and social media. The use of AA in these different media types serves different

purposes: to convey realism and reflect authentic settings in television sitcoms and talk shows, for its reliability and immediacy in entertainment programmes that usually target young people, to connect with them. Also, because AA provides spontaneity and helps in emotionally rich interactions for radio and TV call-in shows, as well as social media platforms where AA is more accessible and immediate. Lastly and importantly for humour, AA carries cultural and linguistic qualities that humour relies on, like tone, timing and familiarity; it delivers these features more naturally, especially in spoken contexts as in comedy shows and social media videos, but also in written forms as in social media posts, memes and caricatures.

2.4.2 Role of AA in shaping national identity, humour, intimacy, and accessibility pace:

Algerian Arabic plays an important role in shaping national identity, humour, intimacy, and accessibility. Being the spoken variety for everyday life, AA reflects Algerian society more than MSA. It fosters a sense of authenticity and belonging, allowing the public to interact with their language patterns, culture and social concerns. Also, it is used as a tool for humour, considering its familiarity; it delivers punchlines and jokes that Algerians relate to more. Moreover, AA promotes intimacy, connecting and minimising the distance between the speaker and the audience, especially in talk shows. Lastly, one of its key features is accessibility, which makes the content reach a broader and less educated public who might find MSA difficult to understand.

2.4.3 The shift from stigmatisation to popularisation of AA in media discourse

Algerian Arabic (AA) witnessed a shift from stigmatisation to popularisation in Algerian media. Previously, it was restricted only to daily conversation and was absent in media discourse and programs, which means if a journalist used this language variety on television would be seen as disrespectful or maybe, as uneducated. Nowadays, AA is highly

appreciated in the media, especially in entertainment TV programmes where flexibility and authenticity are valued. This transition is driven by the growing recognition of regional varieties as a linguistic heritage for their expressive, relevance and emotional power. It is dominating in digital platforms and youth programming, which has become the norm. Though it was once marginalized, now it is embraced as an authentic mode of communication, breaking the traditional hierarchies of diglossia.

Figure 2.4.1: Facebook meme   **Figure 2.4.2: A newspaper caricature**

2.5 Functional Distribution and Code Choice in Media Settings

In Algerian media, different language varieties are used based on their social functions and the context of communication. Modern Standard Arabic (MSA) is typically employed in formal settings, such as news broadcasts, political programs, and educational content, due to its prestige and official status. In contrast, Algerian Arabic (AA) is preferred in informal genres, such as entertainment, talk shows, and advertisements, where emotional expression, relatability, and audience engagement are crucial. The choice of language in media is therefore guided by communicative goals, the target audience, and the genre, reflecting a purposeful distinction between the High (MSA) and Low (AA) varieties.

2.5.1 Factors influencing language choice: audience, topic, platform, speaker profile

The choice between Algerian Arabic and Modern Standard Arabic in media is made according to sociolinguistic factors and depending on the context. Audience is a huge factor that affects media professionals' choices, which is done according to their targeted population. AA is preferred for public or youth audiences, MSA for the elite. Topic also affects code choice; MSA is used for news, religious, and political discourse to convey formality, whereas AA is used for entertainment and lifestyle shows. The platform itself differs in language use: television and radio prioritise the high variety, while social media YouTube channels use the low variety. The speaker's profile, including his educational background and profession, formulates his register, where Formal speakers like politicians and scholars often use MSA and AA when needed to simplify the jargon for the mass majority.

2.5.2 Code-switching patterns between AA and MSA in broadcast programs

The phenomenon of code-switching between AA and MSA is highly noticeable within Algerian media, particularly in TV programmes. Code-switching follows patterned sociolinguistic functions, such as topic shift and public engagement. For example, a journalist may opt for Modern Standard Arabic to deliver formal news that requires a highly standard and codified language and switch to Algerian Arabic to discuss local issues or engage with the audience spontaneously for jokes or to show emotional solidarity. This situation mirrors the country's diglossic situation and the balance between the MSA and AA.

2.5.3 Stylistic and pragmatic implications of alternating between AA and MSA

Alternating between Algerian Arabic and Modern Standard Arabic in media discourse serves several stylistic and pragmatic functions. From a stylistic perspective, it enables

speakers to navigate both formal and informal registers, balancing between authority and relatability. MSA is used to convey formality and authority while addressing serious topics that require professionalism and a neutral tone. In contrast, AA adds a casual and intimate tone with a touch of local culture, which makes it suitable for jokes, personal anecdotes, and emotionally charged conversations. On the pragmatic level, this code-switching enables presenters to signal shifts in topics, audience engagement, and communicative intentions. For instance, the host may use MSA to introduce a formal topic and shift to AA, trying to localise it and quote everyday speech to engage with the audience. This linguistic alternation enhances audience engagement and facilitates it across social strata in a linguistically diverse context like Algeria.

Here are some examples of code switching from different channels

1/ From El Heddaf TV

_ لقاء العودة راح يكون امتحان حقيقي   /liqaʔ al-ʕawda raħ yaku:n imtiħa:n ḥaqiiqiyya/

_التاريخ هنا يهدر وحدو   /altˤa:ri:χ huna jahdar waħdu:/

_من المفروض يديرونا ندوة صحفية   min almafro:d jadi:runa ndawwat saħafi:a//

_هذه هي الحقيقة لكن البعض ما يحبوش كي نتكلمو / ki   haðihi hiya al-ḥaqiiqa lakin al-baʕḍ mā yiħibbuš
/natakallamu

_هل شفت محتوى رياضي؟   /hæl ʃeft moˈħetawa rija:di:/

2/ From El Chourouk TV

_لوحة هذه رسمها , لكن رسمها بطريقتو /ˈluħ.a ˈhæ.dɪ ˈrɑs.m.ha | ˈlæ.kɛn ˈrɑs.m.ha bəˈtˤa.ri.tu/

_النص هو اللي يقدّم روحو ويستقطب المترجم / dəˈtˤaq.tˤəb ˈruħu | wjəsˈtˤaq.tˤəb il.l ˈruħu | wjəsˈtˤaq.tˤəb il.l ˈruħu | wjə.g.dəm ˈruħu ˈl.li jəˈg.dəm hu.wa ʔen.nɑs /əl.muˈtˤar.ʒəm

_ويقلب كاع الموازين /n.ˈzi.ʔ əl.mu.wæ.ʕ kaʔ ˈgləb.wjə/

_عرفت بلي انا مخدوم الأمور واحد أخر / ˈwæ.ħd ʔux.ra / wæ.ħd ʔel.ʔuˈmu:r | mxədˈdu:m ˈʔæ.næ ˈʕar.fət bəli/
_شني هي الصفات لازم تكون فيك باش تكوني مقاول ناجح
/ˈʃə.ni hɪ.jæ əs.sˤiˈfæt | ˈlæ.zəm tku:n fik | baʃ tku:.ni məˈqɑ:.wəl ˈnæ:.ʒəħ/

2.6 Diglossic Tensions and Negotiation in Media Discourse

In Algerian media, diglossic tension arises from the ongoing negotiation between formal Modern Standard Arabic (MSA) and colloquial Algerian Arabic (AA). Media professionals constantly strive to balance these language varieties to reach diverse audiences while maintaining both credibility and relatability. This negotiation often shows itself through code-switching and style shifts, reflecting broader social attitudes toward language prestige, identity, and modernity. These dynamics highlight the complexity of language use in media, where competing linguistic norms coexist and interact.

2.6.1 Public perceptions of language mixing in the media

Traditionally, Modern Standard Arabic (MSA), the high variety, occupies the status of the language of media discourse used by news anchors to present information. Algerian Arabic (AA), the low variety, was marginalised and stigmatised in the media. It was restricted to everyday communication and informal interaction. However, this traditional division witnessed a big change, particularly in media outlets. Algerian Arabic became more valued by

the audience, meaning they appreciate this language variety in media and even the mix between the two codes. Code switching is often acceptable in semi-formal settings such as entertainment programs, sitcoms, and talk shows where youth are the targeted audience. This audience sees AA as the suitable variety that reflects the Algerian identity. However, other segments of the population may still favour Modern Standard Arabic, seeing it as the formal variety, and the increasing Algerian Arabic is seen as a threat to their cultural heritage. This tension between the two different varieties put the media professional in a situation where they needed to make a decisive choice.

2.6.2 Criticism and acceptance of using AA in formal media outlets

This division in opinions between acceptance and refusal of using AA in media is justified by many reasons, which will be discussed.

Criticism: Despite the increasing presence of AA in media, its use in formal contexts remains a subject of debate. Many language purists and educators, and segments of the public, argue that using AA in formal media weakens linguistic standards, undermines the formal register required for serious discourse. In this line, AA is viewed as inappropriate for conveying complex and technical content due to its lack of precision and limited vocabulary. Another concern is regional variation; AA is not unified across all Algeria because of the existence of many different dialects with distinct phonological, lexical and syntactical features. The latter challenges the media to create equally comprehensible content for the population. Lastly, for many, MSA is not just a tool of communication but a symbol of Arab-Islamic identity and culture that resisted more than 130 years of colonisation and a code that unifies Algerians.

Acceptance: There is a growing acceptance of AA in the media that views this shift as practical and necessary. Supporters of AA argue that it improves audience comprehension and inclusivity for those with limited formal education to help media creators reach broader

demographics and reduce language barriers. Another reason is authenticity; AA is perceived as the authentic code used in everyday life, which carries cultural and humorous expressions that reflect Algerian society. Audience perception of AA as more relatable and emotional, leading them to interact positively with content using AA the reason why entertainment and talk shows opt for it. In this context, the acceptance of AA is not necessarily a rejection of MSA, but as an accommodation practice shaped by communicative goals and social realities.

2.7 New Media and Linguistic Shifts

The rise of digital media platforms like Facebook, Instagram, and, Twitter has affected and reshaped language use in Algerian new media, where traditional gatekeepers of language, like media professionals have no control on language. This led to an increase of content in Algerian Arabic mixed with French and other languages. These platforms are often used by the younger generation who are continuously exposed to different languages, resulting in the creation of new words, new expressions, slang, and linguistic styles that may not exist in traditional media. This accessibility and democratization of content creation helped in presenting the Algerian linguistic practices in an authentic way and challenged the dominance of Modern Standard Arabic in formal settings. Additionally, the rise of citizen journalism and influencer culture in Algeria has further increased the use of Algerian Arabic in new media. Citizen journalism on one hand, who lack formal training in journalism often use AA to connect with their audience on a personal and relatable level. Algerian influencers, on the other hand, also often use the low variety, Algerian Arabic, on digital platforms such as YouTube and Facebook to create their content. They opt for this language variety to make a direct connection with their followers and seek to build a sense of authenticity.

2.7.1 MSA vs. AA in written digital content: memes, comments, video subtitles

The tension between Modern Standard Arabic (MSA) and Algerian Arabic (AA) is still evident in various forms of digital media, especially the written ones, memes, comments sections, and video subtitles. Memes, on one hand, are always written in AA because it conveys humour and special Algerian expressions, and the users of the language find that this low variety is the suitable variety in such cases. Comment sections, on the other hand, on social media platforms are written in AA, indicating a preference for informal communication. Another reason for using the low variety is that these platforms are used by younger generations who show a preference for Algerian Arabic due to its ease and familiarity. All these create a dynamic linguistic landscape within media platforms where both varieties, MSA and AA, compete for dominance.

2.7.2 Emergence of written AA (in Latin script or Arabic script) and implications for literacy and communication

In recent years, Algerian Arabic has considerably present in text forms, though once it was normally the spoken variety. It is largely noticed in informal contexts like digital platforms, text messaging, and advertisements. AA is either transcribed in Arabic letters or in a Latin script alongside the use of numbers to represent the Arabic sounds that do not have equivalent letters in Latin, like (7 for ح /ħ/, 9 for ق/q/, and 3 for ع/ʕ/.). The use of Latin script was a necessity to accommodate the rise of digital technology and the expansion of the internet. It first emerged in the late 1990s and early 2000s with the advent of SMS communication on mobile phones that, at the time, lacked Arabic characters, as was the case for computers that were exported to Arabic countries. Also, some devices do not recognise Arabic letters and show them as distorted symbols, which made Arabs and Algerians in specific use these numbers and letters to express themselves. It is known as Franco-Arabic or Facebook language because Facebook initially did not include the Arabic language; it was

only added after 4 years, and by that time people had gotten used to it. Even though people can use Arabic script now, the Latin one is still present. Media users are divided between those who prefer the Latin one, especially multilinguals, because it facilitates code-mixing with French and, recently, English, where they can borrow words without having to change the script. And here are some people who find this mixture disturbing, and they call for using Arabic script.

This rise of the written AA reflected a growing desire for self-expression in the vernacular; however, it also carries implications for literacy and communication. There are huge debates about ideological and identity concerns. Many believe that this erosion of Arabic script will affect the Arabic language heritage and weaken people's linguistic capacities. The case is noticed among young learners where their teachers complain about the huge mistakes that they make because they are used to the Latin script. Something similar was stated by a young Tunisian actor in an interview on *El Hiwar Ettounsi* channel. He admitted that he is so unfamiliar with Arabic that he cannot read a single word written in it, and he depends on this Latinised Arabic writing system to memorise his roles. This is a real example that demonstrates the dangers that were raised by many scholars years ago, mainly the creation of a generation illiterate in the Arabic script, which will gradually affect their language capacity and may even promote language shift to foreign languages. Also, it will cause cultural and religious detachment, for they will not be able to read and access religious books, classical texts and any formal type of content. These developments are widening the diglossic gap between spoken dialects of AA and the formal written standard MSA.

Figure 2.7.2.1: media advertisement from Djezzy

This advertisement from Djezzy is a perfect example of language mixing and visual diglossia in Algerian media. We notice the use of English (new) and French (illimités , valable, pour, etc.). And the use of Algerian Arabic for advertising on one side and the Latin script on the other hand, which aligns with the combination of foreign languages used.

"Mazal kayn jdid M3a djezzy zid ", /maˈzal kaːjen ʒdiːd mʕa dʒezi zid/ which means "there's still something new with djezzy zid

This slogan rhymes with their offer name, ZID, where "jdid" in AA is pronounced similarly. This usage attracts the attention of viewers and especially the young generations that are targeted.

Figure 2.7.2.2: social media meme

This meme shows the use of the Latin script among young learners. It started with Arabic script for AA, then shifted to the so-called "Facebook language " to highlight their linguistic preferences. It shows the abbreviations used and the numbers for characters, like using 3 for the /ʕ/ sound.

2.8 Algerian Media and Multilingualism beyond Diglossia

Algerian media reflects not only the diglossic relationship between Modern Standard Arabic and Algerian Arabic but also a broader multilingual reality. French and, to a lesser extent, English frequently appear alongside Arabic varieties, especially in advertising, entertainment, and discussions of modernity and globalization. This multilingual landscape allows media to reach diverse audiences and serves as a site for negotiating identity, cultural influences, and social change beyond the traditional diglossic framework.

2.8.1 Influence of French and English in Algerian media discourse

While most scholarly focus was on the tension and diglossic situation between MSA and AA in the media, in reality, media practices are more complex and richer, reflecting Algeria's multilingual nature that surpasses diglossia.

French, as the legacy of colonial history, continues to be present in media in both formal and informal registers. It appears in many media genres, like talk shows and entertainment programmes, and especially in technical fields like health; as an example, the " Dr Help "TV show that is broadcast on Echourouk TV, in addition to law and economics.

English is being newly introduced to the media and has gained the younger generations' attention, especially online. It often appears in titles and hashtags to capture the attention of the young audience, for instance, Khalouna Positive, Dr. Help, Project Runway. Etc. English is increasingly used for scientific, technological, and pop culture content to signal modernity and internationalism.

The multilingual code mixing between these languages does not follow classical diglossia patterns. Instead, it is random and hybrid, created under several pragmatic and stylistic motivations, resulting in a functional polyglossia, which is defined by Oxford dictionary as "the coexistence of two or more languages, or distinct varieties of the same language, within a speech community."

2.8.2 Triglossic or polyglossic dynamics in urban vs. rural areas

Polyglossia or triglossia refers to a situation where different languages exist in the same speech community, which is the case of the Algerian speech communities. Algeria as a multilingual country is characterized linguistically by the existence of multiple languages and language varieties such as Modern Standard Arabic, Algerian Arabic, Berber and its varieties,

French, and English. Modern Standard Arabic, the national and official language of the state, occupies the status of the High (H) variety in the country. It is the prestigious and sophisticated language variety that is used in formal contexts such as government, education and official ceremonies. Algerian Arabic, the low variety, holds less prestige than MSA, used in informal settings such as family gatherings, everyday conversations and entertainment programmes. This language variety is used more frequently in rural areas compared to other languages. The French language is also highly used in Algeria, especially in urban areas. While not a native language, it is often used in higher education, health, administration, and business further emphasizing its association with professionalism and modernity. English as well exists in Algeria in which authorities are trying to incorporate it in many sectors as higher education seeing it as the globalized language. Younger generations are learning and using this language continuously, particularly in digital media platforms . English , therefore , is becoming more prevalent especially in urban areas. Tamazight is also an official language in Algeria but it is spoken only in specific regions in the country like Kabylie, Aurès, and M'zab.

2.8.3 The role of language contact and globalization

Language contact and globalisation have affected the Algerian linguistic landscape largely. Algeria is witnessing an increased access to international technologies and new media, resulting in the incorporation of English and French language vocabulary in Modern Standard Arabic and Algerian Arabic. Code-switching, being a result of language contact, is also highly observed within the Algerian speech communities, specifically among generations on social media platforms. The French language, on one hand, is present in administrative and medical context. The English language, on the other hand, is used as a code of global

communication and technology. This language contact and globalization create a tension between the Arabic language and the other languages.

Furthermore, globalization affected not only vocabulary but also affected cultural exchange. When Algerians engage with different types of social media, they become exposed to different cultural attitudes and different linguistic practices resulting in challenging the traditional norms. This exposure creates a blended linguistic landscape where speakers use different codes resulting in new expressions that reflect modern circumstances. For the younger generation, this linguistic fluidity not only facilitates communication but also serves as a sign for modernity and development.

Conclusion

This chapter has explored the complex linguistic landscape in Algeria and how Modern Standard Arabic (MSA) and Algerian Arabic are manifested and the influence of the French and English languages. It discussed the historical development of Algerian media independence as well, noting how this evolution has impacted language in Algeria. Another element was the diglossic relationship between Modern Standard Arabic and Algerian Arabic, with MSA serving the formal variety and AA attracting the attention of language users, particularly the younger generation, in informal contexts.

This chapter also discussed the shift of Algerian Arabic from stigmatisation to popularisation, especially in media in which Modern Standard Arabic was the only language variety in media platforms. Additionally, multilingualism in the Algerian speech communities was present in this chapter in which it highlighted the different languages and language varieties that exist in Algeria, such as MSA, AA, Berber, English and French, focusing on the role and the context of use of each language.

Finally, understanding these linguistic dynamics is important for realising and

comprehending how this diglossic situation shapes the Algerian media's identity and affects audience attitudes regarding language, setting the stage for the theoretical framework detailed in this chapter.

CHAPTER THREE

Fieldwork Design and Empirical Evidence

Introduction

The primary objective of this chapter is to outline the research methodology used in investigating the language choice in Algerian media and to justify the tools and strategies used to collect and analyse data. The focus will be on the linguistic interaction between Algerian Arabic (AA) and Modern Standard Arabic (MSA) within the TV show Khalouna Positive. Through the lens of diglossia, this study sheds light on how these two language varieties coexist and alternate within the same communicative context, explaining the functional distribution of AA and MSA in media, as both varieties serve different social functions.

The analysis will provide a deeper understanding of the functional roles of AA and MSA in media discourse. It will also shed light on how media language choices influence public language practices in Algeria. The reasons behind these linguistic choices, the social functions they serve, and their impact on audience perception. The chapter concludes with recommendations for media professionals and policymakers on how to optimise language use in television to balance accessibility, professionalism, and cultural authenticity, based on the findings from this analysis.

3.1. Theme of the Study

Given the limited academic focus on diglossia in Algerian entertainment and talk shows, this study seeks to fill a gap in the field by offering insights into how different language varieties are used not only for communication but also for identity representation and cultural expression. Khalouna Positive, a successful and widely followed programme aimed at engaging Algerian youth and addressing new topics that interest the younger generation, is an ideal case study for observing how language is manifested in Algerian media. Diglossia serves as the analytical framework that guides this study, wherein MSA is usually linked to formality and AA to informal everyday conversations. Context plays a huge

role in this variation of use between MSA and AA due to its influence on the linguistic choices that reflect social norms and pragmatic expectations of Algerian viewers.

3.2. Research Hypotheses

The analysis of the TV show Khalouna Positive is guided by three key hypotheses. First, the Functional Distribution Hypothesis posits that the show illustrates diglossia through a distinct functional division, with Modern Standard Arabic (MSA) employed in formal segments and Algerian Arabic (AA) used in informal interactions. Second, the Contextual Code-Switching Hypothesis suggests that media professionals and audiences alternate between MSA and AA based on contextual factors, including the audience's background (e.g., general public versus educated professionals) and the level of formality in the communicative setting. Third, the Audience Preference Hypothesis assumes that audiences generally favor AA over MSA, reflecting a growing trend toward localized, relatable, and accessible language in Algerian media discourse.

A questionnaire is used to investigate this hypothesis, allowing for the collection of quantitative data on preferences, attitudes, and perceptions from a diverse audience. The research questions and proposed hypotheses guide the methodology of this study. For each hypothesis, a corresponding tool has been selected to gather data that can help verify the validity of these hypotheses. The methods are aligned with the study's objectives, aiming to reveal language usage patterns and the underlying motivations driving language choices in media, as well as audience perceptions and attitudes towards this linguistic phenomenon.

3.3. Research Design

In the data collection process, two main approaches are used: quantitative and qualitative. The choice of which approach is to be followed is related to the area or the topic and the target objectives that should be achieved. Quantitative research is associated with

numbers and quantities. Its main aim is to get a numerical description of the sample population, i.e., information about the kind and number of people participating in the investigation. It isolates and defines variables that are linked together to frame a hypothesis even before the data collection phase. In this approach, the data collection instruments are predetermined, which "results in less flexibility, imaginative input, and reflexivity" (Brannen, 1992: 4). The qualitative approach, on the other hand, is linked to the analytical process. It is rather descriptive and sees the phenomena that can be observed but not measured. It begins with the definitions provided by researchers of very general concepts, who, through the progress of the research, change their definitions, putting themselves as the instrument of data collection. This explains why the qualitative approach is usually employed in ethnographic works and issues related to language. However, researchers usually tend to use these two methods together. Brannen (1992) states that 'With multiple methods, the researcher has to confront the tensions between different theoretical perspectives while at the same time considering the relationship between the data sets produced by the different methods.'' (P.33)

In this research, we embraced both qualitative and quantitative approaches, also known as the mixed-methods approach, to explore real-world media practices and the perspectives of media consumers. Two different methods of investigation are used in this study: content analysis and a questionnaire, which allows for a more comprehensive understanding of the hypotheses. This selection of methods that combine different types of data from media content to public opinions will ensure the findings.

3.3.1. Content analysis is used to analyse the selected episodes from the TV show Khalouna Positive. The focus will be on the use of different languages and language varieties, specifically Modern Standard Arabic (MSA) and Algerian Arabic (AA), in different contexts.

3.3.2. Coding framework: the coding process is used to identify key elements that help in understanding language use within this TV show, two main coding categories

includes: formality and audience, the former will help in assessing the level of formality of the language used by the speakers and differentiate between the formal and informal words, helping in understanding the context of use of each one. The latter will examine who the target audiences are (e.g, general public, young people), allowing us to assess how linguistic choices are tailored to a specific demographic group. The instances, such as MSA, ADA, French or English, will be organised in tables to provide insights into the existence of the sociolinguistic phenomenon diglossia within *Khalouna Positive*. Following the tables, an analysis of the examples will serve as a foundation for understanding diglossia in this TV show.

3.3.2.1. Modern Standard Arabic (MSA)

MSA Refers to the formal Modern Standard Arabic (MSA) used by the speakers in this TV show, particularly in professional and formal discussions. The use of this variety reflects the speaker's awareness of the standard and prestigious register associated with it. The table below illustrates how these examples are organised.

Examples	Literal meaning	Interpretation
Examples including Modern Standard Arabic.	The literal meaning of the example in English	The interpretation of the example.

Table 1: Examples from Modern Standard Arabic

3.3.2.2. Algerian Arabic (AA):

AA Refers to the informal Algerian Arabic (AA), used by the speakers in *Khalouna Positive.* The colloquial Algerian Arabic is used in informal contexts to create a relaxed atmosphere and to allow speakers to share their experiences, fostering a direct connection with the audience and a sense of familiarity. The table below demonstrates how these

examples are organised.

Examples	Literal translation	Interpretation
Examples contain Algerian Arabic	The literal meaning of the example in English	The interpretation of the example

Table 2: Examples from Algerian Arabic

3.3.2.3. Algerian Arabic/ French Code-switching

This refers to the switch between two different codes, Algerian Arabic and French, in a semi-formal context where code-switching is highly accepted, such as sports conversations. This phenomenon reflects the Adaptability and flexibility of the speakers within this TV show, reflecting the ability of Algerian speakers to use more than one language in the same conversation. The tables below show how the instances are organised.

Examples	Literal translation	Interpretation
Examples include code switching between French and Algerian Arabic	The literal meaning of the examples in English	The interpretation of the examples.

Table 3: Examples illustrating Code-switching phenomenon

3.3.2.4. English language use

This concerns the use of the English language by the speakers in Khalouna Positive. The speakers tend to use this language in different occasions Especially when the episode topic is directly related to the language, such as in an episode titled " Algerian multilinguals," or in episodes where the guests are young people with a tendency to use this language in line with subjects that are globalised and trendy, such as the freelance lifestyle. All this reflects that the Algerian speaker is under constant exposure to this global language, adding a youthful

tone to the TV show. The table below demonstrates how the examples are organised.

Examples	Literal meaning	Interpretation
Examples of the use of the English language	The literal meaning of the examples in Arabic	The interpretation of the example.

Table 4: English language use

3.3.3.Questionnaire

In the present research, the questionnaire is used to collect public opinions and perceptions about language use in Algerian media. This method helps in gathering valuable insights on how different people view and perceive the use of Modern Standard Arabic and Algerian Arabic in media. Additionally, the questionnaire will help in knowing which language variety is preferred in TV programs, news, or entertainment shows.

An online questionnaire was structured and developed to gather quantitative and qualitative data from media consumers. The main objective is to reveal the public perceptions, language preferences, and attitudes concerning the use of AA and MSA in Algerian media. The questionnaire is titled " Understanding Media Consumers' Perceptions of Language Use: Algerian Arabic vs. Modern Standard Arabic" and is organised into four thematic sections:

_Section 1 Personal and Media Use Profile: This section collects the demographic aspects of the participants and their media consumption data through closed-ended questions to establish a background about them. It includes variables such as age, educational level, and gender.

_Section 2 Language Preferences in Media: This section is designed to discover participants' language preferences and perceptions through both multiple-choice and Likert-type scale questions. Topics include perceived trustworthiness, clarity, emotional expressiveness, and appropriateness of AA and MSA across different media genres

(e.g. news, entertainment, documentaries…..). This section helps identify patterns in how language use aligns with genre and viewer expectations.

_Section 3 Language Attitudes and Cultural Identity: This section examines deeper sociolinguistic attitudes like language and identity, cultural symbolism, and public perception of formality and unity related to each variety through a combination of closed-ended questions and linear rating scales that allow participants to indicate degrees of agreement or intensity of feelings.

_Section 4 Open-Ended Questions: a set of three open-ended questions to encourage participants to share their reflections on the use of AA and MSA in media and how it affects their perception, in addition to their suggestions concerning the balance between them. These questions provide us with valuable qualitative data to understand the ideologies of the sample.

These two different methods of investigation will allow for a more comprehensive understanding of the hypotheses regarding language choice in Algerian media. Brannen (1992) states that ''With multiple methods, the researcher has to confront the tensions between different theoretical perspectives while at the same time considering the relationship between the data sets produced by the different methods.'' (P.33)

3.4. Population and Sampling

3.4.1.The Media Content Sample

The media content sample chosen is Khalouna Positive TV show, a nationally broadcast TV show that blends entertainment with socially oriented messaging targeting the younger generation. We selected 6 different episodes from both seasons to ensure the diversity of our content sample. The show was selected due to its dynamic exchange between the two varieties, AA and MSA, in addition to French and English. Making it a rich sample for analysing linguistic variation, code-switching, and the different contexts where a variety

can occur. The choice of this show is strategic in capturing how linguistic variation is employed in televised content to negotiate meaning, identity, and audience engagement.

3.4.2. The Audience Sample

The questionnaire was shared online to target a sample of 150 media consumers from different ages, educational backgrounds, and exposure to different languages, which will help us capture a wide range of opinions and linguistic attitudes towards language use in media. Including individuals with different media habits and linguistic experiences aims to ensure that the survey results reflect a realistic and representative picture of how the general public perceives the use of AA and MSA and other varieties in Algerian media.

The data collected from the distributed questionnaire will be analysed through descriptive statistical methods. This includes the use of different measures like frequencies and percentages, along with visual representations such as tables and charts, to summarise media consumers' perceptions. The objective of this analysis is to identify the different patterns of the Algerian participants' views concerning the use of AA and MSA and the other varieties in the media; it will also explore their language preferences across different media genres and the perceived roles of each variety about context, trustworthiness, cultural identity, and relatability. This quantitative analysis will help illustrate the broader sociolinguistic landscape and support the qualitative findings that will be obtained from the content analysis.

The study opted for a mixed methods approach, combining both quantitative and qualitative methods to rely on the strengths of each. This will deepen the understanding of the findings by combining numerical data with contextual insights. It strengthens the study's validity by capturing both measurable variants and deeper perspectives on language use. For the tools, a media content analysis will be used to examine the distribution of the varieties in the selected episodes from the Khalouna Positive TV show. The coding will focus on the functions of these varieties, the formality, and the different contexts in which a certain variety

is used. Alongside, an online questionnaire is structured to investigate the audience's perceptions and preferences concerning these linguistic behaviours that will be analysed using descriptive statistics. This combination of tools offers a comprehensive view of both production practices and audience reception.

3.5. Examining the Manifestation of Diglossia in *Khalouna Positive* TV Show

The analysis of the programme Khalouna Positive reveals a notable manifestation of diglossia, where both Modern Standard Arabic (MSA) and Algerian Arabic are used interchangeably. The programme frequently shifts between these two varieties, reflecting the sociolinguistic reality of Algerian media. In addition, English is frequently integrated into the discussion, especially when the topics are related to global or youth culture, reflecting the programme's appeal to a diverse, modern audience. Alongside the use of code-switching and loanwords, particularly when addressing more informal or youth-oriented topics. The following sections provide specific examples and detailed explanations of these linguistic phenomena. These findings contribute to understanding how language choice in Khalouna Positive is influenced by factors such as audience engagement, cultural relevance, and identity expression, offering insight into the broader dynamics of language use in Algerian media.

3. 5.1 Modern Standard Arabic:

The use of Modern Standard Arabic (MSA) as the high variety (H) among the speakers in this TV show reflects that this variety represents the core of Arab Algerians' identity and the pride of their glorious origins and history. In addition, it is the variety used in formal contexts and the language of heritage. The table below demonstrates the cases where MSA was used.

Examples	Literal Translation	Interpretation
مساء الخير مساء الخير، أهلاً بكم /masa:ʔ alxajr masa:ʔ alxajr, ʔahlan bikum/	Good evening, good evening, welcome	A standard MSA greeting used in formal settings like TV shows; creates a professional, respectful tone.
اعتزت بملابسها /ʔiʕtazat bimalābisihā/	She was proud with her clothes	Modern Standard Arabic is the language used to represent the nation and its identity .This expression reflects a strong sense of identity and belonging to cultural identity .
كصورة من صور الاعتزاز والفخر بهذا الانتماء /kaṣūrat min ṣuwar al-iʕtizāz wal-fakhr bihādhā al-intimāʔ/	As an image of pride and honor in this belonging	The use of Modern Standard Arabic by the speaker to highlight the emotional and cultural significance of the traditional dress
/lam tastaṭiʕ aṭṭafra at:iknulu:ʒijja alʕaẓi:ma ʔixma:d ru:ḥ alʔadab/	The great technological boom could not extinguish the spirit of literature	High-register literary sentence, showcases the speaker's formal stance and admiration for literature
حفروا اسم الجزائر من ذهب /ḥafarū ism al-jazāʔir min dhahab/	They engraved the name of Algeria in gold	The speaker used MSA to convey a reality and pride in national achievement .
ما هي الصفات التي يجب أن تتوفر فيك لتكون مقاولًا ناجحًا /ma: hiya aṣṣifa:t allati yajibu ʔan tatawaffara fi:ka litaku:na muqa:wilan na:ʒiḥan/	What are the traits that must be present in you to become a successful entrepreneur?	The use of MSA here raises the level of formality in a question addressing entrepreneurship, likely targeting a serious audience.

Table 5: Examples from Modern Standard Arabic

The provided examples in the table above show that Modern Standard Arabic is frequently used among the speakers of this TV show. Those examples demonstrate that MSA is used in formal contexts and expressions that reflect culture and identity; this aligns with

hypothesis one, which suggests that Modern Standard Arabic (MSA) is the high variety that is used in formal settings. Both the host and the guest used this variety to maintain a professional tone, reflecting their awareness of the context. In contrast to Algerian Arabic (AA), which is used in informal settings, MSA strengthens the dialogue, positioning the speakers as authoritative figures in the discussion.

3.5.2 Algerian Arabic:

Examples	Literal meaning	Interpretation
غير اللي يعرفني في المسجد /ghayr illī yaʕrifnī fī al-masjid/	Only those who know me in the mosque	This example shows that the speaker used AA in order to establish personal connection (a colloquial expression)
يحبوا يتعلموا بزاف /yuḥibbū ytaʕallamū bzaaf/	They like to learn a lot	The use of AA to express the will of learning among the younger generation.
هذا خلى حب اللغات الأجنبية يكبر /ha:da xalla ħubb elluɣa:t elʔadʒnabi:ja jəkbar/	This made the love for foreign languages grow	The use of AA, with an embedded MSA-like structure in اللّغات الأجنبية. Suggests fluid boundaries between registers.
ماشي تاع مدير فوق راسي /ma:ʃi ta:ʕ mudi:r fu:q ra:si/	I'm not the type of person to have a boss over my head	The use of an (AA) phrase asserting independence. That shows the Algerian mentality that rejects authority in favour of autonomy.
كنت نعرف كيفاش ما يقروش /kunt nʕarraf kifa:ʃ ma jaqru:ʃ/	I knew how they don't teach	Local way of expressing informal critique. Natural discourse for storytelling.

ما عندناش خيار ma ʕadna:ʃ xija:r	We have no choice	The sentence conveys a feeling of being stuck in a particular situation, emphasising a lack of agency or control.
باش نزيد نكمل baʃ nzi:d nkamməl	In order to continue	The phrasing in ADA signals a more informal, action-oriented approach, as if the speaker is casually stating their decision to move on to the next step.

Table 6: Examples from Algerian Arabic

Algerian Arabic (AA) is present throughout Khalouna Positive, functioning as the (L) variety in a diglossic context. The guests switch between MSA and AA, especially when shifting from formal discourse to more personal or emotionally charged exchanges. These transitions served to connect with the audience and highlight cultural authenticity.

In particular, AA was strategically employed to convey emotional resonance and a sense of shared experience. Using AA in such contexts allows participants to connect with viewers on both cultural and emotional levels. The show emphasised Algerian identity and mutual understanding. This linguistic choice not only made the discourse more accessible but also enhanced its authenticity and deeper engagement with the audience.

3.5.3 Algerian Arabic/French Code-switching

The sociolinguistic phenomenon of code-switching was prominently observed within this TV show, in which speakers frequently switch between the two codes, French and Arabic, reflecting the flexible nature of the Algerian speakers. The table below illustrates where this phenomenon appeared.

Examples	Literal meaning	Interpretation
C'est sur اكيد chaque mèdaille عندها l'histoire تاعها	For sure each medal has its own story.	In this example the switch between the two codes reflects certainty using the French for (c'est sur)and ADA for (اكيد) that conveys familiarity, showing the speaker's ability to switch between the two languages.
ce qui fait la كامل هادو هوما carrière ديالي.	All those are what makes my career	The speaker is explaining the elements that make her career, starting the expression with ADA showing familiarity , then using the French language in (c'est qui fait la carrière) expressing a professional tone and ending the expression with ADA showing personal connection .
beaucoup يتطلب المستوى العالي de sacrifices	The high level requires many sacrifices.	The speaker opts for French to say (beaucoup de sacrifices) to raise the seriousness of the statement and to create a formal tone, regarding ADA it is for the local understanding .This example highlights the effect of code-switching on the message.
une médaille دير تلحق باش médaille ولا olympique mondial لازم لك العديد من التضحيات	In order to gain an olympic medal or a world medal, you need a lot of sacrifices	The speaker explains the sacrifice that must be done by the player to gain achievement switching between the French language and ADA
C'est un athlète qui est très ambitieux وحاب ينجح	He is an athlete who is very ambitious and who wants to succeed.	This expression expresses the athlete's ambition in which the speaker combines French and Arabic to make more emphasis on his ambition. The French code shows a professional tone while the Arabic language adds a personal and specific touch to this expression.

Table 7: Examples from the phenomenon of Code switching

The linguistic adaptability of the speakers in the television show *Khalouna Positive* is demonstrated by the code-switching instances in this table. Phrases such as المستوى العالي يتطلب beaucoup de sacrifices `` show how switching between the French and Arabic codes produces a lively conversation that is appealing to a bilingual audience. This phenomenon reflects the mixing between both formal and informal tones that helps in making a connection between educated professionals and the general public as well. The incorporation of the French language appears in contexts where professionalism and seriousness are needed. This example supports hypothesis 2, which states that media professionals switch between different language varieties based on the context.

3.5.4 English language use

In "*Khalouna Positive*" TV show, the English language was frequently used by the speakers, reflecting the linguistic diversity within this TV show and the speakers' ability to speak different languages. This usage often occurred in episodes directly related to the language like "multilingual Algerians" and in discussions related to modernity and globalisation. The table below indicates where this language was used.

Example	Literal meaning	Interpretation
positive خلونا /xallūna pɔzɪtɪv/	Let's be positive	The title is a combination of AA by the verb Khalouna' and the English adjective positive, to add a modern and youthful tone and an optimistic orientation
in English generally كي نتحدث الفك تاعنا يتحرك /ki nɪtæħdɪθ ɪn ˈɪŋglɪʃ ˈdʒɛnərəli æl.fæk tæʕ.næ jɪtħæ.rɪk/	When we speak in English, our jaw generally moves.	This expression highlights the fluidity and ability of the speaker to switch between English and Arabic, reflecting a modern identity and the exposure to this global language.

I will tell you the difference between when we talk in Algerian Arabic and French compared to English. /aɪ wɪl tɛl ju ðə ˈdɪfərəns bɪˈtwin "wɛn wi tɔk" ɪn ælˈdʒɪərɪən ˈærəbɪk ənd frɛnʧ kəmˈpɛrɪd tə ˈɪŋglɪʃ/	/	In this example the speaker used the English language to make a comparison between language use in different languages.
In English there is so much more efforts تسم ندير جهد كثر /ɪn ˈɪŋglɪʃ ðɛr ɪz soʊ mʌʧ mɔr ˈɛfərt tæssɪm nɪˈdɪr ʒuħd kθər/	That is to say I do means more efforts	In this example the speaker used different languages ,namely Arabic and English in order to explain the process of talking in English This code switching reflects the speaker's fluidity and ability to use two different codes.
You can go ahead in English /ju kæn goʊ əˈhɛd ɪn ˈɪŋglɪʃ/	/	The host invites the guest to switch to English accomodating with here to ease the communication . Which shows the felxibilty and multilingual nature of the show .

Table 8: English language use.

The use of the English language was noticed in this TV show. The speakers used this code in different contexts, creating a sense of modernity and globalisation. English was used to create a direct connection with the audience, especially the younger generation who are exposed to this language. Additionally, the use of English instead of Arabic is a sign of the linguistic fluidity and ability of the Algerian speakers.

3.6. The Questionnaire Results

As mentioned before, a questionnaire was randomly distributed on an online platform, namely Facebook. This random selection aimed to reach a diverse number of participants to ensure that the sample is representative and to collect a broad spectrum of opinions, minimizing the bias. A set of 150 questionnaires will be analysed, which is sufficient for the

study. All responses were anonymous, ensuring participant confidentiality and encouraging honest answers.

Section 1: Personal and Media Use Profile

Age range	Participant	Percentage %
18-25	110	73.3%
26-35	29	19.3%
36-50	10	6.7%
0ver 50	01	0.7%

Table 3.5.1 Age range of participants
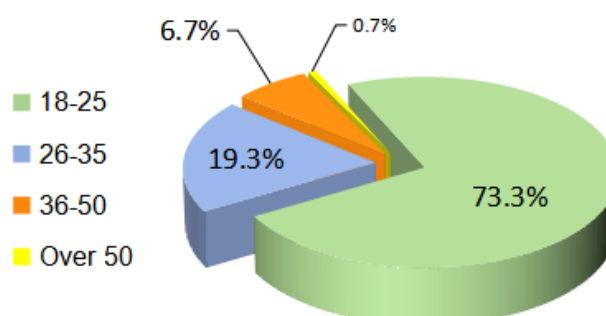
Figure 3.6.1 Age range of participants

Gender

Gender	Number of people	Percentage %
Feminine	118	78.7%
Masculine	32	21.3%
Total	150	100%

Table 3.5.2 Gender distribution
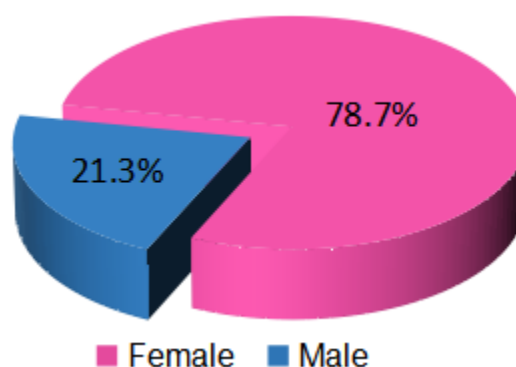
Figure 3.6.2 Gender distribution

From these two tables, the result demonstrates that participants were divided between feminine and masculine from different ages.

Educational level

Educational level	Number of people	Percentage %
Secondary	2	1.3%
University	107	71.3%
Postgraduate	41	27,3

Table 3.5.3 Educational level

This part aims at collecting information about the target sample. This information includes the respondents' age, gender and even their educational level.

4. How many hours of media do you consume daily?

Hours	Number of people	Percentage %
<1	05	3.3%
1-2	22	14.7%
3-4	61	40.7%
5>	62	41.3%

Table 3.5.4 Hours of daily media consumption

This question aims to discover participants' daily media consumption and how exposure levels may impact language attitudes. From the table, we notice that the majority spend more than three hours daily (with 40.7% for 3-4 hours and 41.3% for more than five hours). Overall, the results suggest that most participants are highly exposed to media, spending several hours daily on different platforms.

5. What type of media do you consume most?
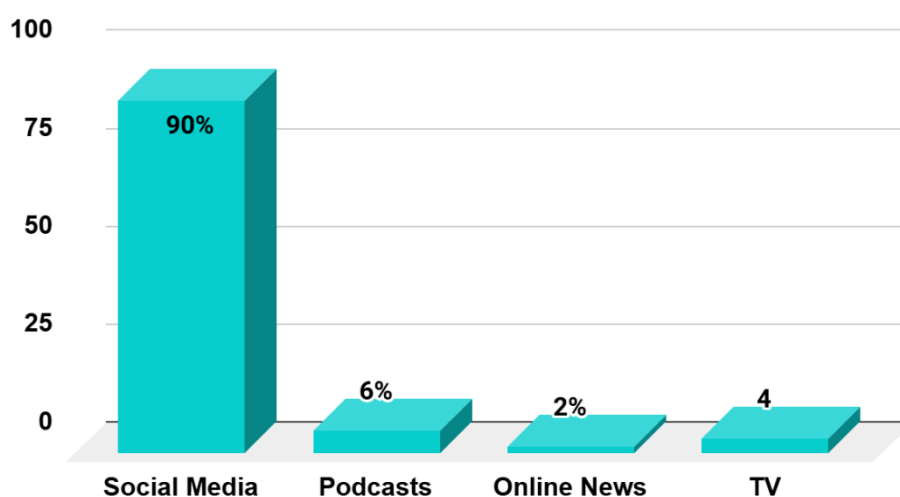
Figure 3.5.3 Most frequently consumed type

The gathered data shows that participants used social media as the primary source of information, and this is indicated by the percentage of 90%. Other traditional media sources, such as TV and online news, justify 4% and 2%, respectively, reflecting that these platforms are rarely used. Regarding the radio, it received no responses. Podcasts also received a minimal 4%, showing that it is not used frequently compared to other digital platforms, especially social media.

6. In which language do you most frequently consume media content?
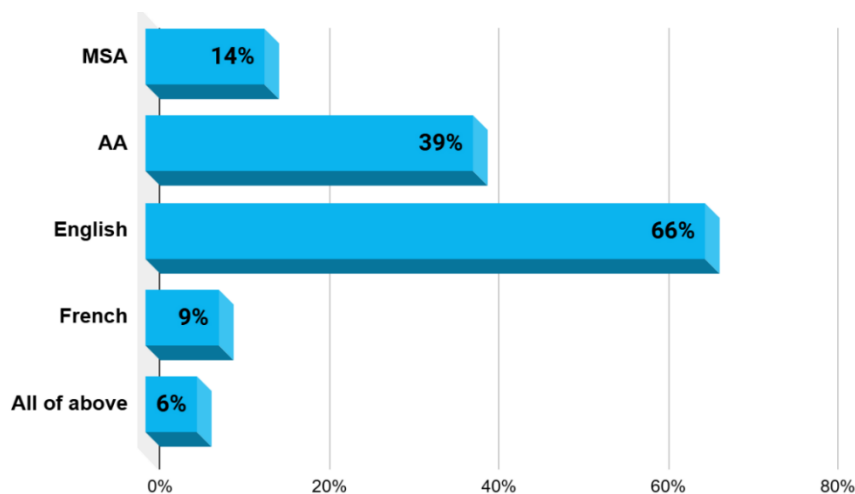
Figure 3.5.4. Most frequently consumed Language in media

From the extracted data, it is clear that participants consume media in a variety of languages. English is the most frequently consumed language with a percentage of 66 %, followed by Algerian Arabic (AA), then Modern Standard Arabic (MSA). A smaller proportion of participants reported consuming media primarily in French.

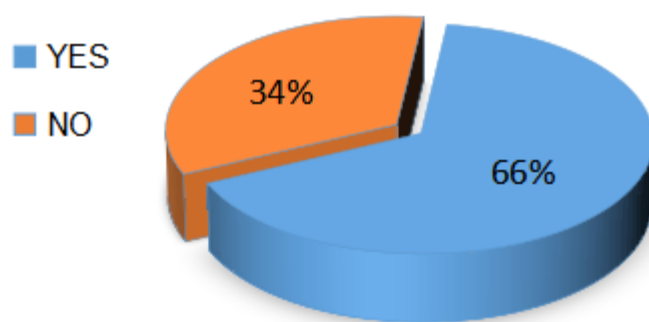**7. Do you follow Algerian local media regularly?**

Figure 3.5.5 Regular follow-up of Algerian local media

The extracted result from this pie chart shows that 66% of participants do not follow Algerian local media regularly, while only 34% do. This highlights that the majority of the respondents do not engage with local media reflecting a potential gap in audience interest.
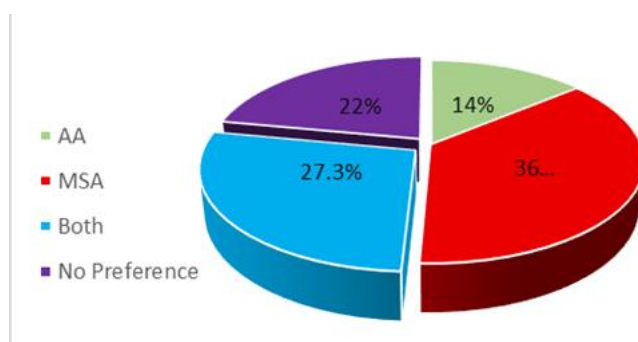
8. Which language do you prefer in news broadcasts?

Figure 3.5.6 Preferred language in news broadcasts

The results of the pie chart show that participants prefer Modern Standard Arabic (MSA) in news broadcasts, with 36.7% of respondents indicating This choice. Algerian Arabic (AA) follows with 14% showing that a small population prefer the colloquial Language in news broadcasts. Significantly, 27.3% express a preference for both varieties. In addition, 22% have no preference.

9. Which language feels more trustworthy in serious content (e.g., news, politics)?
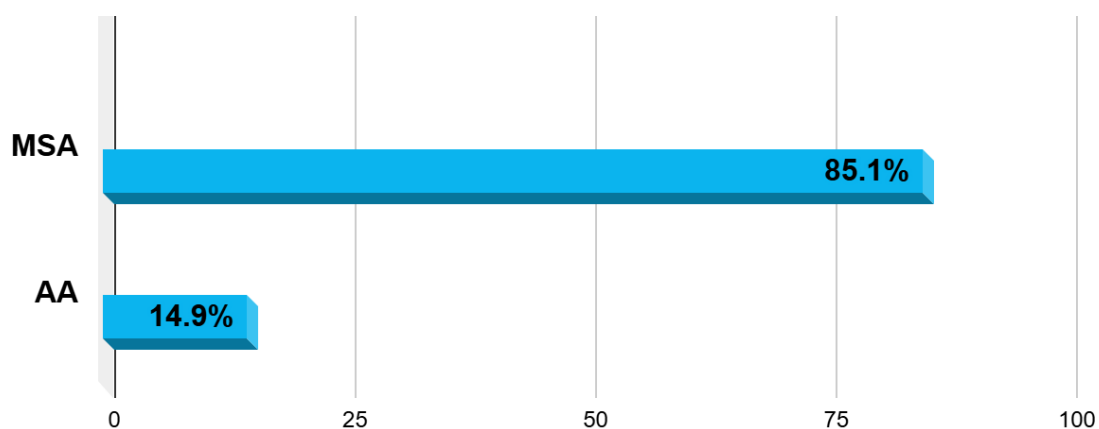

Figure 3.5.7 Language perceived as more trustworthy in serious content

This question aims to measure which language is perceived as more credible or authoritative. Through the bar chart we can observe that the majority, 85.1 % agreed that MSA is trustworthy.

10. Which language do you enjoy more in entertainment programmes (e.g., TV shows)?
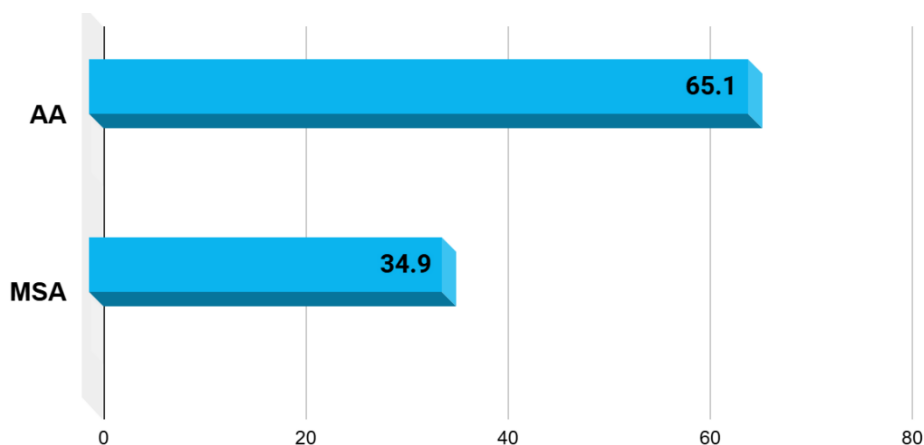

Figure 3.5.8 Preferred language in entertainment programmes

This question aims to identify which language is preferred in informal or entertainment media settings. As the bar shows, a large number prefer (AA) over (MSA) for entertainment. This aligns with the results from the content analysis that highlights the use of AA in informal

and casual discussions, especially for entertainment.

11. How would you rate the clarity of (MSA) in media?

The bar chart shows that the clarity of

Modern Standard Arabic in the media is

good, meaning it is perceived

positively by the participants. This

result suggest that (MSA) convey

Information clearly and can be

understood by the audience easily.

Others find it excellent, fair, or poor

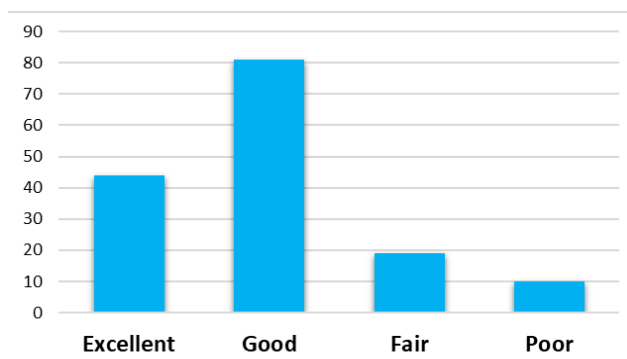with different percentages reflecting these views.

Figure 3.5.9 Clarity of (MSA) in media

12. How would you rate the relatability of (AA) in the media?

This question was asked to evaluate how

familiar and relatable AA feels to the

 audiences in media contexts.

As the column chart shows that the

 majority thinks that it is good some rate

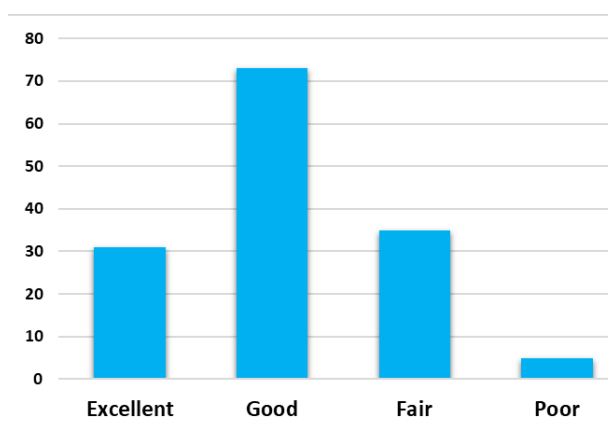 it as excellent, others as fair and

 Few think it is poor.

Figure 3.5.10 Relatability of AA in media

13. Do you find (AA) more expressive or emotional than (MSA) in the media?
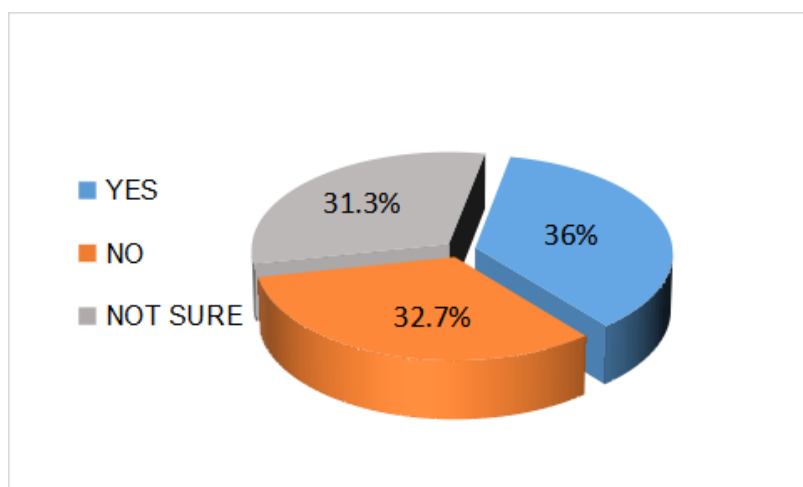

Figure 3.5.11 Expressiveness of AA vs MSA

The responses to this question show that participants are divided in their perceptions of emotional expressiveness between AA and MSA.36% of respondents believe that Algerian Arabic (AA) Is more expressive or emotional than Modern Standard Arabic (MSA), while 32.7% do not share this View. Meanwhile, 31.3% of participants expressed uncertainty, suggesting that many are undecided or perceive emotional expressiveness as context-dependent. Overall, the results indicate a slight preference toward viewing AA as more expressive, but opinions remain fairly balanced across the sample

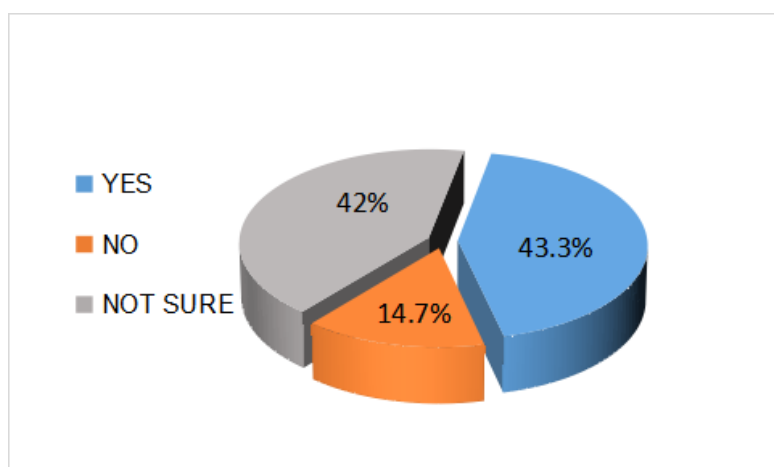**14. Do you believe using AA makes content more culturally authentic?**

Figure 3.5.12 Perceived Cultural Authenticity of AA

According to these results, respondents find that using (AA) makes content more culturally authentic, with 43.3% indicating this choice. Meanwhile, 42% are not sure whether there is a relationship between using AA and cultural authenticity. In contrast 14.7% find that there is no relation between using (AA) and cultural authenticity.

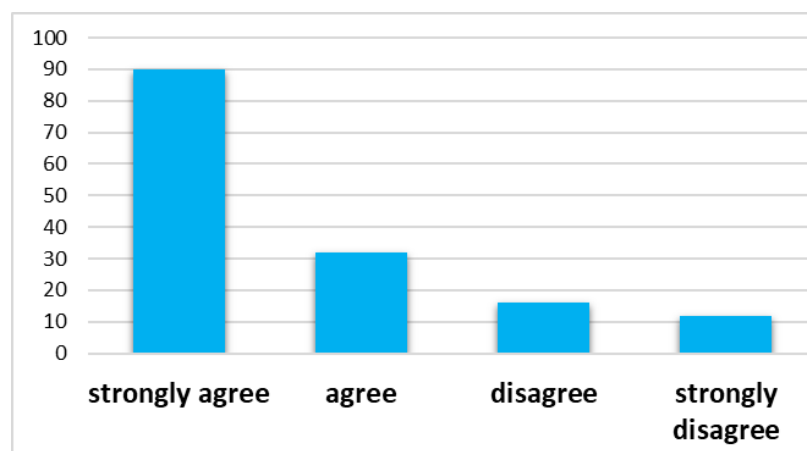**15. Should more formal programs (e.g., documentaries) use MSA?**

Figure 3.5.13 Use of MSA in formal programmes

From the results, it is highly observed that respondents strongly agreed that more formal programmes should use Modern Standard Arabic. Additionally, there is a small population that agreed on using this variety in more formal programmes. Conversely, a very small number of participants opt for disagree and strongly disagree.

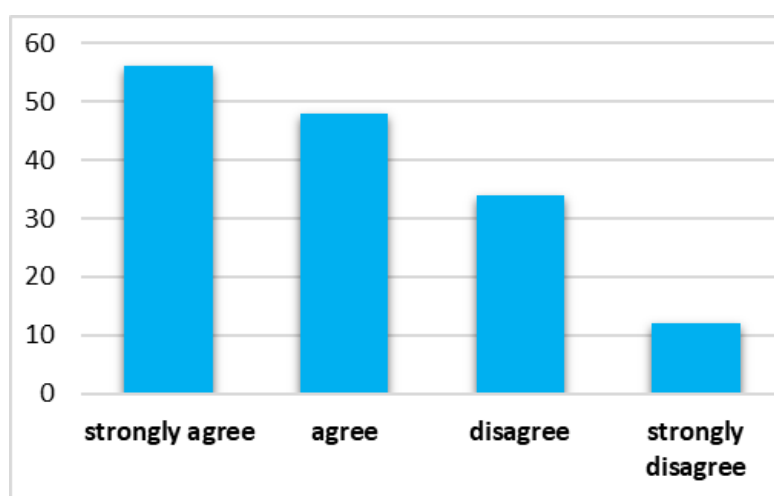**16. Should informal programs (e.g., reality TV, comedy) use AA?**

Figure 3.5.14 Use of AA in informal programmes

Half of the sample agreed to the use of (AA) in informal programmes where 56 people strongly agreed and 48 agreed. The remaining 46 disagree.

17. Which language do you feel more connected to emotionally?
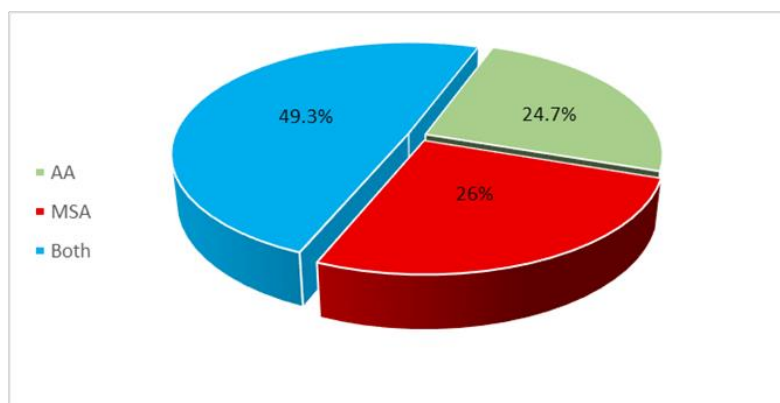

Figure 3.5.15 Emotional connection to language varieties

The pie chart shows that the majority selected (Both), showing no preference for any variety, which means they are emotionally connected to both of them. (MSA) was chosen by 26%, then (AA) by 24.7 %.

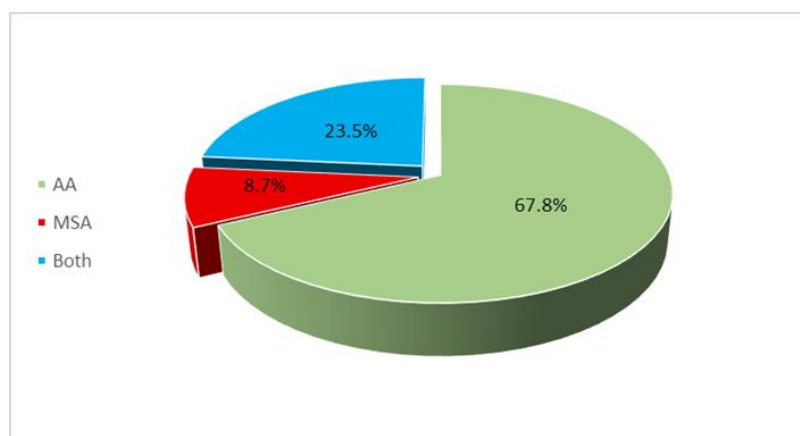**18. Which language do you associate more with Algerian identity?**

Figure 3.5.16 Language associated with Algerian identity

The results show 67.8 % of participants associating (AA) with Algerian identity, reflecting the strong bond between the colloquial variety and the national identity. In contrast to the standard form, which was chosen by 8.7%. Yet 23.5% considered both as components of the Algerian identity.

19. Does hearing (MSA) in the media remind you of school or formal settings?
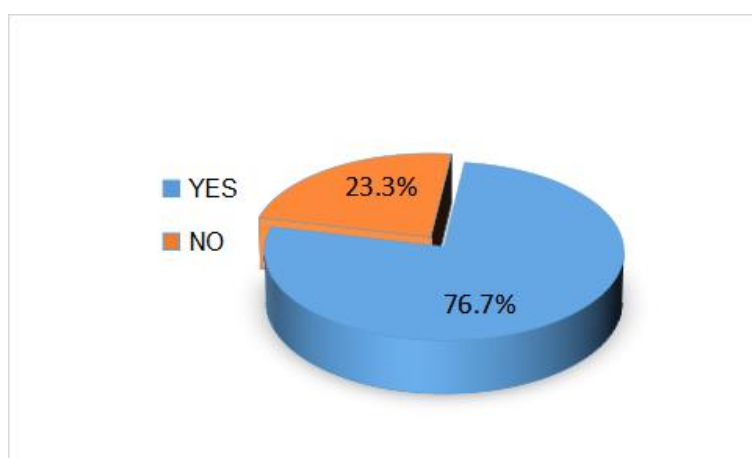

Figure 3.5.17 Association of MSA with school formal setting

The results show that 76.7% of the participants remember schools and formal settings when hearing (MSA), which makes sense because (MSA) is learnt in these formal settings. 23.3% answered (no).

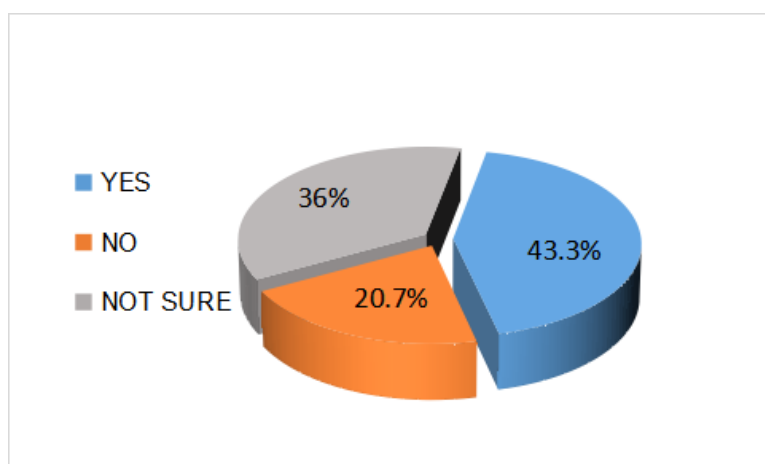**20. Do you believe the use of (AA) in media strengthens national unity?**

Figure 3.5.18 Use of AA and national unity

According to the pie chart, a large number of participants, with a percentage of 43.3%, believe that the use of Algerian Arabic in media strengthens national unity. In contrast, 20.7% of the respondents believe that the use of (AA) in media has no relation to national unity. Others are not sure about this idea, with 36% of respondents indicating this choice.

21. Do you think using (AA) or (MSA) influences how educated a person appears in media?
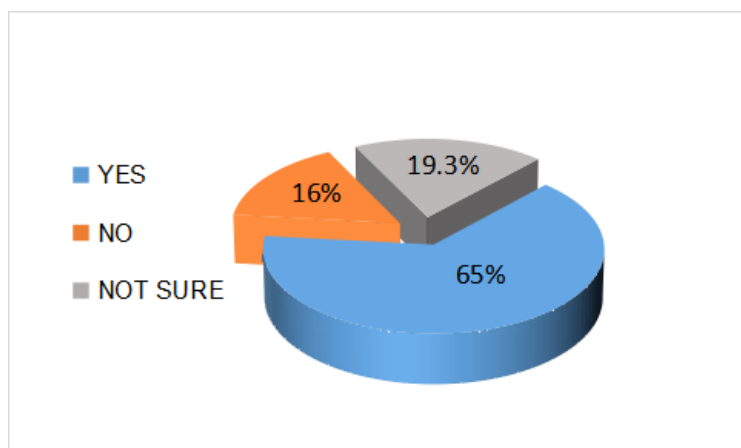
Figure 3.5.19 Language use and perception of education level

The results indicate that 64.7% of the participants think that the language used by the speaker in the media reflects the educational level of this speaker. Conversely, a small number of respondents, 16%, think that using (MSA) or (AA) in media has no impact on the appearance of this speaker in the media regarding his/her educational level. The rest of the participants are not sure about this idea, with a percentage of 19.3%.

22. Would you prefer to see subtitles in MSA when the speaker uses AA?

Figure 3.5.20 Preference for MSA subtitles when AA is used

The findings show that **60.7%** of participants prefer not to see subtitles in MSA when Algerian Arabic (AA) is spoken in the media. Meanwhile, **39%** expressed a preference for having subtitles. This suggests that a majority of the audience feels competent and familiar with AA in the media context. However, the minority who do prefer subtitles indicate that some viewers might need more clarification, for AA is diverse and contains many dialects that might be difficult to understand.
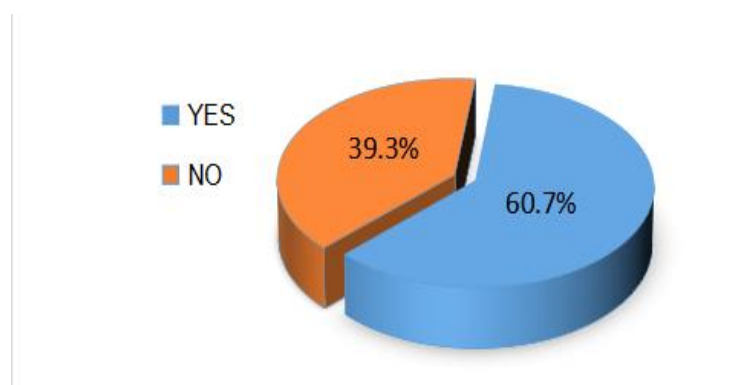
23. In your opinion how does the use of (AA) or (MSA) in media influence your perception of the speaker?

The participants shared a wide range of opinions about (MSA) and (AA) in media that can be summarised in the following two main points:

MSA for formality: the majority agreed that (MSA) is more suitable for formal, serious discussions. Speakers who use (MSA) are perceived as more educated and professional, especially in contexts of politics, economics, and news.

AA and relatability: Participants find (AA) as more relatable and accessible, especially in informal contexts and local audience-targeted media. They associate (AA) with

informality, cultural identity, and emotional connection.

In essence, the choice of MSA or AA influences how the speaker is perceived in terms of their education, authority, and relatability, with MSA being linked to formal contexts and authority, and AA to casual, authentic communication.

24. **Do you feel that one variety (AA or MSA) is more inclusive or exclusive in national media? Why?**

There are different opinions concerning which one is exclusive or inclusive.

_Some believe that (**MSA) is More Inclusive**:

Many responses emphasise that (**MSA)** is more inclusive because it serves as a standardised form of Arabic that unifies all different regional and social groups with different dialects under one code, which is also recognised and understood across the Arab world.

MSA is often linked to formal, educational, and official contexts, which increases its reach, even among individuals who do not use it in their daily lives. Some respondents believe it serves to connect a wide range of audiences, regardless of their regional dialects.

However, (**MSA)** can also be seen as **emotionally distant**, as it is associated with educated groups and can be harder for some, especially older or less educated individuals, to understand fully.

_Others believe that (**AA) is More Inclusive**:

Several respondents argue that (**AA)** is more **relatable** and **inclusive** for the local population, especially because it reflects the language spoken in everyday life. **AA** is used in informal settings and can be understood by almost everyone in Algeria, making it **more accessible**, especially for people with limited education or literacy.

However, (**AA)** can be seen as **regionally exclusive**, with some variants of(AA) being less understood outside certain areas, which makes it harder to be understood across all regions.

_ Some respondents feel that **both varieties** can be inclusive or exclusive depending on the

media format (e.g., news, social media, or cultural programs) and the type of audience targeted. For instance, (MSA) is often used for **news broadcasts, formal announcements, and educational content**, which makes it inclusive for educated audiences across different regions, while (**AA)** is used in entertainment, advertising, and conversations, making it more inclusive at a local level.

3.7 Discussion

MSA is widely regarded as more **inclusive on a national scale** due to its function as a formal, standardised language. This gives it broad reach in official, educational, and formal media.

AA, however, is seen as more **inclusive on a local level** because it reflects the daily speech and cultural identity of the majority. But it faces challenges of regional exclusivity due to its varied forms.

25. How do you think the balance between (AA) and (MSA) should be managed in Algerian media content?

The answers of the participants showed a variety of opinions that can be summarised in the following points:

1. A large number of the respondents think that the use of both MSA and AA should depend on the context, media genre and the audience.

They believe (**MSA)** should be used for formal, official, educational, and news content.

Since (MSA) is more **unifying**, **codified**, **prestigious.**

ON the other hand, they prefer (**AA)** for entertainment, comedy, talk shows, and social programs.

Since (AA) is more **relatable**, **authentic**, and **emotionally expressive**

2**.** Some participants wish for a balanced 50/50 usage of the two varieties or a flexible use

according to the situation to maintain both (AA) and (MSA).

3. There are some participants who argued for **less code-switching** and for **cleaner**

Arabic usage:

They are looking to reduce foreign influence. And promoting the use of (**MSA** for unity) and (**AA** for cultural uniqueness).

Synthesis

The study's findings from both the content analysis of Khalouna Positive and the audience questionnaire highlight a clear pattern of functional diglossia and strategic code-switching in Algerian media. Modern Standard Arabic (MSA) is mainly used in for formal and informative discourse, while Algerian Arabic (AA) is used in humorous, emotional, and audience engaging segments, aligning with Ferguson's diglossia model and supporting the first hypothesis. The intentional alternation between AA, MSA, French, and English reflects how these linguistic strategies align with the context that enhances tone, emphasis, and relatability. Questionnaire responses confirmed that audiences view code-switching as natural and effective, and they strongly associate AA with cultural authenticity and emotional expression, while MSA remains linked to clarity and professionalism. These perceptions validate the second and third hypotheses. Overall, the data suggest a dynamic and audience-responsive media discourse where AA complements, rather than competes with, MSA, contributing to a richer, more inclusive communicative environment.

3.8.Suggestions and Recommendations

In today's world, media and television play a crucial role in shaping audience perceptions and opinions. As primary sources of information, those responsible for delivering this content must be mindful of their language choices. To enhance language use in Algerian

media, particularly in programs like "Khalouna Positive," media professionals should adopt a balanced approach between Modern Standard Arabic (MSA) and Algerian Arabic (AA).

Modern Standard Arabic, the formal variety, should be used in official programs such as news broadcasts, while Algerian Arabic, the informal variety, can be utilized in casual shows to improve relatability. Additionally, it is essential to represent a broader spectrum of regional Algerian varieties to ensure inclusivity and cultural diversity.

Hosts can support guests in using Modern Standard Arabic, especially when discussing topics related to culture, education, or identity. Furthermore, it is advisable to minimize code-switching to reduce foreign influences and maintain a pure and appropriate use of MSA along with an authentic representation of AA in its context.

3.9. Limitations

This study is limited in terms of the research sample with a single focus on one TV program and the media genre entertainment. There are a variety of media genres that could give valuable insights about diglossia, which should be further investigated. Also in this program, (AA) may not reflect all regional varieties because it is centred on Algiers' ADA. The selection of other programs in other genres and opting for a diverse one from the dialects side could give further knowledge on how diglossia is manifested in Algerian media.

Conclusion:

This chapter examines language choice in the Algerian TV show "Khalouna Positive," focusing on the use of two language varieties: Modern Standard Arabic (MSA), considered the high variety (H), and Algerian Arabic (AA), viewed as the low variety (L). The findings support our hypotheses about the manifestation of diglossia in the selected TV show and how media professionals switch between MSA and AA based on contextual factors. This switching was analyzed using descriptive content analysis.

Regarding our third hypothesis, which posits that "Audience attitudes toward the transition between Modern Standard Arabic (MSA) and Algerian Arabic (AA) show a preference for AA, reflecting a shift toward more localized, accessible communication, While MSA is preferred for news and formal media " the results are valid. The questionnaire conducted revealed that participants prefer AA for entertainment and talk shows, where informal speech is more appropriate. However, for other genres such as news, political, or religious programming, audiences show a preference for MSA.

The methodological tools employed in this study facilitated a deeper understanding of diglossia in media. Content analysis of select episodes from "Khalouna Positive" helped identify patterns in language use, illustrating how journalists and guests switch between MSA, AA, and instances of French and English. Additionally, the questionnaire gathered insights into media consumers' perceptions and attitudes towards the use of language in media. This combined approach provides a comprehensive understanding of the interaction between AA and MSA in Algerian media, aiming to illuminate how language is utilized and navigated across different media contexts.

General conclusion:

This study has examined the language choice in Algerian media, focusing on the way of using Modern Standard Arabic (MSA) and Algerian Arabic (AA) within the Algerian TV show *khalouna positive*, and how this language choice affects the audience's perceptions under the framework of diglossia. The analysis of this TV show paves the way to understand how these two distinct varieties function in different contexts.

The theoretical framework highlights the significance of diglossia in the multilingual Algerian speech community, allowing for understanding the distinct functions of MSA and AA in media, where Modern Standard Arabic is the High variety reserved for formal context, while Algerian Arabic is the Low variety used in informal context. This understanding helps in exploring the linguistic practices in media. The exploration of language choice in media shows that language use in Algerian media, concerning AA witnessed a shift from stigmatization to popularity, specifically among the younger generation. This shift toward AA is because of the emergence of new digital platforms such as Facebook, Instagram, and Twitter where the younger generation used to use AA more than MSA due to its ease, reliability and emotional expression.

A mixed-method approach was used in this study in which two different methods of investigation were used: a content analysis and a questionnaire, which allows for a more comprehensive understanding of the hypotheses. The findings revealed that, while audiences favour AA use in entertainment programs, they still see MSA as the formal language that should be used in formal context such as news broadcasts. In addition, media presenters frequently use MSA in formal context, particularly when the discussed topics are related to Algerian culture, identity or religion. Conversally , they tend to use AA in informal contexts in order to create a relaxed atmosphere, allowing viewers to relate more to the media content.

Code-switching was observed within *khalouna positive* TV show where speakers often switch between Arabic and French, reflecting their fluidity and flexibility. English language was also present in this TV show, putting a modern touch on this tv show and reflecting the continuous exposure of the Algerian speaker to this global language. The findings also reflect the complex linguistic landscape in Algeria and how language choice is affected by different factors such as context, level of formality and audience type.

In conclusion, this research emphasized the importance of the balanced use of both Modern Standard Arabic and Algerian Arabic in media discourse in order to make both varieties accessible, while this study offers valuable insights about language use in Algerian media , its crucial to recognize its limitations in which the selection of other programs in other genres and opting for a diverse one from the dialects side could give further knowledge on how diglossia is manifested in Algerian media.

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Book Chapters

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Appendices

Questionnaire

Understanding Media Consumers' Perceptions of Language Use: Algerian Arabic vs. Modern Standard Arabic

Dear Participant, Thank you for agreeing to take part in this research study entitled: "Media Consumers' Perceptions of Language Use and its Influence on Attitudes Toward Algerian Arabic and Modern Standard Arabic."

This questionnaire is part of a Master's research work that aims to explore how language use in Algerian media influences public perceptions, language preferences, and cultural identity. It focuses on how Algerian Arabic (AA) and Modern Standard Arabic (MSA) are received by media audiences, and what role these varieties play in shaping attitudes, trust, relatability, and national belonging. Your responses will help us better understand audience expectations and guide future media content toward more effective and inclusive communication.

Please answer the questions sincerely. There are no right or wrong answers, only your honest opinions and experiences. All responses will be kept strictly confidential and used exclusively for academic purposes. The questionnaire will take approximately 15 to 20 minutes to complete.

Thank you once again for your valuable contribution to this study!

Section 1: Personal and Media Use Profile

(Closed-ended)

1. Age:

☐ Under 18 ☐ 18–25 ☐ 26–35 ☐ 36–50 ☐ Over 50

2. Gender:

☐ Male ☐ Female ☐ Prefer not to say

3. Education Level:

☐ Secondary ☐ University ☐ Postgraduate

4. How many hours of media do you consume daily?

☐ < 1   ☐ 1–2   ☐ 3–5   ☐ 5>

5. What type of media do you consume most?

☐ TV ☐ Radio ☐ Social media ☐ Podcasts ☐ Online news

6. In which language do you most frequently consume media content?

☐ AA ☐ MSA ☐ French ☐ Other (please specify): _____

7. Do you follow Algerian local media regularly?

☐ Yes ☐ No

Section 2: Language Preferences in Media

(Closed-ended with some rating scales)

8. Which language do you prefer in news broadcasts?

☐ AA ☐ MSA ☐ Both ☐ No preference

9. Which language feels more trustworthy in serious content (e.g., news, politics)?

☐ AA ☐ MSA

10. Which language do you enjoy more in entertainment programmes (e.g., TV shows)?

☐ AA ☐ MSA

11. How would you rate the clarity of MSA in the media?

☐ Excellent ☐ Good ☐ Fair ☐ Poor

12. How would you rate the relatability/familiarity of AA in media?

☐ Excellent ☐ Good ☐ Fair ☐ Poor

13. Do you find AA more expressive or emotional than MSA in media?

☐ Yes ☐ No ☐ Not sure

14. Do you believe using AA makes content more culturally authentic?

☐ Yes ☐ No ☐ Sometimes

15. Should more formal programs (e.g., documentaries) use MSA?

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly disagree

16. Should informal programs (e.g., reality TV, comedy) use AA?

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly disagree

Section 3: Language Attitudes and Cultural Identity

(Mix of closed-ended and open-ended)

17. Which language do you feel more connected to emotionally?

☐ AA ☐ MSA ☐ Both

18. Which language do you associate more with Algerian identity?

☐ AA ☐ MSA ☐ Both

19. Does hearing MSA in the media remind you of school or formal settings?

☐ Yes ☐ No

20. Do you believe the use of AA in the media strengthens national unity?

☐ Yes ☐ No ☐ Not sure

21. Do you think using AA or MSA influences how educated a person appears in the media?

☐ Yes ☐ No ☐ Not sure

22. Would you prefer to see subtitles in MSA when the speaker uses AA?

☐ Yes ☐ No

Section 4: Open-Ended Questions

(Encourage full responses)

23. In your opinion, how does the use of AA or MSA in media influence your perception of the speaker?

……………………………………………………………………………………………

24. Do you feel that one variety (AA or MSA) is more inclusive or exclusive in national media? Why?

……………………………………………………………………………………………

25. How do you think the balance between AA and MSA should be managed in Algerian media content?

……………………………………………………………………………………

Summary

This research examines the linguistic dynamics between Modern Standard Arabic (MSA) and Algerian Arabic (AA) in Algerian media, with a specific focus on how these varieties are functionally distributed in media discourse. The study aims to determine whether traditional diglossic norms are maintained and to investigate audience perceptions and preferences regarding language use. A mixed-methods approach was employed, which included content analysis of media discourse and transcripts from the selected television program "Khalouna Positive," along with a questionnaire designed to gather insights into public language attitudes. The content analysis showed that MSA is mainly used for serious topics, while AA is more often used in everyday conversations, especially when humour and emotions are involved. We also observed strategic code-switching between the two varieties, often used to enhance communicative effectiveness and accessibility. The questionnaire results indicated a public preference for a balanced use of both varieties, each fulfilling its distinct communicative role. Although there is a growing demand for AA in entertainment contexts, MSA continues to be valued for its formality and authoritative tone. By examining language use in a televised entertainment show, this thesis addresses a gap in the existing literature and concludes with recommendations for optimizing language practices in Algerian media.

الملخص

يتناول هذا البحث الديناميكيات اللغوية بين العربية الفصحى الحديثة (MSA) والعربية الجزائرية (AA) في وسائل الإعلام الجزائرية، مع التركيز بشكل خاص على كيفية توزيع هذين النوعين وظيفيًا في الخطاب الإعلامي. تهدف الدراسة إلى تحديد مدى الحفاظ على معايير الازدواج اللغوي التقليدية، ودراسة تصورات الجمهور وتفضيلاتهم فيما يتعلق باستخدام اللغة. استُخدم نهجٌ متعدد الأساليب، شمل تحليل محتوى الخطاب الإعلامي ونصوصًا من البرنامج التلفزيوني المختار "خلونا إيجابي"، إلى جانب استبيان صُمم لجمع رؤى حول مواقف الجمهور تجاه اللغة. أظهر تحليل المحتوى أن العربية الفصحى الحديثة تُستخدم بشكل رئيسي في المواضيع الجادة، بينما تُستخدم العربية الفصحى بشكل أكبر في المحادثات اليومية، وخاصةً عندما يتعلق الأمر بالفكاهة والعواطف. كما لاحظنا تبديلًا استراتيجيًا بين النوعين، يُستخدم غالبًا لتعزيز فعالية التواصل وسهولة الوصول إليه. أشارت نتائج الاستبيان إلى تفضيل الجمهور للاستخدام المتوازن لكلا النوعين، حيث يؤدي كل منهما دوره التواصلي المتميز. على الرغم من الطلب المتزايد على العربية الفصحى في سياقات الترفيه، لا تزال العربية الفصحى الحديثة تحظى بالتقدير لطابعها الرسمي ونبرتها السلطوية. من خلال دراسة استخدام اللغة في برنامج ترفيهي تلفزيوني، تعالج هذه الأطروحة فجوة في الأدبيات الموجودة وتختتم بتوصيات لتحسين ممارسات اللغة في وسائل الإعلام الجزائرية.

Résumé :

Cette recherche examine la dynamique linguistique entre l'arabe standard moderne (ASM) et l'arabe algérien (AA) dans les médias algériens, en s'intéressant plus particulièrement à la répartition fonctionnelle de ces variétés dans le discours médiatique. L'étude vise à déterminer si les normes diglossiques traditionnelles sont maintenues et à analyser les perceptions et préférences du public en matière d'usage de la langue. Une approche mixte a été adoptée, comprenant une analyse de contenu du discours médiatique et des transcriptions de l'émission télévisée « Khalouna Positive », ainsi qu'un questionnaire visant à recueillir des informations sur les attitudes linguistiques du public. L'analyse de contenu a montré que l'ASM est principalement utilisé pour des sujets sérieux, tandis que l'AA est plus souvent utilisé dans les conversations quotidiennes, notamment lorsque l'humour et les émotions sont impliqués. Nous avons également observé une alternance stratégique de codes entre les deux variétés, souvent utilisée pour améliorer l'efficacité et l'accessibilité de la communication. Les résultats du questionnaire ont indiqué une préférence du public pour un usage équilibré des deux variétés, chacune remplissant son rôle communicatif distinct. Bien que la demande d'AA soit croissante dans les contextes de divertissement, l'ASM reste appréciée pour sa formalité et son ton autoritaire. En examinant l'usage de la langue dans une émission de divertissement télévisée, cette thèse comble une lacune dans la littérature existante et conclut par des recommandations pour optimiser les pratiques linguistiques dans les médias algériens.